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Vol. 29, No. 10 September 2, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Commencing With This Issue

The Price of The

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is 15 Cents Per Copy

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NEW YORK

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THANHOUSER FILM CORPORATION



Gladys Hulette

IN

"The Shine Girl"

"A Masterpiece"—Motion Picture News
"Delightfully Appealing"—Dramatic Mirror
"Distinctly Human, Clean, Beautiful"—Moving Picture World
"Gladys Hulette's Work A Joy"—New York Morning Telegraph
"Has Genuine Grip. Suffused with Heart Interest"—Billboard
"Splendid Human Central Idea with Appealing Star" Wid Gunning

PATHÉ GOLD ROOSTER PLAY

Relea ed August 27

Produced by

THANHOUSER FILM CORPORATION

EDWIN THANHOUSER, President

NEW ROCHELLE, N. Y. JACKSONVILLE, FLA.

European Office: Thanhouser Films, Ltd., 166 Shaftesbury Ave., London, W.C., England


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By Lee Wilson Dodd
Arthur Berthelet, Director
V. L. S. E. SERVICE
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GEORGE K. SPOOR, PRESIDENT.
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TRADEMARK Reg. U. S. Pat. 1907
BIG FOUR FEATURE PLAY
V L S E



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Red Feather PhotoPlays Present Dorothy Davenport & Emory Johnson in "Black Friday"

A Drama of Love & Financial Intrigue

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Thrilling—Patriotic—Sensational

"LIBERTY"

Has created a greater stir among Exhibitors than any picture released this season. The thrilling scenes are laid along the Mexican Border. There is a military atmosphere that will arouse the patriotic emotions.

There is a golden thread of romantic love that charms and fascinates.

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If you want the greatest box office attraction of the year write today for complete information and the big FREE Advertising Campaign Book, which shows you how to make "LIBERTY" the greatest serial success you have ever shown.

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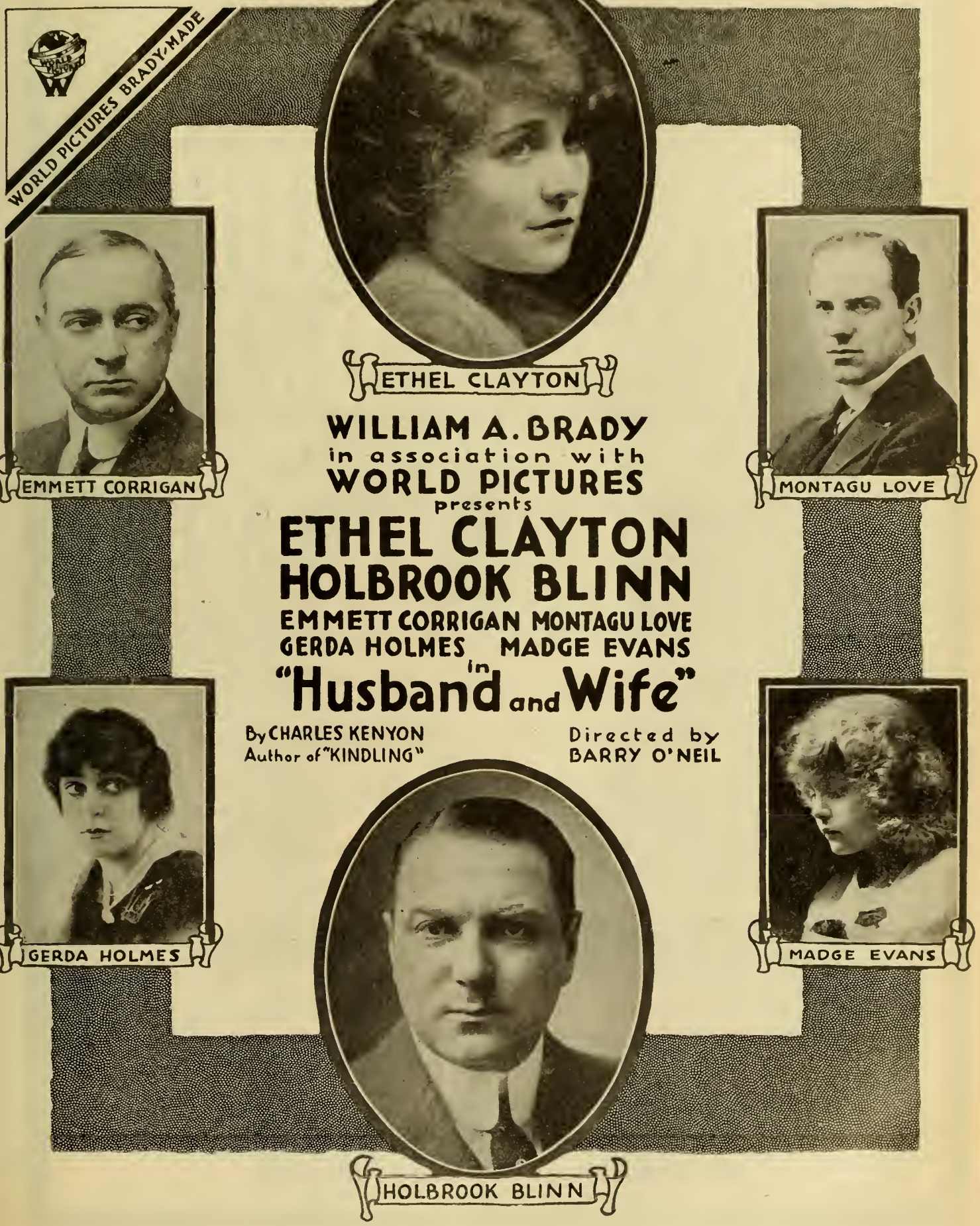
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in
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WITH DOROTHY DAVENPORT & EMORY JOHNSON.

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THE Exhibitor who follows blindly the trail of loud claims of superiority which finds outlet in the current trade press, must sooner or later pay dearly for his easy going attitude.

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The result is that the BLUEBIRD play is always strong, worthy, and the basis of fine entertainment, and the acting is far above that of even the most widely exploited star player productions.

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Arrange for bookings with your Local BLUEBIRD Exchange, or with

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PHOTOPLAYS (Inc.)

1600 Broadway
NEW YORK



The First of the Golden Eagle Features

Under the title of Golden Eagle Features the International Film Service, Inc., announces a new series of photoplays of extraordinary merit and high artistic quality.

Every play in this series will touch the top notch of dramatic excellence.

Exhibitors can unhesitatingly book any **Golden Eagle Feature** with entire confidence that the play will bring the enthusiastic approval of their most refined and exacting patrons. The first production of the series is



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Featuring
C. AUBREY SMITH supported by ELEANOR WOODRUFF

"Jaffery" has been produced for the International Film Service, Inc., by the Frohman Amusement Corporation, (Wm. L. Sherrill, Pres.)

TO BE RELEASED SEPTEMBER 2nd

International Film Service, Inc.

GOLDEN EAGLE FEATURES

729 Seventh Ave. New York

It has at its command the facilities of the greatest news and news photographic gathering organization in the world—The Hearst newspapers, the International News Service, and the International Film Service.

It is gathered by Trained Newspaper Photographers.

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It contains an exclusive and high-grade Fashion Section.

REASONS WHY THE

It contains more big Exclusive News Pictures than all other news reels combined.

Among those recently shown are—first pictures of the German fleet at Wilhemshaven — Bomb explosion during the preparedness parade in San Francisco.

It also has the record of the biggest beats in film history, including the Black Tom, N. J., Explosion and the Arrival of German Submarine Deutschland.

HEARST INTERNATIONAL NEWS PICTORIAL

The Hearst International News Pictorial is advertised to the public.

Every important daily paper in the country publishes the new illustrations issued by the International Film Service, while all the Hearst newspapers publish layouts and reviews of each edition of this news reel.

LEADS ALL

Ariel Varges and Nelson Edwards, staff photographers of the Hearst International News Pictorial, are the only American photographers with the European armies. Mr. Edwards is with the German army now on the western front, and Mr. Varges is the official cinematographer of the British Army at Salonica.

Their films appear exclusively in the Hearst International News Pictorial.

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The Pathé policy is to book each film for what it's worth. Therefore we have doubled prices on the

15 Chapter Wonder Serial

The SHIELDING SHADOW

This is Pathé's best serial. It cost more than any other ever made and it will bring more money to the exhibitor.

Produced by ASTRA FILM CORP'N.
Directed by Louis J. Gasnier and Donald Mackenzie
featuring
Grace Darmond, Ralph Kellard and Leon Barry

Released Oct. 1st

Pathé

ADVERTISING THAT BRINGS THE CROWD TO YOUR DOORS!

The Pathé policy is to help you fill your house when you show a Pathé picture. Therefore we are advertising the Master Plot in 14 Chapters

THE GRIP OF EVIL

in the following fine list of papers. There's one here to help you, Mr. Exhibitor!

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Syracuse (N.Y.) Journal
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Butte Daily Post
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American, Charleston,S.C.
Wilmington (N.C.) Dispatch
The Intelligencer,Anderson,S.C.
Goshen (Ind.) News-Times
Cleveland Leader
Columbus (Ohio) State Journal
Dallas News
Rocky Mountain News, Denver
Des Moines Register & Leader
Montour (Ia.) Gazette
Jefferson (Ia.) Free Lance
Stuart (Ia.) Herald
Spearfish Enterprise,Spearfish,S.D.
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Houston Chronicle
Shamrock (Okla.) Blarney
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Minneapolis Tribune
St. Paul Pioneer Press
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Daily Advocate, Stamford,Conn.
Omaha Bee
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Altoona(Pa.) Times
Portland (Ore.) Telegram
East Oregonian, Pendleton,Ore.
Providence (R.I.) Tribune
Richmond Times Dispatch
Rochester Photoplay News
St. Louis Times
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BILLBOARDS EVERYWHERE

Produced by **Balboa** *featuring*

Jackie Saunders and Roland Bottomley

Pathé

"Such pictures are just what the Exhibitors want!"

That's what a well known Exhibitor of Boston says of

The Shine Girl

the Pathé Gold Rooster Play in five parts. Here's his letter:

TELEPHONE OXFORD 2317

Park Theatre

Boston, Massachusetts

THOMAS O SORIERO
MANAGER

August 9, 1916.

Mr. Edward Thanhousser,
President of ths Thanhousser Film Corp,
New Rochells, N. Y.

My dear Mr. Thanhouser:

The production of The Shine Girl, I rsceivsd last night. I immsdiatsly scrssnsd it before an audisnce of 100 prominsnt Bostonians this morning at ths Theatrs. Had special music to go with it, and it met with an unanimous approval. Personally it is one of the bsst productions I havs seen in a long while. Ths acting throughout was very well done, detail work perfect, photography wonderful. Ths star Miss Glady's Hulstte played ths part of ths Shine Girl to perfsction. One thing that I must mantion about her is that shs is very attractivs and knows how to dress well, which makes hsr very plsasing to ths eye. The picture is one of the clsanest productions I sver saw put togethsr, as thsre is nothing there to offend anybody. It makes a pleasant entertainment for all those who wish to go to a good, clean show, and if you continue making such pictures, you will always find a big market for them, for thsy ars just what the psopls want, and just what the exhibitors also want.

Very sincersly yours,

Thos D Soriero

Manager.

TDS/RL

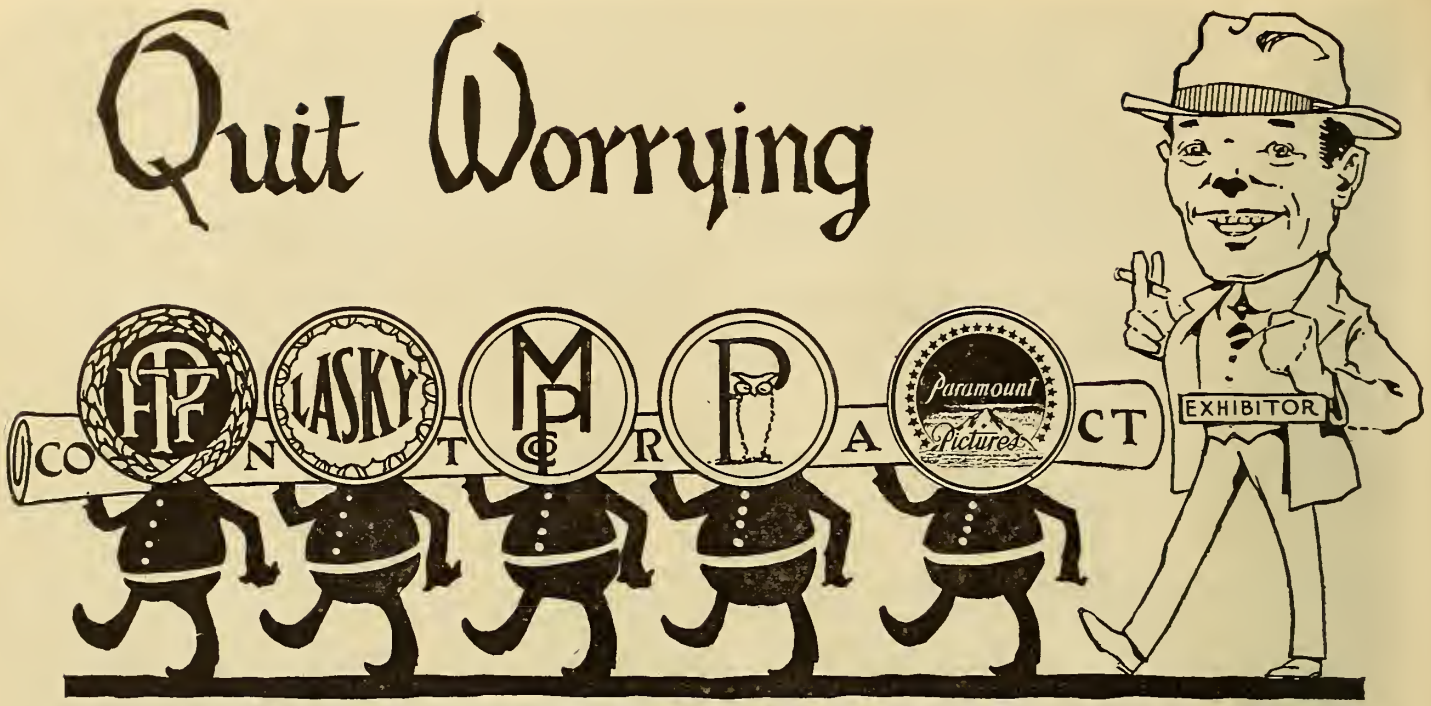
Produced by

Thanhouser

featuring Gladys Hulette

Released Aug. 27th

Quit Worrying



When the telephone business was organized, men ***quit worrying*** about communication.

When the automobile was put on a practical basis, men ***quit worrying*** about transportation.

When Paramount was organized, motion picture exhibitors *quit worrying* about their service.

Not till Paramount began its distribution of two supreme photoplays a week, 104 every year, did the motion picture business take on a semblance of stability.

Today, with thousands of exhibitors in the Paramount family, a Paramount contract remains the ***one solid*** guarantee of the success of a theatre.

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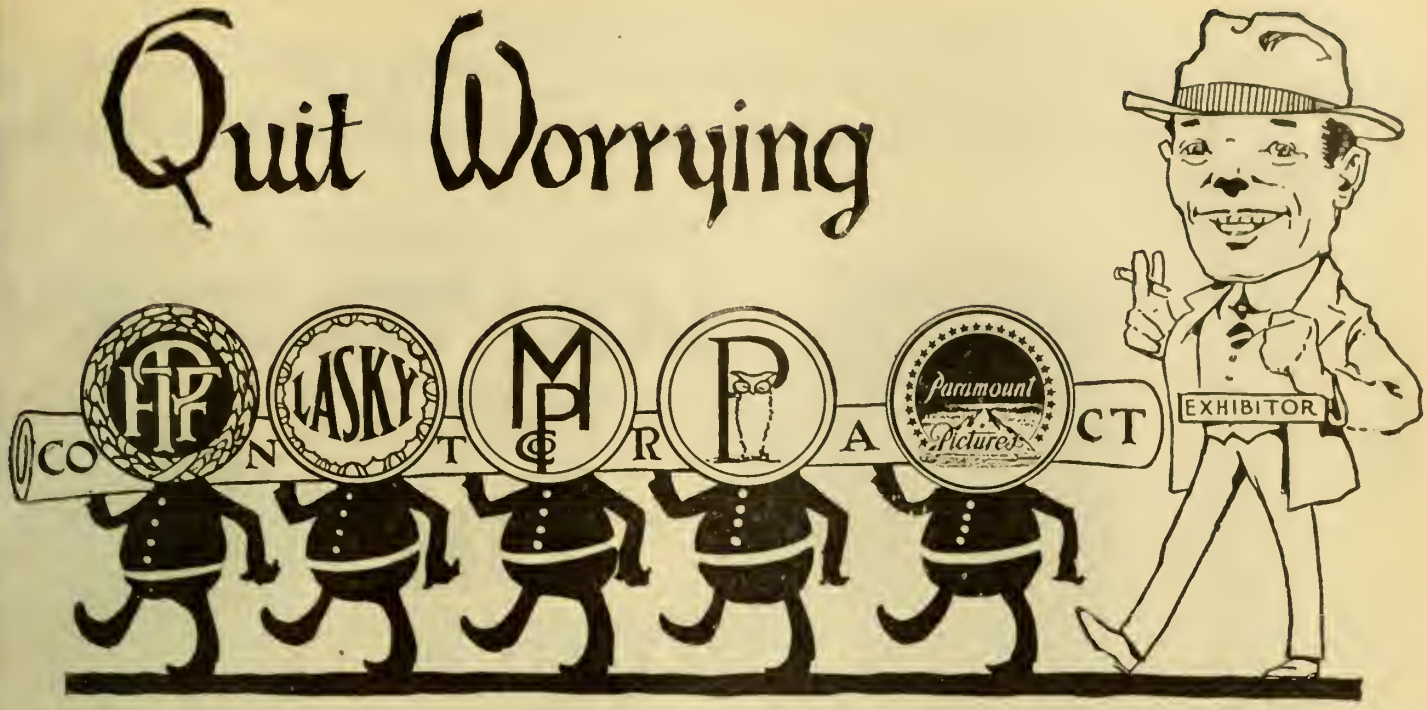
Paramount's stability is your stability

and the guarantee that every week you will have two Famous Players, Lasky, Morosco, or Pallas photoplays in your theatre, is the best reason in the world to join the family, and

QUIT WORRYING

Paramount Pictures

Quit Worrying



Why worry when twice a week you get a photoplay that interests everybody and thrills a majority?

This week's releases are a peculiarly good example of the variety of the Paramount Program.

Owen Moore and Marguerite Courtot in "Rolling Stones"

Another great dramatic success adapted to the screen. A wise young business man plays the cards and unrolls a rollicking comedy with moments of real drama.

A Famous Players production, released August 21st

Sessue Hayakawa in "The Honorable Friend"

Featuring one of the most popular Paramount stars in a Japanese-American play where jiu-jitsu enters into the game of love.

A Lasky production, released August 24th

Paramount Pictures

PARAMOUNT PROGRAM

JESSE L. LASKY Presents

LOU-TELLEGEN

in Margaret Turnbull's version of

"THE VICTORY OF CONSCIENCE"

By Alexandro de Jannelli





The story of a man's struggle for regeneration, his success and life sacrifice for God and France



"FIGHT IT OUT; YOU FOR MY SOUL AND GOD—HE, FOR MY BODY AND THE DEVIL!"

RELEASED ON THE

Paramount Program

MONDAY, AUGUST 28TH

"The highest and most consistent standard

FAMOUS PLAYERS —

485 FIFTH AVENUE

ADOLPH ZUKOR
PRESIDENT

JESSE L. LASKY
VICE-PRESIDENT

PARAMOUNT PROGRAM

JESSE L. LASKY Presents
America's most versatile
star of the screen

FANNY WARD

(The star of "THE CHEAT")
in
E. Lloyd Sheldon's
Gripping Society
Photoplay

"EACH PEARL A TEAR"





"THEY'RE CHAINS
THAT BIND—NOT
PEARLS THAT GLOW"

RING OF
LS—A
OF TEARS



THE RAINBOW THROUGH
THE MIST OF TEARS.

RELEASED
ON THE
Paramount Program
THURSDAY, AUGUST 31ST

photoplay production in the world."

LASKY CORPORATION
NEW YORK CITY

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CHAIRMAN OF BOARD

DANIEL FROHMAN
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COMING

"THE YELLOW MENACE"

The Greatest of Serials

IT GRIPS WITH DEEP INTENSITY
16 EPISODES
RELEASED

Labor Day, September Fourth

Book this. The newest. The most timely. The most interesting Serial ever produced. It will grip your audiences with a power that will awaken every impulse to protect their country. Stir their patriotism up and urge them to Beware of "THE YELLOW MENACE."

Reports of advance bookings from all sections of our territory indicate that "THE YELLOW MENACE" will hang up a new record for serial productions.

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Executive Office, Chicago

Would you like to see all 16 Episodes of "THE YELLOW MENACE"

and then decide to book it, or leave it for your competitor. We know what you'll do if you see it.

Ask us to show you. You are entitled to see what you book. All of it. Not just a part.

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729 SEVENTH AVENUE, NEW YORK

The Exhibitor does not have to take "The Yellow Menace" on faith

See it for yourself—Don't take our word for it.

Ask any of these Exchanges to show you "The Yellow Menace." If you can't come to them, they'll bring it to you.

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STARRING EDWIN STEVENS



THE NEW SUPER DREADNAUGHT OF THE GREAT SERIAL FLEET

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SEPTEMBER 4, 1916

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THE BILLBOARDS OUR FLAGSHIP

















PRODUCED BY



Nat C. Goodwin...in "The Marriage Bond"

A MAGNETIC DRAMA IN FIVE PARTS, WILL

BRING BIG BUSINESS

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You take no chance on "The Lottery Man"

With THURLOW BERGEN

A Sure-Fire Prize for Every Box-Office. Drama, Love, Fun, all Combined in this Biggest Stage Success of a Decade

Produced by F. RAY COMSTOCK PHOTOPLAY COMPANY, Inc.



How would you like to be "Torpedoed by Cupid"

IN ONE REEL

or, would you prefer "A Scrambled Honeymoon"

IN TWO REELS

Watch for Tweedledum

THE ORIGINATOR OF MOVING PICTURE COMEDIES

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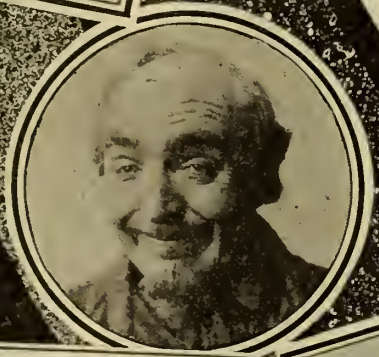
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WILLIAM RUSSELL


HELEN HOLMES


KOLB AND DILL




FLORENCE TURNER


MARY MILES MINTER


RICHARD BENNETT

BOOK THE COMPLETE SERIES PRESENTING YOUR FAVORITE STAR

Ready For Immediate Release

August 28, HELEN HOLMES, In "The Diamond Runners"
August 31, WILLIAM RUSSELL, In "The Man Who Would Not Die"
September 4, MARY MILES MINTER, In "Youth's Endearing Charm"

COMING

CHARLIE CHAPLIN, In "The Count"
RICHARD BENNETT, In "The Sable Blessing"
MARGARITA FISCHER, In "The Pearl of Paradise"
KOLB & DILL, In "The Three Pals"
FLORENCE TURNER, In "Grim Justice"

Now Playing

CHARLIE CHAPLIN	HELEN HOLMES	WILLIAM RUSSELL
In	In	In
"ONE A. M."	"JUDITH OF THE CUMBERLANDS"	"THE STRENGTH OF DONALD M'KENZIE"
"THE FLOORWALKER"	"MEDICINE BEND"	"THE HIGHEST BID"
"THE FIREMAN"	"WHISPERING SMITH"	"SOUL MATES"
"THE VAGABOND"		

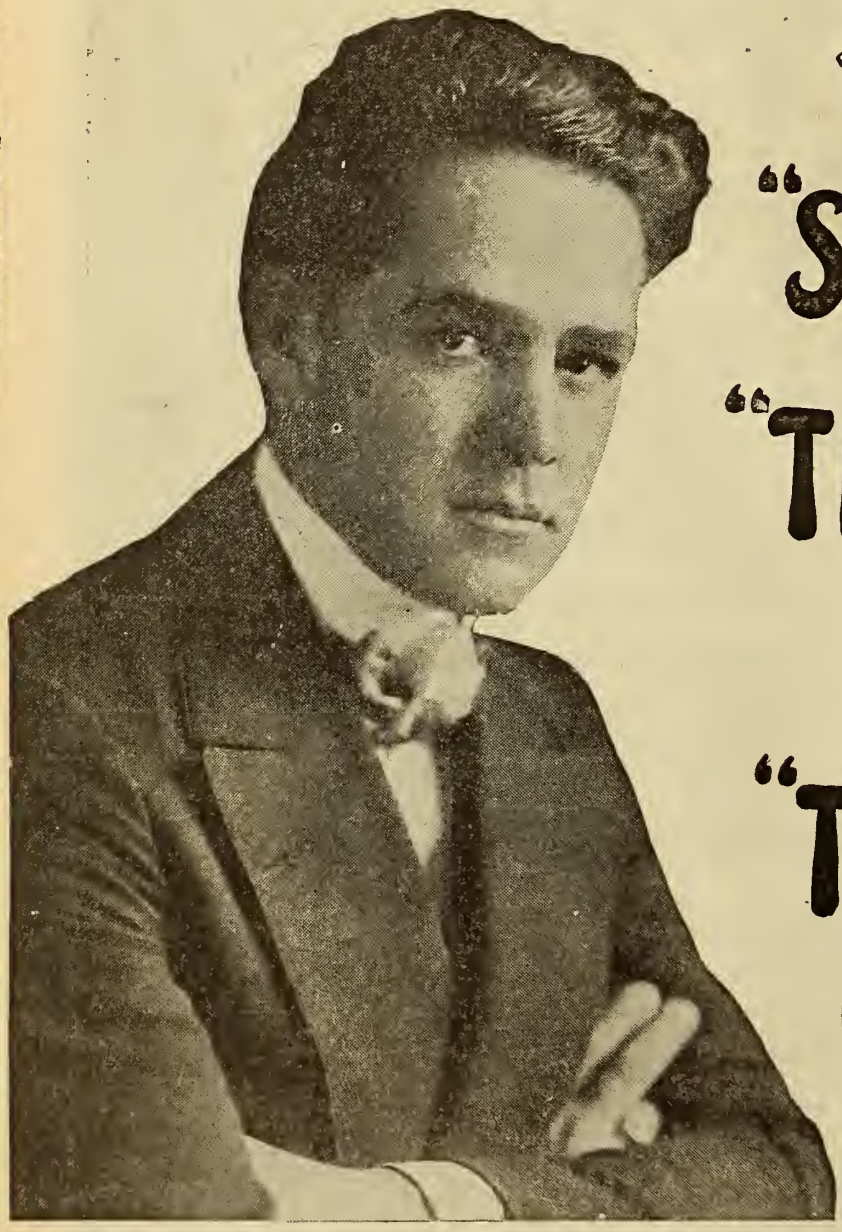
KOLB & DILL	FLORENCE TURNER
In	In
"A MILLION FOR MARY"	"A WELSH SINGER," "DOORSTEPS" "FAR FROM THE MADDING CROWD"

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Now Playing

"SOUL MATES"

"THE HIGHEST BID"

"THE STRENGTH OF DONALD McKENZIE"

Produced by **AMERICAN FILM COMPANY, Inc.**

DISTRIBUTED THROUGHOUT THE UNITED STATES AND CANADA EXCLUSIVELY BY MUTUAL FILM CORPORATION

RUSSELL



IN EIGHT POWERFUL FIVE ACT DRAMAS

WEEK OF AUGUST 28TH

Samuel S. Hutchinson Presents

WILLIAM RUSSELL IN "THE MAN WHO WOULD NOT DIE"

DRAMATIZED BY EDWARD HUNGERFORD FROM THE SENSATIONAL STORY BY MABEL CONDON



IN THE DUAL ROLES OF THE TWIN BROTHER FIGHTING AGAINST HIS LOVE FOR HIS BEAUTIFUL SISTER-IN-LAW AND THE HARDENED CRIMINAL SCHEMING TO DESTROY HIS OWN FLESH AND BLOOD FOR THE SAKE OF GOLD WILLIAM RUSSELL'S WONDERFUL ACTING, PLACES "THE MAN WHO WOULD NOT DIE" AT THE VERY TOP OF OF HIS LONG LIST OF REMARKABLE DRAMATIC SUCCESSES

COMING

WILLIAM RUSSELL IN THE TORCH BEARER

YOUR ONE BEST BET FOR BIG BUSINESS



CHARLIE CHAPLIN IN MUTUAL CHAPLIN SPECIALS



THE TREMENDOUS BOX OFFICE BUSINESS NOW BEING DONE WITH

CHARLIE CHAPLIN IN ONE A.M. THE VAGABOND THE FIREMAN AND THE FLOORWALKER

IS PROOF POSITIVE THAT THIS CLEVER COMEDIAN IS MAKING MORE MONEY FOR THEATRE OWNERS THAN ANY STAR IN THE HISTORY OF THE STAGE.

MUTUAL CHAPLINS ARE NOT A GAMBLE — THEY ARE A STRAIGHTFORWARD LEGITIMATE BUSINESS PROPOSITION AND THE SAFEST "STAR ATTRACTION INVESTMENT" THAT AN EXHIBITOR CAN MAKE

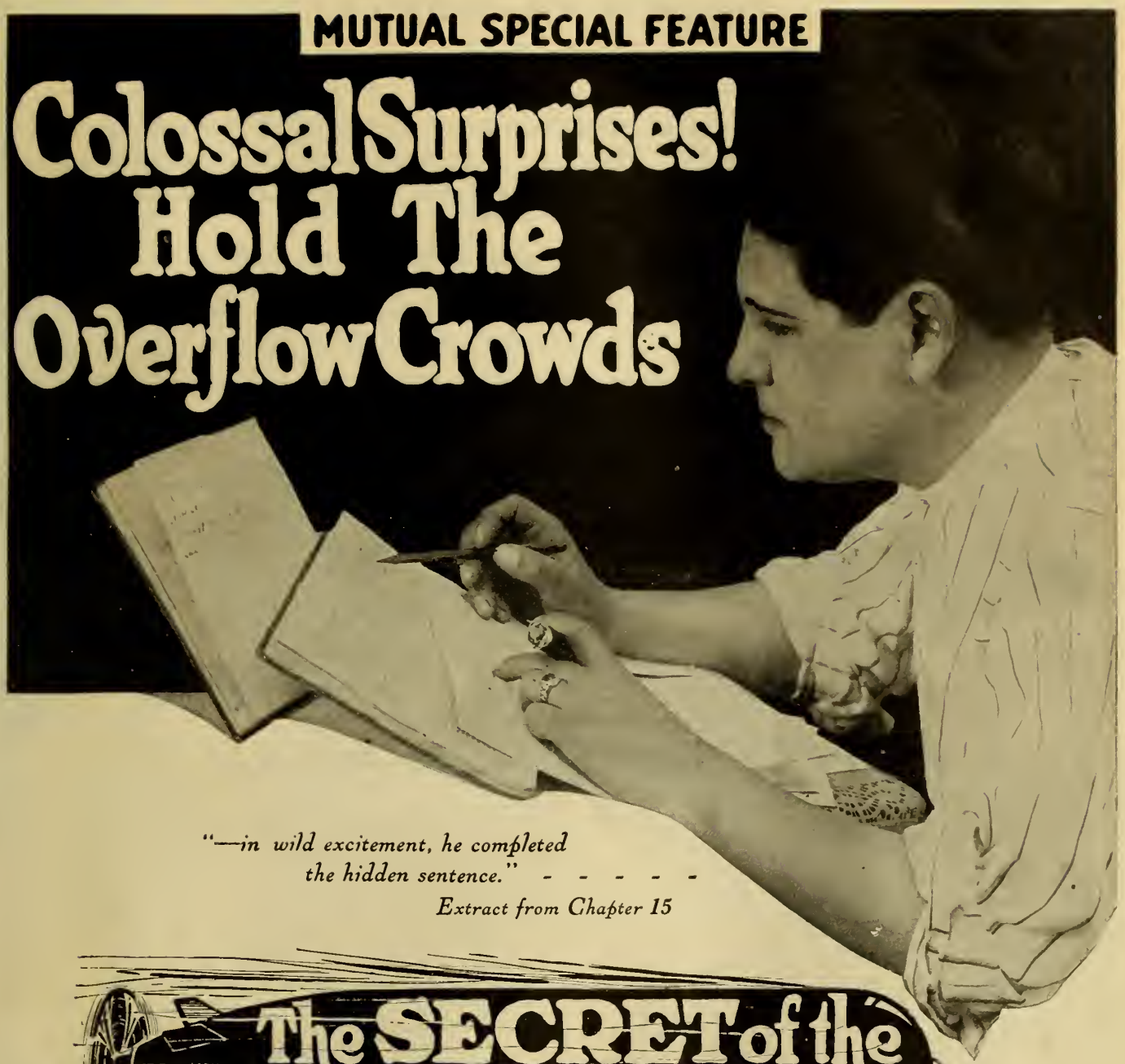
CALL UP THE MUTUAL TO-DAY!

MUTUAL CHAPLIN

COMING SEPT 4TH CHARLIE CHAPLIN IN "THE COUNT"

MUTUAL SPECIAL FEATURE

Colossal Surprises! Hold The Overflow Crowds



"—in wild excitement, he completed the hidden sentence." - - - - -

Extract from Chapter 15

The SECRET of the SUBMARINE

Presented by American Film Company, Inc.
Directed by George Sargent

"Wednesdays Almost Doubled in Business"

HIPPODROME THEATRE
Cincinnati, Ohio, July 27th, 1916.

I wish to inform you of the success our theatre is enjoying directly from the serial story, "THE SECRET OF THE SUBMARINE."

Our Wednesdays have almost doubled in business; we ourselves, are interested in the story and we look forward to its coming with greater interest than any feature.

The acting is great and the photography excellent, the story, directing and the settings are far in advance of anything we have ever run on our curtain.

We feel thankful to you for interesting us in this serial and we cheerfully recommend it to all exhibitors that are skeptical of a serial.

Yours very truly,
THE HIPPODROME THEATRE
(Signed) O. J. SYBERT, Mgr.

This virile, patriotic photoplay (in 15 chapters) has proved the greatest drawing card ever shown in thousands of theatres. It gets the *overflow profits!*

Juanita Hanson, as Cleo Burke, and Thomas Chatterton, as Lieut. Hope, supported by a strong cast, give the screen gripping thrills and smashing climaxes that draw audiences to the edge of the seats, and hold them there till the end of the chapter.

The exciting pen story by E. Alexander Powell, is published in over a thousand prominent newspapers, and read by millions who insist on seeing the film every week.

Book This Big Money-Maker Today!

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President
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Frank Borzage and Anna Little in "The Forgotten Prayer."

Directed by Frank Borzage

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All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

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IN the selection of scenarios, the casting of companies, the direction, production and character creating of motion pictures I am sure that I have learned something every day and that I will keep on acquiring this knowledge. And that is just why I want to use it to the best advantage in guiding my own company which will now produce all of the plays in which I am to be seen. It is our purpose not only to give every detail of the Mary Pickford Film Corporation our unfaltering direction but to surround ourselves with the best brains, ability and skill in this wonderful art-industry.

IT will be our purpose and endeavor to make most complete, elaborate and art harmonizing productions—each of which is to stand out pre-eminently as a master work. The productions will be the best that are made. Each will have a cast of distinction, a direction of originality and creativeness, fine environment, its own especially written music—all with that dignity, simplicity and artistic ensemble that will make the best in motion pictures and attract the largest and most discriminating audiences. I want the Mary Pickford pictures to be seen in every theatre and play house in the country. We are delighted with the arrangements and broad plan of distribution made by the Artcraft Pictures Corporation which has been formed to handle them.

PROMPTED by your encouragement of the past, and for which I feel that I owe so much to you in aiding me to reach an ambitious attainment, I feel now that with this incentive and with the ever present confidence with which you have approved and admired my work that I can now reach still higher, giving you the supreme of our art endeavor—but always depending on your affectionate interest, for which I am now and always,

Gratefully, Mary Pickford

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IT is Mary Pickford's desire that these new productions shall be the best ever presented on the screen; they will be limited in number, but unlimited in cost. She will be surrounded by the best brains, skill and creative resourcefulness obtainable in this art industry. Each production will be a master-work and artistic ensemble beyond compare—that will in every detail have the wondrous touch and never failing appeal of Mary Pickford.
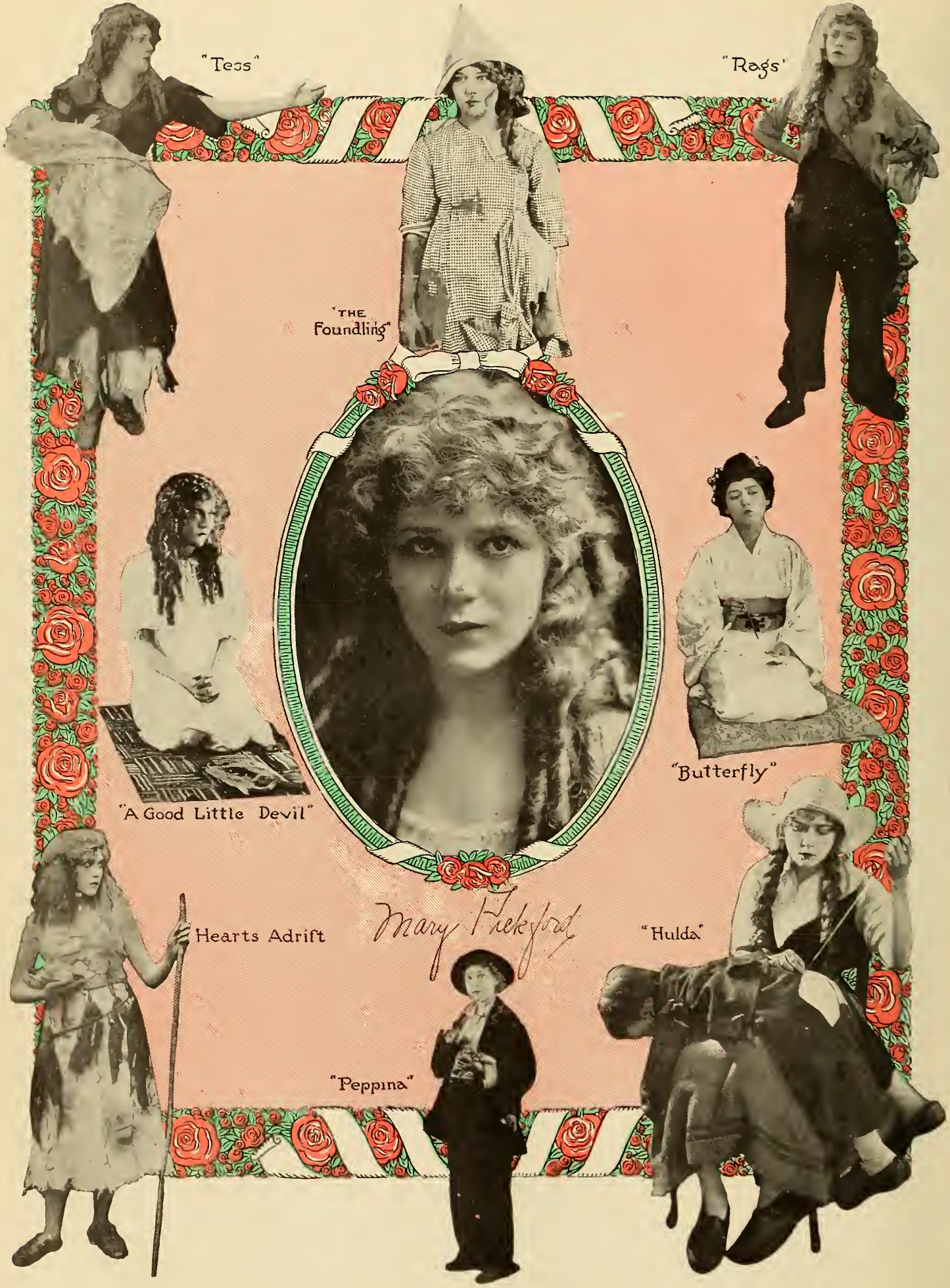
IT is the purpose to present the Mary Pickford pictures everywhere. It is her own desire that they shall be seen in every theatre and motion picture house in the land. She comes to you alone with productions surpassing anything yet done on the screen, supporting casts of distinction, master direction—in all a complete harmonizing of every detail of the art in which she stands alone as its most popular and favored star—the incomparable Mary Pickford.

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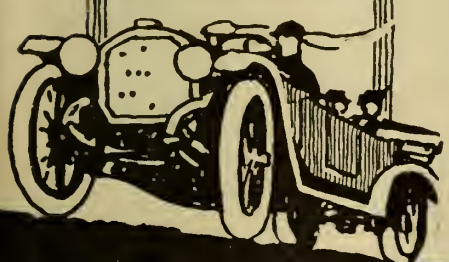
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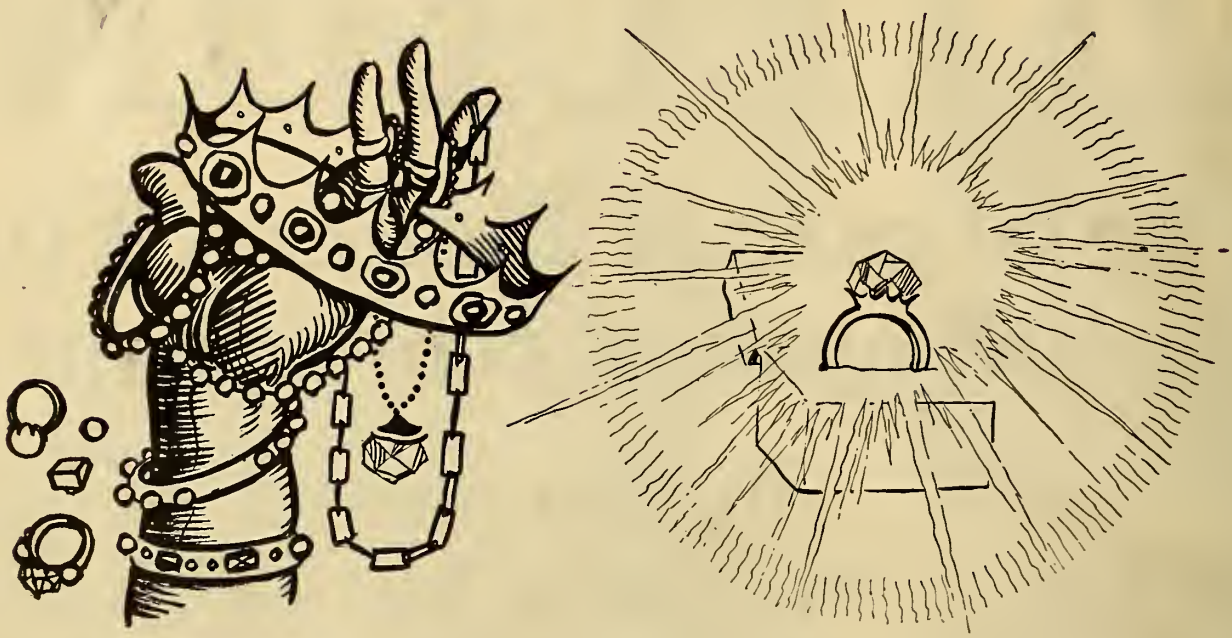


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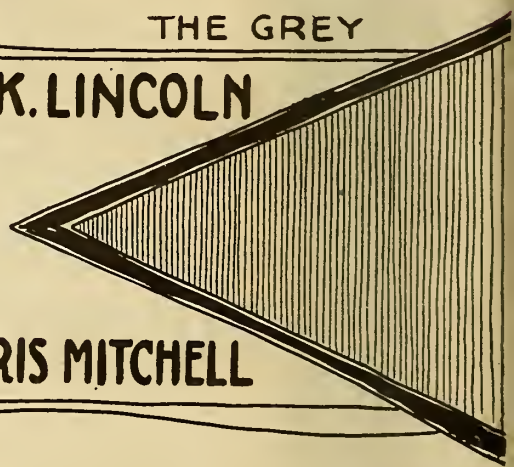
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Ivy Close and Henry Murdoch in a comedy which proves that a newly-wed dentist should not have a telephone installed for wifey.

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One reelers with drawing power unequaled—there is never any doubt about the "Hazards," they are the one sure-fire week after week hit with any audience. "The Secret of the Box Car" tells a thrilling story which reaches its climax when Helen, escaping pursuit, leaps from the speeding flat car through the door of the racing mail train on the adjoining track.

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. Chalmers, Founder.
Published Weekly by the

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1606)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 2, 1916

Facts and Comments

IT WILL surprise the many motion picture friends who belong to Rotary Clubs to hear that at the International Convention of Rotary Clubs held in Cincinnati last month a resolution was adopted requesting every Rotary Club to join in a movement to bring about the establishment of local boards of censorships. The object of this resolution is said to be the elimination of "objectionable motion pictures." We know of many an exhibitor and many a film man belonging to Rotary Clubs. As far as we know these clubs are splendid institutions serving a fine purpose and have done much good. All the more surprising, therefore, is this reactionary stand on the motion picture. Civic clubs all over the country are beginning to array themselves against censorship, notably the women's clubs. If any member of a Rotary who is a friend of the motion picture wants to help in a campaign of education the MOVING PICTURE WORLD will be glad to supply him with its anti-censorship literature on request.

* * *

FROM a communication addressed to us by Orrin G. Cocks of the National Board of Review we are glad to see that the Board is in hearty sympathy with the resolution in opposition to the rentals of film by exchanges to schools and churches without previous consultation of the exhibitor who might be affected by such rental. In the course of the letter to the MOVING PICTURE WORLD Mr. Cocks says "that every letter which goes out of his office and every piece of literature which is written advises cordial co-operation with the exhibitor in the various cities and towns. We are convinced from practical experience that the exhibitor knows his business as no one else in the community and that he can be relied upon to furnish what the public wants and to continue the work long after the social and religious worker has lost interest in actually making the thing go. Our experience coincides with yours that the ordinary exhibitor is a fine public servant and simply needs the support in dollars and cents of his community to give them the very best they desire." Readers of the MOVING PICTURE WORLD ought to be particularly interested in the joint estimate of the exhibitor by the Board of Review and the MOVING PICTURE WORLD. Both know the exhibitor. It is curious in view of the foregoing to find an expression of disapproval in a certain section of the trade press. The section is out of touch and out of sympathy with the exhibitor and therefore suffering from a paralysis of the circulation.

* * *

THE proposed co-operation between the producers and exhibitors is now awaiting definite shape. No doubt the executive and administrative offices will be organized in a short time. There is an enormous amount of important work piled up before the new organization. If the producers show the same spirit of unselfishness which was evidenced in the filling of the offices at the Chicago convention the most hopeful view of the future is entirely justifiable.

* * *

"YOU cannot force extra money out of your patronage by showing objectionable pictures," said State President Sawyer of Ohio in a recent address to the Brooklyn exhibitors. "Every community has just so much money to spend for amusements. This is an economic condition which admits of no theorizing." Plain simple words which are respectfully dedicated to the earnest consideration of every man interested in showing motion pictures for a livelihood.

* * *

AN esteemed reader and friend of the MOVING PICTURE WORLD in Philadelphia suggests in a letter addressed to us that, first, "every producer should carry a protest on every film, as the censors cannot cut free speech," and second, "every producer should submit to the Board of Review and that exhibitors should refuse to book unstamped productions." This is being done in England today, and in the language of our correspondent, "it will drive out the salacious producer." The writer expresses the hope that the National Association of the Motion Picture Industry will take up this question, and we sincerely hope it will.

Hazy Ideas About Art

By Louis Reeves Harrison

AS a matter of self-defense men often scoff at what they know nothing about. Given a good salesman, one who can place a picture in spite of the opposition he meets, the very mention of art starts his risibles. "I suppose it is all right for those who like it, but what is it to me? Give me what the people want, and I will sell the goods. No art for mine." Yet he has an art all his own, the skill that he shows in his particular line of effort. He calls that "business." It is art that he rightly applies his ability to a given purpose.

Given a superior publicity man, one who has acquired a keen knowledge of human nature through an active experience, who has a knack of arousing attention and a large amount of facility in attending to his specialty, he has been known to express good-natured contempt for art in general, though he has cultivated an art in order to further his own ends. The same is true of an efficient business manager who has applied well-established principles of success to the particular line of work in which he is engaged. Yet he may disclaim knowing anything about what is defined in a general way as "art."

A specific use of the word which has come to be vaguely grasped relates very largely to the mediums of expression, both intellectual and emotional, used by creative genius, such as literature, painting, sculpture and the drama, the fine arts that contribute heavily to the pleasure, both spiritual and sensuous, of existence. Though this specific art is usually associated with the idea of beauty by nearly all writers on the subject, a work of beauty may be merely imitative, a copied piece of furniture turned out for purposes of utility only.

Beauty is merely one of the mysterious children of that greater mystery known as Life. What is beautiful to one is not so to another—it is as vague and variable as its parent. It cannot under the circumstances be invariably attached as an essential to art. Beauty might well be called the favorite child of our existence, one that we come to love more and more as our intelligence grows. Always desirable, it is not always indispensable. Art is not, therefore, to be limited to an expression of beauty as some have defined it.

The production of moving pictures is, in a general way, *an* art, yet it is not art in a finer sense to produce them without high quality of design, conception and execution. It is in this finer sense that the word is oftenest used and most generally understood. We consider the purpose of art as elevating; its function to delve among the mysteries of life and bring forth some refreshing beauty or invigorating truth. We recognize almost intuitively that it requires taste to appreciate ideal beauty and wisdom to separate truth from error, that it requires discretion and constructive imagination to successfully formulate truth and beauty for presentation to other minds, *genius*.

The atmosphere would be easily cleared if we considered the general production of moving pictures to be a *craft* and the specific production of what responds to our ideals as an *art*. I cannot see how, in this elevating sense, there is true art in pictures appealing to morbid desire or low taste. It has become almost an instinct for intelligent people to make some use of the brief interval allotted them on earth which shall be a contribution, no matter how small, to the improvement and refined pleasure of those who live with them and after them.

To deeply feel the charm and meaning of existence and to clearly convey that charm and meaning, to interpret life in all its phases, in all times, and from all points of view is to promote life and often to augment its happiness. Such is the aim of the novel, the drama, the screen story, whether or not there is some splendid doctrine hidden beneath the entertainment. Many a great composition of this kind is, in itself, a propaganda, but the idea is not to get away from the sympathies of those who feel more deeply than they think. The general effect is stronger and more lasting if the mind formulates *after* the feelings have been addressed. There are many people in a mixed audience whose whole tendency is to feel first and think afterward—if they think at all.

The art of high comedy may make it convincing. That of farce comedy may keep it from being stupid. For characters in the latter to laugh may be stupid—the art is to counterfeit stupidity and permit the audience to do the laughing. People may be easily amused by human weakness, laugh to see a man take himself too seriously. Yet they may be stirred to pity when he stumbles and falls in his effort, when he tries his best to do what is beyond his strength. Human emotions delicately balance between grave and gay—it is art to rightly stir them.

We grasp the art of any medium when we grasp the relations of fiction and truth. Starting with an imaginative conception, the art of portrayal becomes purely that of imagery, the simulation of truth. The imagery is not art when it fails to convince. It fails because there are defects somewhere, in the author's script, in the director's handling, in the actor's interpretation. Art makes for perfection of imagery.

It would save many a student confusion while roaming galleries where the finest examples of painting and sculpture are collected if he kept in mind that art makes for perfection of imagery. It will save many a producer of moving pictures confusion if he will keep the same idea in mind. To visualize a work of the imaginaton so that it shall be recognized as a true example of art does not mean to twist it out of shape to suit this or that star performer. Stars are just as good for billboard purposes if they interpret the story, instead of themselves, and they are not real artists unless capable of such interpretation.

Starting with an imaginative conception, the author builds up interest through characters appropriate for that purpose. When the visualization of interesting stories is attempted, it is art to select types suited to those characters. So far from being art as to be the reverse of it is an attempt to suit the story to the type—it then becomes a mere publicity vehicle, a billboard adjunct, inviting attention to Miss So-and-so, as per our advertisement, but not as an artist.

"When we come upon pictures that sing to us, and yet remain true to the laws of pictures, and lyrics that seem to paint for us pictures, though true to the laws of language, then we meet Shakespearean beauty and partake of that enchantment that is not just life haphazard, but the flower of life, the finest moments of experience, the color of music or philosophy, the quality which nourishes the imagination by giving it food richer than the fare of ordinary experience." "Art is the expression of the zest of living."

Beautiful Things to See

By W. Stephen Bush.

"BEAUTIFUL Things To See" are always welcome in a feature, but let it be proclaimed in every studio with trumpets, etc., that beautiful things to see do not in themselves make a successful picture. It is but too true, as one of my exhibiting friends said to me the other day, that these "beautiful things to see" are frequently used as is the American flag on the vaudeville stage. "Many a poor show has been saved by the American flag." Yes, but many of the shows are too bad to be saved by this impertinent appeal to our national pride. I have seen features—not a few—that had so little punch or story, so little of the genuine element, so little of the thrill that comes with real emotion that even the loveliest settings and the most charming atmosphere were but as beautiful gowns on an ill-favored woman.

A flock of sheep grazing on an ample pasture with sloping hills for a background is ever a pleasing sight, but if it has little or nothing to do with the story it fails of its effect. A baby in the cradle kicking up his legs or happily sucking his thumb will always cause a smile, but there must be some justification in the story for putting it in. A puppy or a kitten playfully cavorting about, a canary in his cage, a handsome collie, a thoroughbred horse are all of them fine subjects for an animal painter and look particularly well and sweet on the screen if they are shown to us in the natural development of a plot or story. The lively antics of a youngster, the roguish smile and the innocent coquetry of a little miss are fascinating, but they must not be depended upon for the success of a feature.

These and similar directorial devices, which as every one of our readers knows we could multiply by the hundred, cannot be substituted for the story and for the dramatic appeal. Moonlight scenes in bewitchingly beautiful gardens, settings that must rouse the envy of the landscape painter, great majestic trees, winding brooks and falling water—all these beautiful things are loved in their proper places and at the right moment, but they will never atone for a poor plot or a disjointed story or for mediocre acting and incompetent direction.

These discoveries are not claimed by me to be original; on the contrary I am only repeating what I hear from my neighbors in the theatre or from exhibitors or friends who are just admirers of the screen and have no financial interest in motion pictures.

"Beautiful Things To See" always make a good picture better; they add to its high quality, but they will not make a good picture out of a poor one. Some one has called these pictures "Rainbow Features"—not a bad definition. The rainbow delights our eyes with marvelous hues painted on the sky, but it fails to satisfy our longing for dramatic entertainment. Some day, perhaps, we will be able to translate even the lofty language of the psalms into the utterance of the screen—nothing seems impossible to the motion picture. The difference—fundamental and everlasting—between the psalmist and the dramatist would not be affected thereby.

The strength of an exhibitor's program is the feature. Perhaps it ought not to be so, perhaps his program ought to be of such even excellence as to make it seem invidious to praise one part of it at the expense of another part. In practice we know that a weak feature is the worst spot on any program. Whence comes the strength of the feature? Solely through its dramatic appeal. If it does not stir one of the great elemental emotions in the human register it is not a feature. All the pretty little by-plays count for nothing in the absence of the big appeal. Of course where "the beautiful things to see" are subordinated to a great strong dominating theme full of dramatic power they are most welcome. The union of the two elements makes a perfect and altogether satisfying feature.

If the exhibitor has to take his choice between a strong dramatic appeal without the pretty by-plays and a picture full of pretty by-plays but barren of any dramatic value I am inclined to believe he will take the former. Beauty in pictures is highly desirable, but dramatic values are absolutely necessary. One is the staff of life, the other represents the luxury of a cake.

Discriminating Exchanges

By W. Stephen Bush.

FROM a large number of complaints coming to this desk and from a hundred conversations with exhibitors I know that a very strong feeling exists among exhibitors against the practice of exchanges discriminating against the exhibitor in favor of theatres belonging to a circuit like Loew's and Proctor's. It is asserted not without reason that the exchange depends for its profits and even for its existence on the average exhibitor who patronizes it regularly winter and summer. When an exhibitor discovers that one of the circuit houses which is taking up motion pictures as a makeshift and substitute in the summer months can get anything it wants from an exchange in utter disregard of his own interests he is naturally aggrieved. Such policy on the part of the exchange is shortsighted and if persisted in it may prove suicidal.

We fail to see where the big house belonging to a large circuit and using more vaudeville than motion pictures is of any particular value to the progress and prosperity of the motion picture industry. Long ago we have described the place where vaudeville is mixed with motion pictures as a "misfit amusement parlor," and with few exceptions the definition still stands. Let us waive that part for the present. The fact remains that in price cutting and in ruinous competition the circuit theatres hold an unenviable record. They aim to destroy the smaller houses in the neighborhood by giving ten acts of vaudeville and a dozen reels of pictures for ten cents. If they succeed in driving out their smaller competitors they of course diminish the number of customers for the exchange and the producer. In spite of this simple arithmetic I know of my own knowledge that in a dozen localities exchanges give the big circuit man the best of it. Especially is this true in the summer time. The circuit theatre with the big seating capacity is coddled and favored at a time when the regular and steady customer of the exchange, i. e., the average exhibitor, is having the hardest struggle of the year.

It might be well for these discriminating exchanges to remember that the exhibitors today are better organized than ever before and that they represent a vastly greater number of theaters in the aggregate than all the mixed motion picture and vaudeville circuits put together. There is talk even now of exerting this power and of convincing exchange managers in a very practical manner of their folly in discriminating against their best patrons.

The idea still prevalent in some quarters that the exhibitor is the "goat" *in perpetuum* is a rusty tradition in the light of late events in Chicago. Exchange managers and producers will consult their own best interests by stopping this sort of discrimination in favor of the big vaudeville houses. If they don't it is altogether likely that they are due for a rude awakening before the year is out.

Present Status of the Federal Tax Bill

Measure Now in the Senate Which Proposes to Restore the Old Law—Politics May Prevent Such Action

STATUS OF THE FEDERAL TAX BILL.

THE contentions of the motion picture exhibitors of the United States, as stated and advanced by the Moving Picture World, have been upheld by the Democratic members of the Finance Committee, who last week reported to the Senate a rewritten general revenue bill with a provision taxing motion picture and other theaters, museums, etc., which, if a tax must be imposed, is very satisfactory.

The Moving Picture World, granting that the Federal Government found it necessary to levy upon the theaters, already made the prey of all sorts of municipal, town, city, county and state taxes, has always declared that there was injustice even in the so-called war emergency revenue act that went into effect on October 22, 1914, and which has since been reenacted, in that it provided the same degree of taxation for the five and ten-cent shows as for the legitimate houses with admission prices running up into the dollars, and failed to make any allowance for the theater in the small town, open one, two or three nights a week and catering to a very limited patronage. In the proposal of the Senate this latter is modified.

In the report of the Committee it is said that "The House bill imposes a tax of one-half of one per cent. upon the gross receipts from admissions to theaters, museums, or concert halls when a charge of admission is made. Your committee after due consideration believes that the present law is much fairer and more equitable, and recommends an amendment restoring the present law, but for the purpose of bringing about parity of treatment provides that in cities, towns or villages of 5,000 inhabitants or less the rate of tax shall be one-half of that which applies to cities, towns, or villages having a population in excess of 5,000."

The proposed amendment to the measure as it passed the House of Representatives, reads as follows:

"Proprietors of theaters, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty, and exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: Provided, That in cities, towns or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: Provided, further, that whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease."

There is very likely to be a fight upon this amendment when the bill comes up in the Senate for action, as there are many among the Senators and members of the House of Representatives who believe that the exhibitors are getting so rich as a result of their connection with the motion picture business that they can well afford to pay any kind of a tax and many of them. These thoughts will be somewhat dispelled if they will but take the trouble to read and place a proper degree of confidence in the briefs filed with the subcommittee having the matter under consideration. One of the letters which carried considerable weight with the committee, it is understood, is that addressed to Senator Hoke Smith, chairman of the subcommittee, by M. C. Higgins, assistant international president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine operators of the United States and Canada, which includes that branch of organized labor which supplies to the theaters and motion picture houses the stage carpenters, electricians, property men, projection machine and light operators, and working crews traveling with road shows.

"Of our own knowledge," he said, "and the number of men out of employment, or working on part time, we know that the theaters, both regular and picture, are among the heaviest sufferers from war conditions. In many other lines of work not only opportunities for work, but also wages have largely increased, but our members, particularly in the less important theatrical centers, have already been forced to make sacrifices to aid the house manager to keep his theater open. We have gone as far as we can in this and we can not make any further concessions and receive anything like a living wage.

"The old emergency tax of $25, $50, $75 and $100, dependent upon seating capacity, no doubt seems small to you, yet it was the last straw needed to break the hope of a number of small managers. Actually hundreds of theaters and picture houses, places already operating at a loss, gave up the right when they found that new tax burdens were added, and our members employed in them had to look for something else to do."

In conclusion Mr. Higgins asked that some other way of raising funds be substituted and that they be taken from enterprises profiting by war conditions, or at least making a profit under them.

A considerable amount of weight was carried by the letter of the United Managers' Protective Association, by Marc Klaw, president, pointing out the grave discrimination that exists under the bill as it passed the House of Representatives. "The theater, as held by the highest court in this state (New York)," he said, "is a private enterprise, as much as a department store or hotel, with an equal right to operate, without securing Federal, State or municipal sanction. License fees are exacted under the taxing power or police power, but not as a franchise, or in the nature of a special privilege. If, then, revenue is to be derived from the gross receipts of a theater, why not from the department stores and hotels throughout the United States, or similar private enterprises?

"At the present time the theater may pay (a) a municipal tax (in the Borough of Manhattan) $500 a year; (b) the corporation operating the theater must pay the annual state franchise tax on its capital; (c) the county tax on its personal property used in the theater; (d) the real estate tax, if it owns the land, or—as is frequently the case—the tax is part of the rental charges; and (e) the income tax provided by the present bill, entirely apart from the special tax under discussion.

"This bill singles out the amusement industry to bear a burden that is equal only to that cast upon manufacturers of munitions. Proprietors of theaters must pay one-half of 1 per cent. of their gross receipts, no matter what their losses may be in carrying on the theater enterprise.

"In respect to motion picture theaters, the injustice of the proposed tax is just as great as with the regular theaters.

"This bill," it is further declared, "has devised a splendid method of closing a very large percentage of the small motion picture theaters. The provision is not taxation, it is confiscation, and that, too, aimed at a business that does more charity and more substantial good to the morals and well being of the community than all other businesses combined. There would be less injustice in this provision, against which this protest is directed, if it were framed along the lines of the other provisions in the bill, specifying a fixed sum to pay, as is provided for circuses and as the present revenue act provides and as this bill directs in respect of practically every other business (excepting manufacturers of munitions)."

A protest was also entered by the Association of Theater Managers of Boston, Mass., which however, speaks only for the regular theatrical interests and opposes the bill partly on the ground that "the moving picture enterprises, cheap vaudeville and kindred amusements, operated in buildings of comparatively small rental and with a cheap admission, have made serious inroads into the legitimate theatrical business, and as a result, the profits are greatly diminished; so diminished in fact as to result in some instances in a considerabl loss."

Just because the Senate Finance Committee has reported against the Kitchin proposition of one-half of one per cent. must not be taken to necessarily mean that it will be defeated by the Senate with the adoption of the proposed Finance Committee scheme. The whole measure will be the subject of a great deal of discussion and should the latter clause be adopted, the bill goes to conference between representatives of both branches of Congress and it may be that a fight may be precipitated on the section. The House may insist upon its version and to placate it and win other points the Senate may recede from its amendment and the higher tax will result.

It is suggested that exhibitors and State organizations appeal to their individual senators urging them to support the Finance Committee's plan based on the seating capacity of the houses, and as inserted in the Senate draft of the general revenue bill.

"Pop" Lubin Recovers from Recent Illness

Pioneer Picture Maker Getting Out from Under Hands of Doctors—Has No Intention of Retiring from Business

SIEGMUND LUBIN'S face beamed that Tuesday night he came down the stairs to the reception room of the Cosmopolitan Club in Atlantic City. "My boy, I am glad to see you," he said simply and heartily to the World man, and the vigor of the handshake proved more than the statement covered by his words. It was evidence of restored health, of recuperation from the illness that for several months had put him into the care of the doctors. "Yes, I have been ill," he went on, in reply to a question as to his health. "I have had a lot of doctors, not because I wanted them, but to please my family. They have given me a bunch of prescriptions and I take them—and put them in my pocket. You see, I have them here." Delving into his coat he withdrew a varied assortment of ominous looking documents. "I put them where they will do the most good," he chuckled.



Siegmund Lubin.

The pioneer manufacturer is optimistic as to the future of the motion picture industry. "Everything will be all right in time," he said. "It is the great war that has upset everything. It has upset business and it has upset many of us," he added with a tinge of sadness. "Many have lost near ones and dear ones. As is bound to be the case some men are richer, but many are poorer. This awful conflict which none of us could foresee—who would have dreamed of it?—has hit the motion picture business, this great, wonderful business, very hard. We make many pictures in the United States. We may spend forty or fifty thousand dollars on a production, and we must have the markets of the world at large in order to bring back that money and make a fair profit.

"The whole world loves American pictures—they admire the players; no other country brings to the screen such charming women—graceful, petite, intelligent—or such fine men. They have magnetic qualities possessed by the actors of no other nation.

"Motion pictures speak every language; they are universal in their appeal. Of American pictures is this especially true. Where now our markets abroad are cut off, where many manufacturers are sitting back waiting with their spectacles on their ears, the change will come speedily with the end of the war. We can only wait and hope. But everything will be all right in the end. We must have a good, strong organization to guide our steps, to prevent mistakes, to do the right things."

Mr. Lubin referred feelingly to the passing of "Pop" Rock. "You know he sent for me to come to him, and you may be sure had I been physically able I should have gone," he said. "Yes, we were old pals. I used to supply him with films in New Orleans and also for showing around the country. We were together on several ventures in the old days. I remember the fight pictures, the one we staged after the event, on account of the impossibility of making the pictures in the original. I recall during the taking of the scenes some one discovered no betting was going on. Of course it was necessary to lend 'atmosphere.' I sent out and got $250 in one-dollar bills, which we distributed among the extras. And you know $250 was a lot of money to me then. Well," and "Pop" Lubin chuckled, "when we went around to collect the money at the end of the taking of the scenes we couldn't find a soul that had a single dollar of that money. Yes, they bet my money, and I figured I had lost the bet."

Wednesday morning by appointment we met Mr. Lubin for a stroll down the Boardwalk. We had not gone far when the laird of Lubinville suggested he had had an early breakfast and if it were agreeable to his guest he would see what Atlantic City could provide in the way of a luncheon. It was agreeable. The air was cool, there was a drizzling rain, and the great combers were piling in in angry fashion, making for spectacle and for appetite. Our host piloted us to one of the big new hostelries and showed us over the palace that had been thrown into being in twelve months from the time work on razing its predecessor had been begun. Mr. Lubin knows his Atlantic City. He is one of its oldest inhabitants and stanchest citizens. And everybody knows him. He has its history at the tip of his tongue and its interests lie close to his heart. He takes a personal pride in the great playground, the development of which he has followed from its beginning. And coming back to that luncheon: here again was evidence that Mr. Lubin was fine and fit—with the appetite of a boy.

There cropped out in the course of the chat a sidelight on the character of this likable man, whose fatherly "My boy" has been cherished by hundreds of players—and who today are keenly interested in all that pertains to the welfare of their one-time employer. We were speaking of the differences over wage scales between railroad men and managers.

"Why shouldn't the men organize into unions?" said Mr. Lubin. "It's their only chance to get a just return for their work. I am and have been all my life a member of a union. Too many employers are anxious to pay a flat scale for the exceptional man, but seek to avoid paying it to the average or sub-average employe. If they reap the advantage of the unusual worker it is just that they should carry also the one not so rapid but who may do better work."

We spoke of the future. We asked Mr. Lubin if he intended actively to get into the motion picture business again.

"Yes, indeed," was the emphatic reply. "I love the business too much. I shall not get out. In the years I have spent in it I have had many pleasant hours—yes, and many heartaches, too. But in the meantime I am happily situated here surrounded by my family. I have to play with my grandchildren, you know, but there is only one role they will let me carry. I must always be the man with the pistol. Things will come back with a bound when matters in Europe straighten out and there will be plenty of money.

"Will you remember me to all my friends? Tell the boys in New York I shall be with them at the Screen Club ball in November—you know I don't miss that."

As we parted from Mr. Lubin he explained he was going over to the Inlet to meet a friend who had gone fishing in the morning. "I don't believe," he said with his quaint smile, "that he knows how to catch fish and I am going to be at the pier when the boat arrives to make sure that he does not put one over on me by buying his 'catch' in the open market."

G. B.

Frederick Warde in "King Lear"

Elaborate Production Made by Thanhouser Corporation Will Be Released Through Pathe Exchanges.

EDWIN THANHOUSER announces that the Thanhouser Film Corporation's ambitious Shakespearian production, Frederick Warde in "King Lear," is soon to be released through the Pathe Exchanges.

Mr. Warde is one of the most noted Shakespearian actors of this generation and is famed throughout the United States and Great Britain for his production of notable plays. He considers the Thanhouser version of "King Lear" to be perfect. Mr. Warde's "Silas Marner," produced by Thanhouser, was heralded as a truly superior feature. "King Lear," Mr. Warde believes, is better than "Silas Marner."

The production was directed by Ernest Warde, son of Frederick Warde, who has had long experience as an actor in his father's companies and as stage director for Richard Mansfield. Ernest Warde plays the part of the fool in Thanhouser's "King Lear." Others in the supporting cast are: Lorraine Huling, Wayne Arey, J. H. Gilmour, Hector Dion, Edwin Stanley and Boyd Marshall. More than 2,000 persons were employed in the making of this Shakespearian play, which follows faithfully the original story.

Richardson in Canada

By F. H. Richardson

The Projection Editor Discovers an Operator Who Will Never Be Pinched for Speeding

FROM Montreal to Quebec is a beautiful drive, but the jinx overtook us thirty-five miles from Quebec when a punk job of vulcanizing on the rear shoe went bluey and we adopted the Canadian Pacific temporarily.

Next day I called upon the manager of the Empire theater and suggested that he arrange for a meeting of the managers and operators of Quebec's six or seven theaters. I was to call on him again that evening; but, alas, the jinx stuck to me and I drove the go-devil into Quebec at 11:45 that night. Next day was Sunday and all shows closed; also I was tired—so I saw no more of the Quebec theaters, as we left early Monday morning.

Quebec is a beautiful, intensely interesting and quaint old city, and with the aid of Nancy Hanks No. 3, the go-devil, I saw it pretty thoroughly, from the Parliamentary buildings to its ten-foot-wide streets in the lower town. I even butted into the citadel. The sentry was momentarily not quite on the job at the end of the long tunnel entrance, so Nancy Hanks and I shot through and into the whole works—but were very promptly shooed out again, and I suppose was lucky to escape incarceration in the "Hoose Gow." Our innocent countenance, combined with our non-German looks, carried us through, however, and we saw the citadel (fort), or some of it at least.

Leaving Quebec, we entered into what was to us the unknown, but the gasoline heart of the go-devil tackled the task bravely; albeit 800 miles of presumably unsettled, bleak northland lay between us and our return to the good old U. S. A. The road had been variously described as "good," "bad," "impassable" and "fine." But the average French Canadian has just two ways of describing roads, viz., "not so bad" and "not so good," accent on the "not" in both instances. If it is the former you may figure on fair country roads with punk to punkerino spots; if the latter, it is good night shirt for yours. You are up against it for fair. Fortunately, most of the time it was the former.

Added to our other troubles we were entering a country where it was supposed that what few people there were all talked French and no English, or practically none. Well, we started, and one surprise followed another, until at this writing, at Chandler, Gaspe Peninsula, 400 miles beyond Quebec, we are all out of words to express our amazement.

First, everywhere we found someone who could "talk little Anglais," though one day, at Romaniski, we did have quite a time getting anything to eat but at last resurrected a storekeeper who "talked little Anglais" and procured some cheese, crackers and some canned goods which, being opened by the combined aid of strong language, the screw-driver, monkey wrench and pliers, was eaten on the rocks beside the wonderfully beautiful St. Lawrence River where it is about four miles wide.

Second, while the roads were by no means boulevards, still except in spots they were "not so bad," and we made good time, considering. The run, to date, by days, is as follows: 183, 153, 165, 180, 121, 130, 112 and 97, the last not being a full day as we arrived at 2 P. M. The 112-day established a record, however, as we rode 25 miles through the Matepedia Valley in the mountains beside the river over a road which everyone pronounced awful and advised us to ship around. It certainly was awful, all right, and then some. Mostly it was two narrow, deep ruts with a sort of path between and grass from one to two feet high. Occasionally there were mudholes from four to eight inches deep and no way around. Much of it was through dense timber, some with sheer mountains from the left rut almost straight up, with a ten to fifteen-foot drop to the boiling river three feet from the right rut, with loose rocks on the center path. There were times when the go-devil plunged and bucked like a bronco, but we had no spills, and when we finally got through to Matepedia, Nellie, my daughter, remarked very solemnly, "Well, Dad, you can certainly qualify for a tight rope rider now."

But the surprise of our young life was that, except for the 25 miles through the mountain pass of the Matepedia Valley, which was entirely a wilderness, the country is all fairly well settled; the farms look well kept and prosperous, and the country is beautiful, surpassingly so along the St. Lawrence River and the south shore of the Gaspe Peninsula.

At River du Loup (pronounced "River du Loo," meaning wolf river) we visited a moving picture show where the operator was performing wonders with an Edison Model B, using (imagine it) a film tank instead of a take-up. But alas, neither manager nor operator spoke any English worth mentioning, so we looked at the show and let it go at that. The titles were English and a man down front translated them into French.

At Chandler the brother of the editor's wife owns and manages the "Opera House" where a moving picture show is given every night. A Simplex projector is used. The picture is as good as one would expect under the circumstances. Current is 110-volt A.C. through an Edison economy transformer.

At Chandler I received letters advising that our visit to St. John, N. B., is to be made the occasion of high jinks among moving picture people, but of that I will tell you later.

From Chandler we went to Gaspe (by train, the roads being too sandy for navigation), which is sixty miles northwest, at the extreme point of Gaspe Peninsula and in the same latitude as the north end of Newfoundland. In this beautifully situated little northland city we found a "movin' picter show" and at fifteen cents per were permitted to enter the "theater," occupy one if the the pine benches and watch the murder, assassination and complete butchery of a photoplay which was certainly old enough to be killed. The "operating room" consisted of a 6x6 foot (about) pine lumber inclosure and therein was an Edison exhibition model projector which had probably been voting at presidential elections for some time. The "show" consisted of the Metro production "Cards," a military film and a superannuated Charlie Chaplin. I have, as you know, often roasted that abomination, the speed fiend. Well, it was the opposite here. The speed was probably 45 feet per minute and the characters floated through their parts with languid ease and gracefully undulating movements. There were only seven (7) stops to repair breaks in the film or lost lower loop during the whole show. A young chap, armed with a flashlight, presided over a player piano down front and when a new roll was needed he would search for it in a pile of music directly under the screen, the aforesaid flashlight "doing things" to the picture meanwhile, as he was not at all particular where he pointed it.

The screen consisted of an unhemmed sheet of muslin stretched, not on but in front of the wall. I suggested that they border the picture with black, to which the following naive reply was made: "I guess that would be all right, but you see the picture ain't always in the same place."

Honestly I did not know so many things could be done to a poor, innocent, unoffending photoplay in so short a space of time, but outside these few things the show was all right.

Richardson at St. John, N. B.

Sidelights on the Visit, by the Wife of an Exhibitor Host.

TO ALL motion picture fans the most interesting event of the summer season at St. John, N. B., was undoubtedly the visit of F. H. Richardson, Projection Expert of the Moving Picture World. For days beforehand a small group of booking men might have been seen winding their way to the Imperial theater, where metings were held to discuss ways and means of entertaining the distinguished guest.

Realizing that Mr. Richardson, as head of his profession, is a very important person, it was a matter for debate, whether he would care to be treated as President Wilson, Henry Ford, or merely as a human being. It was not until the boys got a good look at his cheery face that the matter was finally settled. Needless to say the "human being" won the day.

When Mr. Richardson arrived in St. John, on Saturday, August 12, he was met by Walter H. Golding, Steve Hurley and William C. Smith. Had it been more widely known that such a charming little daughter accompanied Mr. Richardson every man in town would have been down to greet him—or her?

That evening, after the last performance at the Imperial, Mr. Richardson occupied the stage and managers and operators from the Maritime Provinces gathered to listen to his able address on "Better Projection." Dense indeed must have been the man who came away feeling that he had not profited by the lecture. Incidentally Mr. Richardson gave

the theater managers a little much needed advice upon the folly of giving too lengthy a show. An innocent bystander may be pardoned for hoping that it will be well digested. Strange to say it is the bigger theaters that err in this respect.

It is due to Mr. Richardson that managers and operators of the Maritime Provinces have now decided to organize. There are altogether too many unauthorized censors around for the welfare of the motion picture business, and unless some such step had been taken an unhappy state of affairs must have ensued. Quite recently a professor in the College of New Brunswick distinguished himself by declaring that over fifty per cent. of the pictures shown in these Provinces are "immoral," "unmoral" and "disgusting." This is the final judgment of a gentleman who proclaims himself a "neutral" regarding this form of amusement, and the managers are now wondering what adjectives he would have used had he really been an enemy.

It is such idiocy as this that has to be combated, and it is only by organization that it can be done.

The chairman of the St. John Board of Censors, Dr. Bridges, is a very learned and fair minded man, but his position is made very disagreeable on account of unfair criticism. While the subject of forming a society has often been broached, it remained for Mr. Richardson to convince the managers and operators of the wisdom of the step.

After the more serious business connected with Mr. Richardson's visit had been accomplished, everyone adjourned to the "Imperial" lobby, where a very dainty buffet luncheon was served.

On Sunday, August 13, the party went up the river on the tug "Lord Kitchener." The session of the night before was such a late one that more than one member of the crowd only had time for breakfast between the acts.

Mr. Richardson, as guest of honor, was the life of the party and had any of the Keith people heard the duologues between Mr. Crawford and Mr. Richardson there would now be entirely new headliners at this famous Broadway house. Steve Hurley also gave one of Robert Service's poems and proved himself to be something more than an amateur. Those present included Managers N. V. Gastonguay, Orpheus Hall, Halifax, N. S.; G. J. B. Metzler, Empire theater, Halifax, N. S.; F. B. Metzler, Empire theater, Halifax, N. S.; M. Herschorn, Imperial theater, Halifax, N. S.; A. E. Wall, chief Board of Censors of Nova Scotia, N. S.; Roy Holman, "Happy Home," Alberton, P. E. I.; S. W. Dimock, theaters at Campbelton, Dalhousie and Athol, N. B.; Jas. F. Cripps, Digby, Middleton, Annapolis and Shelburne, N. S.; C. A. Walfield, Bridgewater and Lockeport, N. S.; J. J. Gaudet, Summerside, P. E. I.; A. A. Fielding, Princess theater, Truro, N. S. The St. John men were: Stephen C. Hurley, Unique.; Gilbert D. Sweeney, Palace; A. B. Farmer, Star; Wm. C. Smith, Empress; Fred. K. Trifts, Gem; W. C. McKay, Opera House; W. H. Golding, Imperial; F. G. Spencer, Lyric, Unique theaters and Opera House. Operators: A. J. Mason, Imperial, St. John; Samuel Buchanan and Arthur Farmer, Jr., Star, St. John; Thos. Daley, Gem, St. John; T. A. Prince, Palace, St. John; Geo. Rothweil, Gaiety, Fairville; Timothy Fuller, Empress, St. John; Harold Currie, Unique, St. John; Fred. M. Betts, Lyric, St. John; J. J. Merriman, Gem, Fredericton, N. B.; Jack Fenety, Unique, Fredericton, N. B.; Merrill Mills, Imperial, St. John; Ralph Thorne, Lyric, St. John. Exchange men: Jules H. Wolf, Metro Mgr., St. John; W. R. Golding, Metro, St. John; C. M. Crawford, Mgr. Fox Co.; G. A. Margetts, Mgr. Universal; R. Allan Christie, Universal; Arthur Callan, Universal; Miss K. J. Dishart, Universal; Triangle, F. H. Trifts, Mgr.; Louis Rosenfelt, Mgr. Famous Players, St. John, N. B.; Jos. Kauffman, Famous Players; Jos. Lieberman, Famous Players; Reginald March, J. J. Crossman, Pathe Co.; St. John, J. N. Golding, Jr., Arthur Kathleen Golding, F. J. Fitzgerald, A. W. Phillips, Geo. Seely; Unique theater, Arnold Holder, Harry Martin; Lyric theater, Gilmour Armstrong, Ralph Thorne. Honor guests: F. H. Richardson, New York, and Miss Nellie Richardson.

Taking everything into consideration Mr. Richardson can probably say that he has never been more enthusiastically greeted than at St. John, N. B., and he left us with the understanding that he would return soon. We want to see him again—for he's a jolly good fellow. DORA M. SMITH.

SERIAL FILM COMPANY ENLARGES STUDIO.

William Steiner, general manager of the Serial Film Company and supervising director of "The Yellow Menace," announces that his company has added a new exterior glass covered studio and doubled the stage space of the interior studio in its plant at Cliffside, N. J. These additions make it possible for four producing companies to work at the same time. In addition, the laboratory has been enlarged through the building of a new drying room in which one hundred and fifty thousand feet of film can be dried in half an hour.

Pathe Releases for Week Beginning Sept. 3

An Interesting Program With Which to Open the Autumn Season.

FOR the week of September 3, Pathe offers an interesting program with a two-reel reissue; two reels of "Grip of Evil"; a Luke comedy; another Florence Rose Fashions Number, and a split-reel scenic. "Good Pals" is a reissue in answer to an increasing demand for reissues of Pathe's famous earlier two-reelers. It features Marguerite Risser, a very popular member of the Old Pathe Jersey City stock company.

The "pals" are a Southern Colonel and his daughter and their collie "Shep." The story concerns the treachery of the Colonel's own cousin, who when the report arrives that he has been killed, uses the fortune belonging to the daughter and forces her to work as a servant. The dead returns very much alive and the story has a happy ending. "Shep" has a "star" part, and with remarkable canine cleverness keeps the ball of suspense rolling to its thrilling climax. The proof of the punch in this two-reeler are the many requests for its reissue.

"In Bohemia" is the title of the eighth of the "Grip of Evil" series. To study another phase to his question, "Is Humanity in the Grip of Evil?" John Burton lives among a group of struggling artists posing as a man of humble means. He finds that "art for art's sake" is but an artificial pose and "Bohemia" but a state of mind and the almighty dollar is the King of Art. "In Bohemia" is full of action and the intimate side of so called Bohemian life in the artists' colony contains much local color.

"Luke Joins the Navy" is another screaming slapstick comedy made by the Rolin Co. Luke as a jackie will coax laughs from the grouchiest. The majority of scenes are taken aboard a U. S. man-of-war and besides being a corking comedy the scenes on board are very interesting.

"Week End House Party at Betty Young's" is the third of the Florence Rose Fashions. Betty entertains a host of fashionable guests. Costumes of the hunt, charming creations for afternoon teas and evening gowns of great variety and splendor are shown throughout the reel, which will create much interest among the "women folks."

"Picturesque Havana" is a splendid scenic of one of the world's greatest seaports. Picturesque Spanish buildings, Morro Castle, the harbor where the Maine met her tragic end and many other picturesque spots combined to make a scenic of exceptional merit.

"Picturesque Ghent" finishes out the program. Ghent, Belgium's provincial city of Flanders still preserves much of its medieval characteristics. The turreted church of St. Nicola, the beautiful carved monument of Bauvens and other historic edifices make an excellent scenic.

Wednesday, September 6th, brings Pathe News No. 74, and No. 75 on Saturday, September 9th.

CHANGES IN PRECISION MACHINE STAFF.

Announcement is made by the Precision Machine Company, makers of the Simplex projector, that J. E. Graef has resigned as acting general manager of the company, and will devote his time to his personal affairs. E. M. Porter, a well known motion picture man, succeeds to the vacancy. Mr. Porter is a brother of Edwin S. Porter, and has been engaged in the exchange branch of the business for several years. It is also anonunced that Edwin S. Porter, who has been closely associated with Frank Cannock, the inventor of the Simplex machine, will take an active part in the management of the company in the future.

THE SMALLEYS PROVIDE MORE BLUEBIRDS.

Lois Weber and her husband, Phillips Smalley, who have been towers in strength to the Bluebird programs, have prepared three releases to add to the five features they have already supplied to the series. "Saving the Family Name" is scheduled for release Sept. 11, and later on "Idle Wives," screen version of James Oppenheim's novel, and "Wanted, a Home," original with Lois Weber, will be presented. Mary MacLaren will be featured in all three of these subjects and in "Idle Wives" both of the Smalleys will play.

MacDONALD TO APPEAR WITH FEATURE.

Wallace MacDonald, leading juvenile to Mary Miles Minter in the American production "Youth's Endearing Charm," will appear at the initial showing of that picture in Marcus Loew's New York theater, Broadway and 45th street, New York, on Monday, September 4th. Mr. MacDonald, who possesses an exceptionally fine baritone voice, will render a few vocal selections in connection with his appearance.

Work Started on Pickford Films

Famous Star at Her New York Studio—Artcraft Pictures Corporation Is Formed for Distribution of New Company's Product.

FOREGOING a summer vacation, Mary Pickford is now at her New York studio working on the first production of the newly formed Mary Pickford Film Corporation, whose product will be handled by the recently organized Artcraft Pictures Corporation, of which Walter E. Greene is president. The distributing concern is capitalized for two million dollars and will establish exchanges in Boston, Philadelphia, Washington, Atlanta, Dallas, San Francisco, Seattle, Denver, Minneapolis, Chicago, Kansas City, Detroit, Cincinnati, Pittsburgh and the principal cities of Canada. The headquarters of the allied companies have been opened in suites of offices at 729 Seventh avenue, New York.

It is the purpose of Miss Pickford and her associates to make a limited number of productions each year, but expenditures will be governed only by the artistic requirements of the pictures, for the policy calls for photoplays at once elaborate and ambitious with the famous star always the outstanding attraction. John Emerson, for many years prominent on the stage, and more recently a picture director with a number of Triangle successes to his credit, is working with Miss Pickford on the first production. It is understood that in addition to creating the leading roles, the head of the new corporation will take an active part in supervising the production of each picture.



Mary Pickford.

Mr. Greene, president of Artcraft, which will handle the Mary Pickford productions alone and not as a part of any program, is known throughout the industry as one of the early motion picture men instrumental in finding a market for independent pictures. Locating in Boston, he is credited with having opened the first independent exchange in the country. Later he moved to New York and became connected with various picture enterprises before his association with Paramount. Speaking as president of the new organization, Mr. Greene said:



W. E. Greene.

"No personality is so dominant in motion pictures as that of Mary Pickford, who is the crystallization of magnetism without a parallel in the history of either the spoken or silent stage. Every exhibitor knows that the advent of a new Mary Pickford picture means an event in the season of his theater or playhouse. This has been the unfailing rule in every instance in the past.

"Now heading her own film corporation, Miss Pickford with her wonderful art and great experience will bring to these productions a new life, a stronger drawing power and a more lasting charm. Being alone and on no program she will completely pervade the entertainment presented, making its attractiveness all the stronger. It is the purpose of the Artcraft Corporation to give these pictures the best distribution that any screen productions have ever received."

Miss Pickford's sentiments are expressed in the following statement: "First of all I want to express my gratitude for the co-operation of the exhibitors everywhere, for without their interest we could attain but nought. To the great throng who have been good enough to make up the patrons who have seen me in the past I can but express my heartfelt thanks. Surely without either no one can have progressed, and our work together has been so full of happiness that it is doubly treasured.

"For the Mary Pickford Film Corporation it is our purpose to surround ourselves with the best brains, skill and ability possible, so that we may have art harmonizing productions which will stand out as master works. We want the Mary Pickford pictures to be seen in every theater and playhouse in the country, and we are delighted with the broad plan of distribution made by the Artcraft Pictures Corporation.

"Prompted by your encouragement of the past and for which I feel that I owe so much to you in aiding me to reach an ambitious attainment, I feel now that with this incentive and with the ever present confidence with which you have approved and admired my work, that I can reach out still higher, giving you the supreme of our art endeavor; but always depending on your affectionate interest for which I am now and will always be grateful."

Important Business Changes

New Viagraph Company Absorbs Lubin Company and the V-L-S-E Is the Latest Report—Selig, Essanay and Kleine to Combine.

THE principal topics in New York motion picture circles during the past week were the changes which were taking place affecting the Vitagraph, Lubin, Selig and Essanay companies, allied for some time as the V-L-S-E for the purpose of obtaining a better market for their features. Rumors have been rife for several months to the effect that Selig and Essanay contemplated withdrawing from this distributing organization. These stories became more persistent when Ben B. Hampton appeared in the field representing capitalists allied with the American Tobacco Company. Then came the actual purchase of the Vitagraph Company by the men whom Hampton represented and word of a proposal by the same interests to buy the Lubin Company. It was also hinted at the same time that Mr. Hampton had options on the plants of the Selig and Essanay companies.

On Thursday, August 17, an unofficial announcement was made by persons in position to know the facts that the V-L-S-E organization had been formally dissolved by the withdrawal of the Selig and Essanay interests and the absorption of the Lubin company by the new Vitagraph organization. Inquiry at the offices of V-L-S-E failed to elicit a positive acknowledgment of this action, but it was stated that official announcements would be issued on the subject September 1.

When the question regarding the truth of these rumors was asked Walter W. Irwin, general manager of the V-L-S-E, and Mr. Hampton, these gentlemen refused to discuss the matter, but they did not deny that such was the case.

Selig, Spoor and Kleine in Combination.

The withdrawal of the Selig and Spoor interests from the V-L-S-E gave color at once to the rumors which had been floating about to the effect that a combination was to be formed by them with George Kleine, whose very efficient exchange organization would give them the outlet for their product. The situation was further complicated by stories to the effect that the three Chicago firms, Selig, Spoor and Kleine, were about to effect a union with the newly formed Success Films Corporation. While none of the principals would confirm these rumors, it is known that E. S. Bradley, representing the capitalists interested in Success, was in Chicago in conference with Messrs. Selig and Spoor regarding the details of the matter.

Mr. Bradley left Chicago on Tuesday, August 22, and it was expected that he would have something to say upon his arrival in this city. But up to the time this edition of the Moving Picture World went to press nothing definite had been given out for publication.

BETTY HOWE ADDED TO CAST OF "BEATRICE FAIRFAX."

In addition to Harry Fox and Grace Darling, other prominent screen stars will appear with these two in certain episodes of "Beatrice Fairfax," the photo-play series of the International Film Service, Inc. The first of these co-stars will be Miss Betty Howe.

The N. A. of M. P. I. Elects Officers

New Organization Chooses William A. Brady for President and J. E. Brulatour for Treasurer.

ON THE morning of August 10th at the Hotel Astor the National Association of the Motion Picture Industry held the first election of officers, which resulted as follows: President, William A. Brady, elected by 20 out of 24 votes cast; J. E. Brulatour, treasurer; Thomas Furniss, of Duluth, Minn., first vice-president; Adolph Zukor, second vice-president; Don J. Bell, third vice-president; Hiram Abrams, fourth vice president; Arthur James, fifth vice president, and Frederick E. Eliot, executive secretary.

Mr. Eliot, who had been prominently identified with the automobile industry and with the "Safety First" movement, but who has had no previous connection whatever with the film industry, was proposed by Walter W. Irwin after the latter had been elected chairman of the executive committee. No other candidates were given a chance to present their claims for the office of executive secretary, though there were several within the ranks of the industry, among them such men as Paul H. Cromelin and Samuel Spedon.

The meeting at the Hotel Astor was attended by twenty-four directors out of thirty, the following men being present: E. A. McManus, W. L. Sherrill, Don J. Bell, Patrick A. Powers, Otto Kahn, "Wid" Gunning, J. E. Brulatour, Adolph Zukor, Frank Rembusch, E. E. Philips, Walter W. Irwin, Peter Jeup, Frederick J. Herrington, William A. Brady, J. H. Hallberg, E. L. Levine, W. Stephen Bush, Paul Gulick, A. F. Tugwell, Thomas Furniss, Maurice A. Choyinski, Hiram Abrams, Richard Roland, Arthur James.

There was an exchange of compliments between Walter W. Irwin and Samuel Trigger, after which the election of officers was proceeded with, resulting as described. William N. Seabury, who also represents the Motion Picture Board of Trade, was elected general counsel of the organization.

After the elections had been finished Mr. Irwin made a speech, in the course of which he dwelt on the great power which, in his opinion, the new organization was likely to exert in the field of politics. He said the main object was to impress the political candidates with the power of the screen. He himself had never voted any but the Republican ticket, he said, but hereafter he was going to be guided by the interests of the industry first and foremost. He thought, he continued, it would be a splendid thing if through the action of the combined film interests it were possible to carry the state of New York for the gubernatorial candidate of one political faith and for the Presidential candidate of another political faith. Such a feat, in his opinion, would make the politicians sit up and take notice.

"If," said he, "we can do this then we can go into Pennsylvania and ask the political leaders there for a repeal of the censorship law; in fact, we can then have anything we want from such men as Penrose and Oliver and the Nicols and Vares of Philadelphia. I believe that the authors and promoters of the Cristman-Wheeler Censorship Bill in this state ought to be singled out for defeat and that a lesson ought to be administered to Ahern of Brooklyn, who stood sponsor for another censorship bill in the State of New York."

Mr. Irwin, as well as other speakers, emphasized the need of funds. Nothing is in the treasury of the new organization now, as all the subscriptions heretofore secured are conditioned upon the collection of the sum of forty thousand dollars, of which, so far, scarcely one-fourth has been subscribed. It was stated informally at the meeting and in the lobbies of the Hotel Astor that large sums of money might shortly be expected from prominent producers who have so far held aloof from the new organization. It was likewise claimed in a general way that the producers now belonging to the organization will enlarge their original contributions.

The following men were appointed members of the Executive Committee: Walter W. Irwin, chairman; Adolph Zukor, Arthur James, J. E. Brulatour, S. H. Trigger, L. L. Levine and Louis F. Blumenthal.

The local branch of exhibitors entertained the out-of-town exhibitor-directors at an informal but very joyous dinner at Feltman's on the night of Thursday, August 17. The matchless master of ceremonies, Isaac L. Hartsall, surpassed himself in the arrangements of this social affair, which was voted a huge success by all present.

CINEMA CLUB RECEPTION.

The Cinema Club of Bronx County, Local No. 2 of the Exhibitors' League of America, will hold their third annual reception and entertainment at Hunts Point Palace, 163d street and Southern boulevard, on Election Eve.

Gaumont Single Reels

Three Very Good Specimens Are Scheduled for Week of September 5.

THE three single-reel releases from the Gaumont studios for the week of September 3 are "Reel Life," the Gaumont scenic and animated cartoon, and the Mutual Weekly. "Reel Life" No. 18 features the cruise of the New York Yacht Club under the title of "A Day with the Yachtsmen." It gives one an excellent idea of the palatial steam yachts and the fast sailing vessels which comprise the fleet. Another part of the film is devoted to pictures of a plot of ground in the city under intensive cultivation. It clearly proves that dwellers in cities can keep down the cost of living no matter if they only have a few square yards of earth to cultivate. The third part of the reel presents one of the popular episodes which are pictured from stories in "Life," the humorous weekly. It is called "What Would You Do If——?" This time the question has to deal with a jealous husband who returns home to find his wife in another man's arms. After he shoots her he discovers that she is not his wife, as he has walked into a house next door to his home. The spectator is left to answer the question for himself.

"See America First" will present characteristic and entertaining pictures of Mauch Chunk and the anthracite coal regions in the vicinity of Wilkes-Barre and Scranton, Pa. So much is read about the work which is done in the Pennsylvania coal fields that the pictures should prove of wide interest. One of the most entertaining of the series of views shows a trolley trip upon which panoramic views of great beauty are obtained. .

On the same reel with "See America First" is an animated cartoon by Harry Palmer. It is a regular release with the scenic. Mr. Palmer is devoting his pen to topical subjects, which have created a great vogue for these Gaumont Kartoon Komics.

The third single-reel release of the week as a Mutual picture from the Gaumont studios is The Mutual Weekly.

New World Film Boston Manager

STANLEY W. HAND, who has been connected with the World Film Corporation for the past year and a half, has been promoted to the managership of the Boston office of the World Film, effective August 7. Mr. Hand was formerly a newspaper man, drifting into the sales department of the Ingersoll Watch Company and from there to the South Bend watches in which field he gained prominence and became eastern representative for the South Bend people.



Stanley W. Hand.

Believing there was a greater future in the film game, Mr. Hand joined the sales forces of the World Film Corporation March 22, 1915, being affiliated with the New York and Boston offices. Was made manager of the Boston office June 15, of the same year, then transferred to New York City as assistant sales manager.

While in the New England territory, Mr. Hand made a great number of friends, and his square deal manner of doing business soon got him the nickname of "Billy Sunday" Hand, the sobriquet first being applied to him by Manager Arthur Davis of the Nashua, N. H., theater, who claims that Hand is the squarest dealing salesman who ever sold him a picture.

With his vast acquaintance in the territory, when the World Film Corporation found it necessary to add a live wire manager to their Boston office, "Billy Sunday" Hand was sought out and returned to his former post, where he assumed his new duties August 7.

Standardizing Travel Pictures

C. L. Chester Proposes to Bring Them Up to the Level of Feature Films.

C. L. CHESTER, the executive head of C. L. Chester, Inc., of 200 Fifth avenue, New York, is about to issue the first really high class series of this sort, and will put them out at the rate of one reel a week to exchanges throughout the country, beginning with the first release on November 6. Six months ago he engaged three of the leading scenic cameramen, trained them thoroughly for the work, and as a result already has 54,241 feet of new negative. His idea is to bring the travel film up to the standard of the big up-to-the-minute features, and instead of taking scenery haphazard, every scene is being carefully planned in the office before the cameraman goes out. Light conditions receive as much attention as they do in any of the feature films and neither time nor expense is being spared.



C. L. Chester.

"While the cost of the feature films," said Mr. Chester yesterday, "has advanced from a dollar a foot to anything from five dollars up, in the last few years, the average manufacturer gasps at the idea of spending more than from thirty-five to sixty cents a foot for the travel stuff. Now, everyone knows the public likes good, wide-awake, well-made travel film, and yet much of the material supplied to the exhibitor is so poor that he uses it for chasers to empty his house. Years ago, I made most of the travel film for the Edison Company, the first organization to go into the travel stuff extensively, and made, with the aid of two cameramen, the very successful South American Travel Series for Paramount. In the past no time or thought has been devoted to the travel film, either before or after the cameraman left the office.

"In our work every picture will be carefully brought out and ninety per cent. of the scenes planned in the office. I have myself visited twenty-eight countries with a motion picture camera and have lived on every continent, except Australia. I know the weather and the light conditions thoroughly. In taking a feature film's exteriors the most minute calculation is made as to the exact time for the best light effect. Perhaps it may be 11.15 o'clock in the morning. Exactly at that moment the scene will be taken. We will be just as particular.

"I have been fortunate in securing as cameraman three of the best motion picture photographers in the industry. They are Victor Miller, W. D.Runcie and Raymond Agnel. Miller was with Pathe for many years; Runcie with Gaumont for several years, and Agnel made many of the best scenic and industrial films turned out by the Paris Eclair."

Mr. Chester, although he has had such a wide experience, is only 39 years old. He is a native of Iowa, and while a student at the Iowa State University, he assisted the professor of physics and chemistry and thus became interested in the chemistry of photography. He went in for original work with the camera and made several important inventions for the photographic art.

VERHALEN WITH PARAMOUNT.

C. J. Verhalen, until recently connected with Harry Raver's motion picture enterprises, has joined the publicity and efficiency staff of the Paramount Pictures Corporation, and has been assigned to the Minneapolis exchange. Mr. Verhalen's work is along the line of the new publicity scheme of Paramount whereby each exchange controlled by that company will have its own press agent on the ground to help exhibitors in the exploitation of pictures. Mr. Verhalen's long experience in publicity should enable him to render valuable assistance to the patrons of the Minneapolis office of Paramount.

V-L-S-E Gets "The Fall of a Nation"

Prparedness Spectacle to Be Marketed by the Organization Which Made "The Battle Cry of Peace" Famous.

BELIEVING that there is more public interest today in the subject of preparedness than ever before, and that this interest is certain to increase, rather than diminish, because of the fast-growing realization that the nation's real danger will only begin when the war in Europe is over, the V-L-S-E has just completed a contract whereby "The Fall of a Nation," Thomas Dixon's wide-famed screen message on this vital topic, will be released through that organization.

The arrangement was prompted, not only by the desire of the Big Four to further the propaganda for Preparedness, in which it has played such a conspicuous role with the release of such films as "The Battle Cry of Peace," "The Nation's Peril," "The Hero of Submarine D-2," etc., and thereby maintain the exceptional business which such productions have brought to exhibitors everywhere, but also by the desire of Mr. Dixon to provide the widest possible channel for the dissemination of this message, and at the same time to effect this dissemination in the quickest possible manner.

Walter W. Irwin, general manager of the V-L-S-E, in announcing the acquisition of this extraordinary production, said: "The successes achieved by exhibitors everywhere during the past year have proved beyond question of doubt the value of the big film as an added stimulus to business. Particularly have the Preparedness films been unusual in their drawing power. When we were approached by Mr. Dixon and his associates upon the question of distributing his plea for adequate preparedness, we found ourselves in a very happy position to consider the proposal, because of our experience and success in serving the exhibitor with other big productions of a similar character."

Mr. Dixon, in talking about his decision to release "The Fall of a Nation" through the V-L-S-E, said: "I consider this production the accomplishment of my life. Entirely apart from the material returns to be derived from the widest possible exploitation of the picture, I am vitally concerned in placing its message before the greatest number of people—and to do this quickly—when it will be most timely. The political campaigns are on. The time to strike, both from the standpoint of the best interests of the propaganda, and of the exhibitors, is the present."

"The Fall of a Nation" will be released by the V-L-S-E on September 18. An adequate number of prints have been provided to insure a quick and thorough distribution of the production.

With it, of course, there will be available the specially prepared orchestral score by Victor Herbert, which contributes so materially to the appeal of the picture.

Lottie and Jack Pickford Rejoin Famous Players

Will Appear in Important Roles in Forthcoming Productions of That Concern on the Paramount Program.

TWO interesting additions to the Famous Players forces were made this week in the persons of Lottie and Jack Pickford, sister and brother of the celebrated Mary Pickford, respectively. It was in "Fanchon, the Cricket," in which Mary Pickford starred, that her sister Lottie appeared as the sister. Jack has been seen in several Famous Players productions, both in support of Mary and of Marguerite Clark. With the latter he appeared in "The Pretty Sister of Jose," playing the role of the star's brother with great success.

With Mary, Jack has appeared in "A Girl of Yesterday," "The Commanding Officer" and was last seen in "Poor Little Peppina" in which he did a great deal of clever character acting in his portrayal of the young Italian lad, Beppo, who assisted Peppina in escaping from the plantation on which she was practically a prisoner.

Since his appearance in "Poor Little Peppina," Jack Pickford has been starred by another large producing concern and has proven a conspicuous success.

Lottie Pickford, who has been in retirement since starring in a sensational serial photoplay, is now at work in support of Louise Huff in "The Reward of Patience," which is being staged under the direction of Robert G. Vignola. In this picture Miss Pickford plays the "heavy," a society girl who weds an engineer because her mother wants her to, and then proceeds to flirt outrageously wtih another man with whom she is infatuated. "The Reward of Patience" is scheduled for release on the Paramount Program September 11th.

Astra In the Front Rank of Producers

Under the Leadership of Louis J. Gasnier, It Boasts of the Services of Some of the Best Artists Among Picture Makers

TO KEEP pace with the rapidly-growing activities of Pathe, the Astra Film Corporation, under the direction of Louis J. Gasnier, president, has, in the six months of its existence, built up an organization that places it in the front ranks of the independent producing companies.

The Astra Company has just completed "The Shielding Shadow," Pathe's latest fifteen episode serial which will be released October 1. Work has been started on a new military serial written by Guy McConnell and Geo. B. Seitz, which will feature Pearl White, supported by one of the most popular actors in the country. Within two weeks, Mr. Gasnier expects to start work on still another serial, which will be adapted from "The Double Cross," the great literary



Louis J. Gasnier.

success of Gilson Willett. Two famous stars have been engaged for this serial.

But the activities of the Astra Company have not been confined to serials. Five features have already been produced for Pathe's Gold Rooster program—"Arms and the Woman," featuring Mary Nash; "The Test," with Jane Grey and Lumsden Hare; "The Romantic Journey," with William Courtenay and Alice Dovey; "Kick In," with William Courtenay and Mollie King, and "May Blossom," with Pearl White and Hal Forde. "The Challenge," Al. H. Woods' melodramatic success is now being produced.

Associated with Mr. Gasnier, who was formerly general manager of Pathe Exchange, are George B. Seitz, author of "The Iron Claw," and one of the most successful scenario writers in the country; George Fitzmaurice, who produced "At Bay," "Via Wireless" and "New York"; Edward Jose, who produced "The Iron Claw," and "The Light That Failed," and Donald Mackenzie, who, with Mr. Gasnier, produced "The Perils of Pauline" and "The Shielding Shadow," and also the well-known Gold Rooster Plays "The Galloper" and "Mary's Lamb."

"In line with the policy of J. A. Berst, vice president and general manager of Pathe, we are adding to the forces of the Astra Company some of the greatest directors and some of the best-known actors in the country today," said Mr. Gasnier in discussing his plans. "We have also in mind constantly the importance of good stories. The Astra controls the rights to a number of literary and dramatic successes and we have also made arrangements for original scripts.

"The better class of motion pictures being produced today have educated the public to expect higher and higher standards. They will turn out to see a famous star or a celebrated stage success in pictures, but if the production is poor, the picture will not succeed. We consider good directors of paramount importance and are proud to have associated with us such men as Mr. Fitzmaurice, Mr. Mackenzie and Mr. Jose. Mr. Fitzmaurice is now adapting 'The Challenge,' our latest A. H. Woods play. He has completed four features for the Gold Rooster program. Mr. Mackenzie recently completed the last episode of 'The Shielding Shadow,' and will start to work next week on a new Pathe serial with two prominent stars.

"Mr. Jose's latest production, 'May Blossom,' with Pearl White, I consider his greatest work. Mr. Jose, it will be remembered, produced 'The Iron Claw,' and some of the great Gold Rooster plays, including 'The Beloved Vagabond,' which was hand-colored, and 'The Light That Failed,' which has not yet been released. Mr. Jose started work on a new serial which will feature Pearl White.

"In the selection of stories for Pathe serials, the strength of the story is the prime consideration. The day has passed when a lot of disconnected 'stunts' can be thrown together and called a serial. Of course, 'stunts' are all right when they are logical and fit in with the action of the story, but it is not necessary to depend upon them for the success of a serial. In 'The Shielding Shadow' and our two new serials, we have relied upon the sustained interest of the story. The public will come back week after week to follow the development of the plot, and not to see an earthquake in one episode, a shipwreck in another and a fire in a third."

Among the stars who will appear in Astra productions under the Pathe banner are Leon Bary, Cooper Cliffe, William Courtenay, Grace Darmond, Alice Dovey, Paul Everton, Claude Fleming, Hal Forde, Jane Grey, Lumsden Hare, Ralph Kellard, Mollie King, Mary Nash, Florence Reed, Norman Thars, Madeline Traverse, Marie Wayne, Niles Welch, Pearl White, Suzanne Willa, Theodore Friebus and W. T. Hinckley.

This is a list of stars that any concern in the business might envy, and yet the Astra is only six months old!

EDITH STOREY'S NEW HOME READY.

The culmination of a long term of anticipation has come to Edith Storey in her removal to a fine new home which has just been completed for her at Eaton's Neck, near Northport, Long Island. The Vitagraph emotional star is as happy as a child over her domicile, which is to be an all-year-round residence for her.



George B. Seitz.



George Fitzmaurice.



Donald Mackenzie.



Edward Jose.

General Film Vitagraphs

Three Offerings for Week of September 2—An Exceptional Broadway Star Feature.

"A FOOL and His Friend," the Vitagraph Broadway Star Feature on the General Film program for Saturday, September 2, was produced by Director William Wolbert with a capable cast of players of Vitagraph's Coast Division headed by Webster Campbell, Corinne Griffith, Jack Mower, Louise Owen, Otto Lederer and George Davis.



Scene from "A Fool and His Friend" (Vitagraph).

It is one of the best offerings the Western Vitagraph Company has ever turned out and in view of its numerous successes this is saying a great deal. The settings are perfect and photography excellent. Agnes Johnston is the author of the story, which deals with the infatuation of a married man for a prominent dancer and the gratitude of a street waif he adopts, and who, in later years, becomes the competent secretary of the man who befriended him. He fails in his efforts to save the man from his fate, but marries the widow whom he learned to love.

"The Fair Fare," is a single part comedy which tells how a newly-married woman gets her husband to take her sightseeing, in and around Seattle. Many beautiful scenes showing the harbor of Seattle, Mount Rainier, North Pacific Highway, and other places of interest are depicted. The photoplay was written and produced by Frederick Hiller.

A comedy, "Love and Trout," from the Bay Shore Studio makes up the balance of the week's releases. It comes from the pen of Josephine Lovett and was photographed under the direction of John Robertson. Shirley Moore as a special game warden gains the consent of an objecting father to the marriage of his son. William Lytell, Jr., plays the part of the son. Thomas Keog as the father and Julia Dodson as his ward assists in the laugh-making.

Selig Shows "Masked Marvel"

In Ninth of the Athletic Series—Bicycle, Polo and Rowing Exhibitions Pictured.

THE "Masked Marvel," the wrestling champion who created such a sensation during the recent wrestling tournament in the Manhattan Opera House, will appear in the ninth release of the Selig Athletic Series, to be released through the V-L-S-E on August 21.

The "Great Unknown," whose identity was shrouded in mystery for months, will be seen in a finish match with Joe Wallace, of Chicago, after which he will reveal his identity by removing his mask.

Frank Kramer, of East Orange, N. J., the king of them all on a bicycle, who has held the sprinting championship of the world for a number of years, will appear in a one-mile sprint, which was taken at the Newark, N. J., Velodrome.

An innovation in the series will be the appearance in this release of a spirited pony polo match between the Westmorland and the Washington, D. C., teams. Despite the prodigious size of the field each play is seen by the audience.

Another novelty is a demonstration by Miss Dulcie Hall, Australian physical culture expert, of jiu jitsu methods and holds for the benefit of women and girls. This instruction is said to be invaluable to women who have had encountered mashers, especially in New York City.

The annual regatta between Yale and Harvard is also included in this release, as also is a three-cushion billiard match between Joe Capron, of Chicago, and Frank Hahman, of Minnesota.

Brady Regards "Specials" as Poor Business

Head of World Film Believes That Programs Should Contain the Best a Company Can Produce.

CONCERNING the production policy of the World Film Corporation, to which part of the operation of that concern he has been devoting a large percentage of his personal attention for several months, William A. Brady, director general of the company, has this to say:

"It very soon struck me upon entering the motion picture field that 'preparedness' as a watchword would be even more useful here than anywhere else in business life and I have proceeded consistently along this line. The result up to the present moment is that we have fifteen pictures finished, edited and ready for the screen. It would be a simple matter for us to release all these tomorrow if we were so disposed, or such an act fitted in with our plan of business.

"But," continued Mr. Brady, "of course nothing of the sort is to be thought of. Our plan was undertaken and carried to its present stage solely with the idea of making it a sure thing that we would always be in a position to deliver to distributors on the day and at the hour specified. It is a practical impossibility under present conditions for the World Film to be caught napping.

"The list of completed plays includes 'The Rail Rider,' with House Peters starred and Ethel Clayton featured; Marie Dressler in 'Tillie's Night Out;' Lew Fields in 'The Man Who Stood Still,' Alice Brady in 'The Gilded Cage' and 'A Woman Alone,' Robert Warwick in 'Friday the 13th,' Ethel Clayton in 'Should She Have Told,' House Peters and Gail Kane in 'The Velvet Paw,' Frances Nelson and Arthur Ashley in 'The Revolt,' Gail Kane in 'The Scarlet Oath,' Robert Warwick and Gail Kane in 'The Heart of a Hero' (in the stage version of which, written by the late Clyde Fitch, and called 'Nathan Hale,' the star part was acted by N. C. Goodwin), Ethel Clayton and Holbrook Blinn in 'Husband and Wife,' Frances Nelson and E. K. Lincoln in 'The Almighty Dollar,' and one other.

"In referring to these photoplays I am reminded of a letter which I received a day or two ago from a well known concern in Boston, as follows:

" 'The thought has struck me that possibly you will release as a special production not on the World program the picture, "Friday the 13th." My understanding is that it is to be in extra reels. If that is the case and you desire to release it, may we be one of the applicants for the New England rights or the world rights for same?'

"Naturally, it is extremely pleasant to learn that one of our regular program plays is regarded in this light, but neither 'Friday, the 13th,' nor any of the other World Film productions will go out as a special release. All will have their regular places on the World program. I am unalterably opposed to any other system of doing business.

"I want the confidence of the small town exhibitor as well as the man who runs the biggest theater in the country. I want him to know that if he is due to get a World Film release next Wednesday, or six months from next Wednesday, it will be there and will represent the very best effort that is in us. I am quite satisfied, and the company is quite satisfied to take the profits as they come, year in and year out, on a fair basis of charges, without following any get-rich-quick scheme that must inevitably increase the exhibitors' expense two, three or even four times over.

"Put this down as a certainty: The World Film Corporation will never weaken its program by issuing special releases. And when you have put it down, go and bet on it."

GOFF RETURNS FROM TRIP.

A. W. Goff, assistant general manager of the V-L-S-E, returned to New York last week from a tour of the Big Four branches in Cleveland, Cincinnati, Chicago and St. Louis, where conferences were held with the sales forces of these four cities.

In Cleveland, Mr. Goff made the transfer of managers, in which C. A. Meade, former manager at Dallas, succeeded C. E. Shurtleff, who resigned. The assistant general manager started the ball rolling for an even better and more productive administration in the Cleveland branch than any that has gone before.

Essanays For September

Formidable List of Subjects Announced by President Spoor.

GEORGE K. SPOOR, president of Essanay, has just announced the company's September releases. Besides one of the best features on the market they include a strong assortment of short reel subjects, one, two and three acts in both comedy and drama.

All of Essanay's greatest stars appear in these photoplays, including Henry B. Walthall, Bryant Washburn, Richard C. Travers, Sydney Ainsworth, Ernest Maupain, John Lorenz, Harry Dunkinson, Edna Mayo, Nell Craig, Warda Howard, E. H. Calvert, Marguerite Clayton, Lillian Drew, Edward Arnold and Eugene O'Brien.

The first September release is "The Higher Destiny," scheduled for the 2d, and it includes in the cast Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun. It is a strong drama with stirring heart interest, of a man who loves, who neglects his wife, and finally repents. "The Pacifist," released on September 5, is a truly humorous comedy, based on one of the topics of the day. It shows how a man who is always fighting for peace finally wins out by fighting with his fists. It features Harry Dunkinson, one of the strongest comedians to be seen on the screen.

On September 6 Essanay offers Canimated Nooz Pictorial No. 15, by Wallace A. Carlson, a caricature on the leading men and events of the day. "A Million for a Baby" is the three-act offering of September 9, a strong drama featuring Bryant Washburn, Marguerite Clayton, Lillian Drew and John Lorenz. On September 12 comes a two-act drama, "The Greater Obligation," featuring Edward Arnold.

Dreamy Dud, one of the humorous cartoons by Wallace A. Carlson, reappears on the screen on September 13. On September 16 there is a three-act drama, a stirring love story, entitled "The Woman Always Pays." Miss Drew and Sydney Ainsworth take the leading roles. Miss Drew and Sydney Ainsworth are also presented in a strong two-act drama, "When Justice Won," on September 19.

A Canimated Nooz Pictorial, No. 16, appears on September 20 and on September 23 there appears one of the best three-reel offerings of the month, "The Way of Patience," featuring Nell Craig, Ernest Maupain and Darwin Karr.

In the last week of the month, beginning with September 26, there is a two-reel comedy drama, "Peter the Hermit," featuring Nell Craig, Harry Dunkinson and John Junior, a Dreamy Dud on September 27, and a three-reel drama on September 30, "Twin Fates," featuring Sydney Ainsworth, Edmund F. Cobb and Virginia Bowker.

Essanay's five-act feature for the month is "The Return of Eve," presenting Edna Mayo and Eugene O'Brien. This is a stirring and artistic drama, its intense dramatic situations set in one of the most beautiful and picturesque spots of untamed nature; contrasting the simple and wholesome passions of primitive man with the foibles of modern society.

CIRCUS STORY FOR ANN PENNINGTON.

After her very successful debut in "Susie Snowflake" it was decided to star Miss Pennington in a circus story to be called "The Rainbow Princess" which is being staged under the direction of J. Searle Dawley. In this picture Miss Pennington plays a little waif who has been adopted by the wife of the proprietor of a circus and is forced to do a great deal of the mean work around the place in addition to learning to do tricks with the animals. Of course there is a lover among the men in the troupe but "The Princess," realizing that he is not quite sincere in his attentions, has the good sense to refuse to accept his attentions. She later proves to be not at all the waif that she was thought to be and—but the story is one to be seen on the screen.

The production of this photoplay at this particular time has caused many unexpected difficulties to be placed in the path of Director Dawley, because of the strict quarantines which have been placed upon itinerant citizens because of the paralysis plague. As a result of these numerous obstacles, Mr. Dawley was forced to arrange with one of the circuses which was on Long Island to have it apparently disband and travel back to New York in small units, with the Famous Players studio as their rendezvous. Then the tent was set up in a large vacant lot on the west side and the scenes were taken.

Miss Pennington, who is a remarkably clever athlete and is a trained acrobat, has already done some very startling feats in the "show" and she predicts that she will accomplish even more before the end of the picture.

First McClure Pictures

A Series of Five-Reel Feature Plays Is Announced Each Complete in Itself—"Seven Deadly Sins" the Title.

PRODUCTION plans have progressed so rapidly during the last few weeks that the McClure Publications feel warranted in lifting the veil of secrecy that has covered the titles of the forthcoming McClure Pictures, and in making known the plan of production.

The closing of contracts with McClure Stars and the production of the pictures in which they are to star is rapidly going forward. Nance O'Neil and Charlotte Walker have been added during the past week to the McClure program. These, with Ann Murdock and Holbrook Blinn, will appear in the first pictures of our new super-series of seven five-reel dramas, entitled "Seven Deadly Sins."

While issued as a series each McClure play will be complete in itself. For instance, the first McClure play, in which Ann Murdock, the Frohman star, is to appear is called "Envy." The second one, in which Holbrook Blinn is the most important player, is called "Pride." Charlotte Walker is to play "Sloth," Nance O'Neil "Greed," and so on until all of the "Seven Deadly Sins" have been portrayed on the screen. The continuity of interest is further strengthend by the appearance in each play of a pair of young lovers played by these sterling young actors, George LeGuere and Shirley Mason. Each play is to be complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

To facilitate immediate production, McClure's has arranged with Thomas A. Edison, Inc., for the use of its studios in the Bronx. Director Richard Ridgely, assisted by Director Crossland, are now actively at work on McClure Pictures, the entire studio being given over to McClure work. It is stated that so long as the supply of studio space around New York City exceeds the demand, McClure's will take no steps to erect a new studio of their own. Several propositions are under consideration for the use of studios in California for the winter work of the McClure organization.

Ivan to Increase Production

Company Engages New Director, New Stars and Contracts for Stories by Famous Authors.

ARRANGEMENTS have been made with a prominent director, who will shortly sever his connection with one of the largest film manufacturing companies, to direct all-star cast productions under the Ivan banner. Announcement as to this director's identity will be made shortly. Ivan Abramson, director general of the Ivan Company, who has produced the Ivan pictures of the past, will continue to act as director general.

The Ivan scenario department has been increased by obtaining the services of Victor de Villiers, the well-known photoplaywright as editor-in-chief. The Ivan Company has also purchased several original scenarios by L. V. Jefferson, and is corresponding with other well known authors with a view to acquiring the screen rights to popular books and plays.

Contracts have been entered into and negotiations are pending with prominent screen artists and performers of the legitimate stage to portray the various roles called for in some of these new screen plays which will be placed in production shortly.

In order that there may be no let-up of productive efforts during the winter season, arrangements have been completed whereby the Ivan Film Productions will have a studio in Los Angeles. This plant is located at 2500 Alessandro street, and here productions to be released through the Ivan exchanges will be made under the personal supervision of W. A. Norton.

At the present time, Ivan Abramson is completing "Her Surrender," an original photodrama written by himself and enacted by a cast composed of Anna Nilsson, Rose Coghlan, William H. Tooker, Harry Spingler, Wilmuth Merkyl and Frankie Mann.

ROLIN COMPANY MOVES.

The Rolin Company, makers of the Pathe "Luke" comedies, are moving from Hollywood to their original location on the high hill between Los Angeles and Hollywood. The new home is being gone over carefully, new wiring for lights, projectors, etc., being put in, and a large enclosed stage is under construction. The building which is now to be used for offices and dressing rooms, is an old-fashioned mansion which has long been one of the landmarks of the city. The new studio will be ready for occupancy within two or three weeks, when a third company will be put on.

Universals for the Week of August 28.

Four Special Features and a Host of Other Attractions Make Up a Pleasing Selection—Red Feather's "The Folly of Desires" Leads Off.

FOUR special features are released on the Universal Program during the week of August 28. First comes the five-reel Red Feather "The Folly of Desires," written by Alice and Claude Askew and Edward Kurnblaueh and produced by George Loane Tucker.

Next in importance is the Universal Special Feature Carter DeHaven in "He Becomes a Cop," a two-reel episode of the "Timothy Dobbs—That's Me" series. The latest episode was written and produced by Wallace Beery, and besides Mr. De Haven, Robert Milash and Margaret Whistler also play prominent roles. In this episode Timothy has some amusing adventures in a moving picture studio.

Third in the list of Universal Special Features for the week is Ella Hall in "The Heart of a Show Girl," a two-reel William Worthington. Franklyn Farnum appears in support of Miss Hall and the cast also includes Mrs. Muir and Helen Wright.

The fourth Universal Special Feature is the third two-reel episode of "Liberty," the new 41-reel Universal serial entitled "American Blood." Marie Walcamp, Eddie Polo and Jack Holt play the principal roles in "Liberty," which was written and produced by Jacques Jaceard. G. Raymond Nye and Bertram Grassby also play prominent parts in the serial.

On Monday, August 28, Eddie Lyons, Lee Moran and Priscilla Dean are seen at their best in "The Terrible Turk," a Nestor one-reel comedy written by Harry Wulze and produced by L. W. Chaudet. Fred Gamble appears in support of the principals.

King Baggot in "The Chance Market," a three-reel society drama, is the Gold Seal Feature of Tuesday, August 29, Irene Hunt and Frank Smith appear in support of Mr. Baggot, who wrote and produced the picture. Others included in the cast are Jack Ridgeway and Howard Crampton. On the same day Ed Sedgwick plays the principal role in "A Lucky Leap," a Victor comedy written by Harry Wulze and produced by Roy Clements at Universal City. Mr. Sedgwick is supported by Nell Bennett, Evelyn Nesbit, Andrew Arbuckle and Harry Griffith.

On August 30 Dan Russell cavorts about in "The Right Car but the Wrong Berth," a two-reel L-Ko in which Katherine Griffith and Vin Moore also appear. There will be no Laemmle release on August 30th. Number 35 of the Universal Animated Weekly will be released on this date.

The Victor release for Thursday, August 31, will be replaced by the Universal Special Feature, "The Heart of a Show Girl," and there will be no Big U release on this date. Under the Powers brand the Dr. Dorsey educational picture, "Japan's Gateway to the Temple of the Gods," will be released on August 31.

"The Call of the Past," an Imp two-reel underworld drama featuring Agnes Vernon, will be released on September 1st. In this picture, which was written by Harvey Gates and produced by William Lowery and Charles Mack, Miss Vernon is supported by Kingsley Benedict, Frank Brownlee and William Lowery. On the same date Edward Hearn and little Elizabeth Jaynes, the champion child diver of Universal City, play the principal roles in "Little Brownie's Bravery," written by L. Canfield and produced by C. S. Elfelt. Appearing in support of the principals are Cameron C. Coffey and Arthur Allardt. There will be no release under the Nestor brand on September 1.

On September 2, "The Desert Rat," a Bison two-reel drama featuring Romaine Fielding, will be released. "The Desert Rat" was written by Gertrude Mason and produced by Mr. Fielding. There will be no release under the Laemmle brand on September 2. William Franey and Gale Henry furnish the fun in the Joker comedy, "The Elixir of Life," which will be released on September 2, and was written by Harry Wulze and produced by Allen Curtis. Charles Conklin, Lillian Peacock and Milburn Moranti appear in support of the principals.

There will be no release under the Rex brand on September 3. The Big U feature for the day will be "The Song of the Woods," a drama written by Olga Printzlau and produced by Elfelt in which Raymond Nye and Vola Smith play the principal roles supported by Marc Robbins and Charles Gunn. On the same day William Garwood and Lois Wilson play the leads in "Arthur's Desperate Resolve," a Victor comedy written by E. J. Clawson and produced by William Garwood. Alfred Allen, Edwin Brown and Edward Brady appear in support of the principals.

Selig Completes "The Crisis."

Churchill's Famous Story Said to Have Been Produced in Pictures With Great Exactness.

"THE CRISIS," the wonderful story of American patriotism, written by Winston Churchill, has been filmed as a spectacular film drama in twelve reels by the Selig Polyscope Company. The production will be released in the near future.

William N. Selig considers "The Crisis" as one of the most elaborate and expensive film dramas ever made in this country and the verdict of the few who have been fortunate enough to see private presentations of the film bear out Mr. Selig's assertion.

An interesting innovation in connection with "The Crisis" is that there is not a single detail in the film but that closely follows Mr. Churchill's great book dealing with the crisis in American history. Also, a majority of the scenes are filmed on historic ground, in localities called for in the book, including St. Louis, Mo., and Vicksburg, Miss.

The battle scenes in "The Crisis" are very spectacular and engage the services of the entire membership of the Mississippi National Guard including officers, etc., who staged the siege and defense of Vicksburg right on the ground where the historic engagements occurred over half a century ago. Although thousands of men, horses and equipment are engaged in the scenes of Civil War battles yet these scenes are but a small part of the drama and are just sufficient to carry along the logical action.

Historical scenes in and near Vicksburg, including the Vicksburg court house and slave market, are shown in all historic detail. Beautiful Southern homes, right in the heart of the romantic Southern country, so frequently described in the book, are shown together with the historic Carvel homestead.

Not the least important item in connection with "The Crisis" is the introduction to filmland of a new and startlingly realistic Abraham Lincoln enacted by Sam D. Drane. Too often historic characters are burlesqued and cause a loss of valuable atmosphere, but Drane's characterization of Abraham Lincoln is both dignified and convincing and not only does Drane resemble Lincoln, but the Great Emancipator's every little personal characteristic has been studied and faithfully portrayed. Even Lincoln's old dispatch box was loaned by the War Department for this Selig film play, which proves the care that was taken in having every detail of the drama correct as to atmosphere and history.

The cast of the play is worthy of especial mention and includes George W. Fawcett as "Judge Silas Whipple," Matt B. Snyder, as "Colonel Carvel," Bessie Eyton as "Virginia Carvel," Thomas Santschi as "Stephen Brice," Eugenie Besserer as "Mrs. Brice," Frank Weed as "Eliphalet Hopper," Marshall Neilan as "Clarence Colfax," Cecil Holland as "General Sherman," Sam D. Drane as "Abraham Lincoln," Will Machin as "Captain Lige Brent," Leo Pierson as "Jack Brinsmade," and others. Every member of the cast was selected with the type in view and all do full justice to their roles.

Colin Campbell was selected by Mr. Selig to direct the production of "The Crisis" and film authorities who have seen the play pronounce it his greatest and most artistic effort. When it is recalled that Mr. Campbell produced "The Spoilers," "The Rosary," "The Ne'er-Do-Well," etc., his latest and most massive production will be awaited with great interest.

"The Crisis" will be released with a special musical score that is now completed by one of this country's foremost musicians. An unusual publicity campaign is being planned and the presentation of this film will in every way be in just accordance to its artistic worth. Announcement of the release plans for "The Crisis" will be made in the near future by Mr. Selig.

SEVERAL NEW STARS FOR BLUEBIRD.

Although against the policy of Bluebird Photoplays to make and advertise "stars," the necessity is realized that exhibitors must have "names" to bill, and to that end several additional leading ladies have been signed for the stock company. Dorothy Phillips will soon appear under Director Joseph De Grasse in "The Place Beyond the Winds"; Ruth Stonehouse has been directed by Wm. Worthington in "Spring Song"; Cleo Madison will appear in "The Chalice of Sorrow," directed by Rex Ingram, and Grace Carlyle will have Robert Leonard as her director in "The Eagle's Wings." The September releases name Edith Johnson, in "Behind the Lines," and Elsie Jane Wilson, in "The Evil Women Do," as new stars in Bluebirds.

Chicago News Letter

By JAS. S. McQUADE

What Is the Matter with the Industry?

IT HAS been no secret for some time past that the moving picture industry has been suffering from the effects of over-production and reckless competition, to which may be added the lack of business co-operation among the great producing companies, in whose care the welfare of the industry has been committed for the time.

On the charge of over-production one has only to consider the fact that feature productions, costing many thousands of dollars each, are given only a one-day showing in most of the photoplay theaters in the country. At the outset the exhibitors had it in their power to guide the public in their demands; but unbusinesslike competition between some exhibitors, who sought to outdo each other in the matter of programs, soon led to extravagant demands from the public, and in the effort to meet these demands a burden too heavy to be borne was placed on the producers. At the same time the exhibitors have not benefited, but are, themselves, also losers.

The great world war has added to the producers' burden, as it has reduced the demand for the American product in the foreign market, fully 75 per cent. in most instances. Thus the quality of the output had to be sustained in a contracted market, with the result that profits have been confined to small margins, or wiped out altogether.

The introduction of new capital, furnished by men who looked on moving pictures as the source of unlimited wealth, has made matters worse, as it has led to reckless competition between producers and to a still larger output. Rentals of films were necessarily lowered in order to find a market, and when accounting day came around it was found that instead of dividends being declared a deficit had to be met.

To add to the burdens of the industry the "star" system became the vogue, and unheard of figures were paid to secure the prestige of a name. Even said business men have catered to the whims of the public as they would to the conservative call of a dependable following, and increased rentals have been charged exhibitors, who, in turn, have increased the prices of admission, so as to meet the huge, outrageous figures paid the "stars."

This looks very much like the exploitation of a great industry, instead of assisting in its healthy, conservative development. If the makers of moving pictures can arrange to get together once in a while to consider the welfare and future of the industry as a whole, I believe the near future will show better results for themselves and for exhibitors, and for the entire industry.

Loyalty to an industry on the part of those engaged in it is as necessary to its success and permanence as loyalty to a nation by its citizens is necessary for its perpetuity. There is no place for disloyalty in either case.

* * *

Chicago Film Brevities.

Sol Lesser, accompanied by Mrs. Lesser and J. Samuels, director and attorney of the All Star Features Distributors Company (Mr. Lesser's organization), arrived in the city from the Pacific Coast on Sunday, August 13, and proceeded to New York Tuesday, August 15. While here, Mr. Lesser purchased the Australasian rights to "Where Are My Children?"

* * *

Robert T. Kane, of Kulee Features, Inc., paid us a pleasant call one day last week. Mr. Kane has been traveling extensively through the middle west, disposing of the state rights features owned by his company, and he reported excellent conditions, notwithstanding the hot weather. This speaks well for the care taken to keep the interior of moving picture theaters cool, as in some cases the mercury was over 106 degrees.

* * *

It was a great surprise to learn that Kathlyn Williams, for many years Selig's leading star, of world-wide celebrity, has joined the Pallas-Morosco forces on a long-term contract.

* * *

H. H. Buckwalter, George Kleine's hustling representative in Denver and Salt Lake City, is now impressing on his numerous patrons the need of changing the current of their programs by booking a series of Kleine travelogues, the first series consisting of six reels.

"The program is classy, but not exactly classical," says Mr. Buckwalter in a well gotten up circular. "Not a bit of the 'sameness' of other travelogues. No war stuff, but six happy picnics, just like a vacation when your boss pays all expenses and you are in millionaire company."

* * *

Watterson R. Rothacker, president of the Rothacker Manufacturing Company, informs me that on August 16, at the National Dealers' Service conference held in the Hotel Sherman, this city, he appeared and gave to the advertising men and sales managers present some valuable facts and figures concerning actual moving picture advertising which has been accomplished, and he also gave a general outline of the possibilities of moving pictures as an advertising medium. After the conference, all the members present in the city visited the Rothacker Film Manufacturing plant, where half a day was spent in learning how moving pictures are made to advertise.

Wesley Smith, in charge of a camera crew of the Rothacker Film Manufacturing Company, returned to Chicago recently after completing a twelve weeks' tour of the southwest, where he secured special scenic pictures. During his trip, Estes Park and various other Colorado show places were also comprehensively filmed. Another camera crew, in charge of Harry Birch, is at present in Canada handling a big industrial contract there.

Edward Linden, in charge of another camera crew, left Chicago last week on a trip through Yellowstone Park, after which he will cover the entire Pacific Coast and the Canadian northwest. Mr. Linden will be gone about two or three months, and during that time he is expected to secure about 20,000 feet of represented scenic films, as well as attending to several industrial contracts which the company has on the Pacific Coast.

T. H. Miller, with his crew, is at present taking care of some special photoplay work in Kansas City, Mo., and W. B. Klingensmith is now working in Chicago on a big civic picture that will show the advantage of Chicago as a summer resort.

E. H. Philippi, sales manager of the company, recently returned to Chicago, after having made an exhaustive tour of inspection of the various agent's offices of the company throughout Ohio and Michigan.

* * *

H. R. Paxton, for several years connected in an advertising capacity with the International Harvester Company of America, and for the past two years advertising manager of that company at Terre Haute, Ind., has been appointed publicity manager of the Famous Players Film Service, Inc., in Chicago. As explained recently in an article in the World, a publicity department will be conducted in connection with each exchange office of the Famous Players Film Service throughout the country in order to benefit the exhibitor and the company itself. In Chicago the publicity policy will be to help the exhibitor, by arranging publicity and plans designed to attract more of the better class of moving picture theater-goers to houses showing the Paramount service.

* * *

Dr. Joseph A. Jerger, of Waterloo, Iowa, has been in Chicago for the past ten days completing arrangements and buying a camera outfit, which he will take with him on a 34,000-

The first night we went down town to see the picture show with Bill Russell, Charlotte Burton, his leading lady, and members of Russell's bachelor household consisting of Baron Edward A. Kauffman, scenario writer de luxe, and wielder of the sympathy pen; Harvey Clark, heavy man and delineator of characters, and George Ahearn, you always mistake the "A" for an initial. However we went to the Palace theater on the main street, which is one of the most popular in town. Here we met Captain McGuire, the owner and manager, who is the Tally of Santa Barbara, and who is one of the best known exhibitors in his city. He is the original showman of the town. He opened the first successful picture house in 1909, called La Petite, and ran in a vacant store for three years, then moved up into the big business district and opened the present house. He enjoys a fine business, having 650 chairs. Music is by a big Fotoplayer, and projection is by a Simplex and a Power. He shows Metro, Monday and Tuesday; Mutual, Wednesday and Thursday; World, Friday and Saturday, and mixed on Sunday, with the usual Chaplin picture and a Secret from the Submarine, to fill out the bill. Captain McGuire says business took a great jump when the American opened its studios, because interest was stimulated in the pictures and business increased about 75 per cent.

Next morning at the studio we met George Wight, head of the publicity bureau, and also editor of scenarios. Harold Hoadley, son of the immortal "Pop" Hoadley, scenarioist, writes most of the publicity news. Mr. Wight said that, for the benefit of script writers, his department was in need of five-reel feature stories. Recently the Flying "A" stopped making short pictures, hence the change in demand. He is not much interested in material sent in by outside writers, saying that Uncle Sam is being enriched more than anyone else. However high class comedy dramas, straight dramas, and in fact anything good from a well known writer will receive attention.

Edward Sloman is making a picture, "The Shadow," by William Lippert, screened by Clifford Howard, and starring Winifred Greenwood and Ed. Coxen. We will tell more about the studio and other exhibitors next week.

UNIVERSAL STUDIOS BUSY.

This has been a busy week at Universal City. With close to forty companies exposing film along the thousands of feet of stage, and out on various locations, the output is very large, and releases demand much footage. Saturday Director A. W. Rice with his company, headed by Jane Bernoudy, returned from a several weeks' trip to Bear Valley where they filmed a series of mountain pictures. They went at first to the highest mountains to do a single picture, but



Jane Bernoudy and Universal Company.

the scenery was so beautiful, and they liked working there so well that they lengthened the stories, and continued camping out and shooting many magazines of film on their stories. Jane Bernoudy plays the leading parts, with George Pearse playing opposite. Miss Bernoudy is the girl in front of the camera, while her director is leaning against the tree just behind her, George Pearse is at the extreme left.

"HAZARDS OF HELEN" COMPANY TRANSFERRED TO GLENDALE.

The "Hazards of Helen" Company which until recently has been producing at the Hollywood studios of the Kalem Company have transferred to the Glendale studios this week, leaving the Hollywood plant for the producing of the "Ham Comedies." Lloyd V. Hamilton, now directing these comedies, finds the studio none too large for this work, as the stories being written for these comedies called for more elaborate settings than in the past. A large tank is now being built for water scenes and additional traps are being built into the stage, one with a hydraulic hoist with sufficient power to raise an entire set. As Kalem's railroad station "Lone Point" is near the Glendale studios this transfer will facilitate the work of the "Hazards of Helen" Company.

"Ham Comedies" Company and a number of extra players leave this week for Arrow Head Springs where they will make a one-reel story under the direction of Lloyd Hamilton, entitled "Ham and Mud." The story is written by Hamilton and Duncan, a roaring farce about mud baths, and the company will remain at Arrow Head Springs a week to make the necessary scenes at this suitable location.

Messrs. Hamilton and Duncan received the other day from Hirao Shokai, an exhibitor of Yokohoma, Japan, two gorgeous kimonos of silk crepe, ornamented with the Kalem trade mark embroidered in blue silk. "Ham and Bud" are very popular with the patrons of Mr. Shokai's theater and this Oriental exhibitor writes that a "Ham Comedy" night is set aside every week when elaborate souvenirs are given away to the public. Slap stick comedies appeal to the peoples of the far East, and there is always a great demand in Japan and China, we have learned from visitors to these countries, for American films.

DIRECTOR CABANNE LEAVES FINE ARTS.

William Christy Cabanne, the well known Fine Arts director, has resigned his position with the Fine Arts Film Company, and Wednesday this week entered a contract with the Metro Picture Corporation.

Mr. Cabanne has been employed to direct a $500,000 serial for Metro which will require several months to stage.

So far the title of the nature of the big serial has not been divulged by the Metro Corporation, but it is said that rehearsals on the big film production will start very shortly.

Mr. Cabanne will direct Francis K. Bushman and Beverly Bayne and will leave immediately for New York, where the serial will be filmed. It is probable that as soon as the Bushman-Bayne serial is completed, the Quality-Metro Company will be brought to Los Angeles, where future pictures will be made.

Mr. Cabanne has won considerable fame as a director since joining the Griffith Company, and the step upward is seen by his friends as recognition of his remarkable ability.

INCE PLAYERS HAVE GOOD TIME.

It would seem that life with Thomas H. Ince players at Culver City was "just one grand picnic." Hardly had the Kay-Bee stars recovered from their "million-dollar outing," at Catalina Island the other week than Business Manager E. H. Allen staged another grand affair in Topanga Canyon.

Leaving the Culver City Plant early in the morning the picnickers drove in automobiles to the heart of beautiful Topango Canyon. Hunting, fishing and hiking used up the morning hours and after that came the big spread, voted the record-breaking best ever.

Various athletic sports closed the day's fun. Among those present were:

Dorothy Dalton, Louise Glaum, Enid Markey, Margaret Thompson, Clara Williams, Margery Wilson, Reginald Barker, Walter Edwards, George Fisher, Charles Giblyn, Jack Gilbert, William S. Hart, Robert McKim, Charles Miller, Charles Ray, J. Barney Sherry, Jerome Storm, Monte M. Katterjohn, Lanier Bartlett, Superintendent of Production Dave Hartford, Mrs. Hartford, Business Manager E. H. Allen, Chief of the Art Department Irvin Willat, Cameramen De Vinna, Betx and Warren, and Publicity Manager Kenneth O'Hara.

NEW STUDIO TO MAKE MUTUAL.

With three studios on the Pacific Coast making Mutual pictures, another plant will be in operation within a short time where five and seven reel features, under the direction of Harry Pollard, formerly of the American Company, will be filmed. Mr. Pollard is backed by a Santa Barbara millionaire named Osborn.

Recently Mr. Pollard made a picture at San Diego called "The Pearls of Paradise" as a test film. This was submitted to the Mutual Company and found to be just what it wanted, and it was because of the success of this picture that Mr. Pollard was given a long-term contract to produce features for Mutual.

Miss Marguerita Fischer, Mr. Pollard's wife, will be fea-

tured in a great number of the pictures, and it is planned to turn out about twelve a year.

Los Angeles Film Brevities.

The Smalleys have now completed James Oppenheim's story "Idle Wives," and will from this on direct independent of each other at Universal City.

Lois Weber, who in private life is Mrs. Phillips Smalley, will start production this week on a five-reel photo drama entitled "Devotion," with Mary MacLaren as her featured player. Arthur Forde will remain as Mrs. Smalley's assistant director.

Phillips Smalley will produce a story written by Brand Whitlock, former minister to Belgium. The name of the film play is "The Girl That's Down."

* * *

Director Ben Wilson, who takes the part of an Indian in "The Last of His Race," took a 20 foot tumble from a cliff at Pine Crest near San Bernardino this week while engaged in a struggle with his assistant director, Thomas Walsh, who was playing the part of an Indian guide. The two men fought to the edge of the cliff when a rock gave way under them and they both dropped into the river below. Fortunately neither was hurt and the incident added considerable thrill to the story.

* * *

The torpedo boat destroyer Farragut while lying off the port of San Pedro was riddled with shots from bow to stern this week, the shooting being done by a battery of motion picture cameras belonging to a Universal company who used the warship as background for some of the scenes in the three-reel photoplay "Honor Thy Country."

Permission to obtain the use of the Farragut had been secured by General Manager Davis, who wired Secretary of Navy, Josephine Daniels, requesting that the Universal be accorded the desired privilege. Secretary Daniels sent his consent at once and in addition wired Capt. Hudson, Commander of the destroyer to assist the Universal Company in every way to make the scenes aboard the vessel as effective as possible.

* * *

Carter de Haven and a large company of Universal players under direction of Wallace Beery spent several days last week at Catalina Islands, filming scenes for one two-reel and two one-reel comedy features. The company secured some wonderful water scenes and many laughable situations for the three stories.

* * *

Gretchen Lederer, one of the most popular young women at Universal City, assisted this week in the formation of a German Woman's Club of Los Angeles, the aim of which is to help the needy and sick among the German population of our city. Miss Lederer was appointed financial secretary of the organization.

* * *

What is said to be the largest court room setting ever built for the screen was completed this week at Culver City under the supervision of Art Director Robert Brunton, and is now being used by Director Walter Edwards for scenes in a new Triangle-Kay-Bee play by John Lynch, in which Frank Keenan will appear as the star. The setting covers a floor space of approximately 3,000 square feet and has a seating capacity of nearly 400. It is reproduced from photographs of one of the handsomest Supreme Court rooms in New York City, and is declared to be absolutely accurate in every detail of its construction.

* * *

Alma Reuben has been engaged to play the leading feminine role in support of William S. Hart in a new Triangle Kay-Bee drama, written by J. G. Hawkes. Miss Reuben is familiar to Triangle patrons from her splendid work with Douglas Fairbanks in "The Halfbreed," a recent Triangle-Fine Arts release.

* * *

Geraldine Farrar will take the part of Jeanne d'Arc in a great film drama now being produced by the Famous-Players-Lasky Company, at its Hollywood studio and on the Lasky ranch in San Fernando Valley. It is being directed by Cecil B. de Mille. The supporting cast includes Theodore Roberts, Fred Wilson, Marjorie Daw and many other well known Lasky players.

* * *

Thomas Meighan has returned to the Lasky studios after spending his vacation in the East with his wife, Frances Ring. He will shortly start rehearsals on a new production.

Harold Lockwood and May Allison have been at Lake Tahoe filming scenes in a new Metro film play called "Mr. 44." General Manager Fred Balshoffer expects two more of his companies from the East shortly. These will at once begin work at the Hollywood studios, at 1329 Gordon street.

* * *

The Clune Motion Picture Company which has been working for many weeks at their studio on the corner of Melrose and Bronson avennes filming a ten-reel screen version of Harold B. Wright's well-known story, "The Eyes of the World," sent their players and directors last week with an extensive camp equipment to the San Gabriel Canyon. The company is expected to be gone for nearly a month and the final scenes of the story will be taken on these locations far away from the traveled highways and reached only by stage and mule back. Truck loads of camp equipment and food stuffs made up a regular caravan. Films taken on these locations are being sent daily on burrows to a waiting automobile at the nearest point on the road and rushed to the studios for development. Donald Crisp the producer of "Ramona" is the General Director of this big feature.

* * *

Captain F. E. Kleinschmidt, the well known explorer and cinematographer, arrived in the city Saturday last week from San Francisco. We are informed that W. H. Clune has bought the rights for California, Nevada and Arizona for Captain Kleinschmidt's European war pictures. They will be seen at the Auditorium next Monday.

* * *

Notable official lights of Los Angeles city and County, and other prominent personages will be travestied in a motion picture to be staged at the Labor Day picnic, at Selig Zoo Park, September 4. The committee in charge plans to have a scenario written that will burlesque the luminaries of Southern California and to have it directed by a well-known producer and photographed by an expert cameraman. Athletic sports will play an important part in the day's festivities.

* * *

Bennie Ziedman, the Fine Arts publicity scribe, has returned from his vacation in New York, and expects to begin work shortly on making stars famous at the Griffith studios.

* * *

Lloyd Ingraham of the Fine Arts staff of directors has departed for the New York Triangle studios, where he will continue to produce five-reel feature pictures. Before leaving for the East Mr. Ingraham completed the staging of "The Little Liar," starring Mae Marsh and Robert Harron, from a story by Anita Loos.

Lloyd Ingraham has been a member of the Fine Arts studio ever since their inception. His two best known Triangle productions are "The Child of the Paris Streets" and "Hoodoo Ann."

Cameraman Frank Urson accompanied the director to New York, where they will remain for several months.

* * *

Declining the services of a substitute and refusing to allow a dummy to be used, Bobbie Dunn, popular Keystone actor, one day this week jumped from the top of a five-story building into a plaster mixer. The plaster mixer was formed around a hidden pit less than six feet deep and eight feet square. Cement had been thrown on the water to add to the realistic effect.

Hand over hand up the fire-escape of the shaky skeleton of the structure went Dunn. When he took his position on the top of the building ready for the hazardous dive the crowd below pressed closer, amazed and breathless.

Dunn lost no time on the crest of the building. Smilingly he waved to a group of inmates. A moment later his form shot out into the air. There was a splash and speculation was intense until his head was seen to come to the surface of the water filled pit. His reappearance was greeted with shouting and cheering.

* * *

Lloyd V. Hamilton completed last week a rather elaborate and extremely funny one-reel Kalem comedy. The story tells of "Ham's" attempt to capture a $50,000 prize for a substitute for gasolene. "Bud" is the substitute and when after pushing a six cylinder touring car with the capitalist, who has offered the prize, his charming daughter and "Ham" in it over numerous hills he falls in an open manhole and starts for the ocean, via the sewer route, "Ham" regrets all his abuse of his partner and starts for the ocean to rescue him. A round tank 8 feet high and 20 feet long was built at the Hollywood studios for the interior of the sewer scenes, and two fire hose were used to get the rush of water through. A similar tank was built at San Pedro at low tide to show "Bud" and the officer arriving at the ocean. Ethel Teare is the fair damsel that plays opposite the enterprising "Ham."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Two World Film Dramas

House Peters is Star of "The Rail Rider," a Paragon Production—Holbrook Blinn and Ethel Clayton in "Husband and Wife."

Reviewed by Lynde Denig

"The Rail Rider."

THE attractiveness of the first reel of this picture and the dramatic force of a number of scenes in subsequent reels assure the popularity of one of the very best of recent Brady-made productions. "The Rail Rider" is general in its appeal; children will enjoy it, so will their elders; whereas the normal boy, who classes locomotive engineers among the most fortunate of men, will find the picture an unqualified delight. An engineer is the hero and very handsomely is he rewarded for doing even a little more than his duty. In almost no time at all he advances from a place at the throttle to a desk beside that of the president of the road and he wins the president's daughter in the bargain.

How all this happens makes a decidedly interesting story,



Scene from "The Rail Rider" (World).

the first part of which was photographed on a picturesque single-track railroad running through a mountainous country. House Peters plays the engineer, who is not averse to repairing the track when the train is held up by a washout. And instead of being credited with resourcefulness in meeting an emergency, he is charged with disobeying orders and suspended by a mysterious power in the railroad management known as "B." Coming on top of other arbitrary rulings, the incident is enough to stir the discontented employes to action, and as their representative Jim Lewis goes to the executive offices in New York.

It appears that the manager, not the president of the road, is to blame for the unfair treatment, and when the manager disappears with the company's funds, Lewis starts on his trail. He makes almost as able a detective as he did an engineer; the absconding official is caught and the honest employe is suitably honored. The love interest in the picture is slight, but sufficient for a story of the kind. Director Tourneur's production is smooth, and Mr. Peters makes the engineer a most genial, likable man. Zena Keefe is pleasing in the conventional role of the president's daughter, whereas others in a wisely selected company are Bertram Marburgh, Harry West and A. Harrington.

"Husband and Wife."

The excellence of the cast in this version of the stage play by Charles Kenyon is conspicuous. With Holbrook Blinn and Ethel Clayton in the leads, assisted by such able players as Gerda Holmes, Emmett Corrigan, Madge Evans and Montague Love, it is not surprising to find a performance above the average, while Barry O'Neill's production reveals taste and discrimination in emphasizing the essential points of a quite complicated plot concerning the involved affairs of an extravagant wife and a husband lacking in moral courage.

For photoplay purposes, the story in "Husband and Wife" was not an ideal selection; too much depending upon dialogue which must be brought out in sub-titles; but, in the main, the difficulties were overcome. The theme is familiar enough, but there is a certain freshness in the treatment that greatly benefits the picture. For instance, instead of the customary extravagant wife who deserts her husband in favor of another man, we have a wife who is willing to have it supposed that she is eloping, merely to facilitate a divorce, and all the while she is really faithful. Then, too, the man in imminent danger of figuring as co-respondent, is far removed from the conventional villain. He frankly loves Doris, yet is determined to maintain an honorable position, and is so magnanimous, in the bargain, that he contributes half of the money needed to keep the husband out of jail, after bank securities have been misappropriated.

Social ambition, thoughtless extravagance and the weakness of a man forced to live beyond his income, all figure in this very well acted drama of modern life, which, if not remarkable, is rather an improvement on the average offering of its type.

"The Parson of Panamint"

Dustin Farnum Is Starred in a Pallas Picture of Fine Quality —A Story with a Sympathetic Note.

Reviewed by Lynde Denig.

WITHOUT casting any reflections on other productions of recent issue, it may be confidently asserted that it is some time since exhibitors have been offered a Pallas picture so thoroughly good in all respects as "The Parson of Panamint," written by Peter B. Kyne and directed by William D. Taylor, with Dustin Farnum in the title role. It scores on practically every point that contributes to a popular photoplay. There is a very human story, easily followed and interesting; the atmosphere of a western frontier town is caught to perfection, the characters are deftly drawn and in the



Scene from "The Parson of Panamint" (Pallas).

leading role, that of a parson typifying muscular Christianity, we have Dustin Farnum, as virile and manly an actor as the screen possesses. It will be a cold audience, indeed, that does not applaud "The Parson of Panamint."

When the story opens there is nothing left of Panamint but heaps of rubbish, the remains of what was once a thriving town. Old "Chuckwalla Bill" tells the tale of the rise and fall of the community—how when he was elected mayor on a platform calling for a church, a schoolhouse and a jail, he went to San Francisco in search of a parson and returned with Philip Pharo, and how the hard-hitting preacher proceeded to introduce practical Christianity in Panamint. The liveliest place in town and the rendezvous of the most genuine

people, is a combination dance hall and gambling house conducted by Bud Deming. The parson shocks his congregation when he refuses to treat Bud and his pals as irretrievably lost souls, and he horrifies his flock still more by playing roulette and winning the ownership of the place.

Finally the break comes and it finds Philip Pharo on the side of the reformed gamblers and drunkards. Expelled from the church, he uses the saloon for Sunday services and continues to be a helpful friend, until he sacrifices his life in saving the man who did most to injure his reputation. The fire scene in which Mr. Farnum climbs to the belfry of a burning church is highly spectacular; but the real appeal of the picture lies in the sound characterization and the adroit mingling of pathos, drama and comedy. Credit goes to Pomeroy Cannon and Howard Davies for natural acting, also to Winifred Kingston for her portrayal of "Buckskin Liz." The subtitles are always in keeping with the tone of the story.

"The Crimson Stain Mystery"

Ethel Grandin and Maurice Costello Featured in New Consolidated Serial Appearing on the Metro Program.

Reviewed by Margaret I. MacDonald.

"THE Crimson Stain Mystery" is made of the material that insures the success of the serial film production, the chief essentials of which are the marvelous impossibilities that thrill the nerves and fire the imagination. The public are interested either in stories that are vividly realistic,



Scene from "The Crimson Stain" (Consolidated).

or in those that are weirdly impossible, but which move consistently and boast of highly melodramatic situations. Coupled with this is artistic finish in staging, and competent players and types that fit the situations. Occasionally there must be a newness of theme.

In the present instance there is an impression that something new has been attacked. To be sure, we have had the man of mystery before, but in no instance that the reviewer can recollect have we had him with eyes that on occasion resolve themselves into veritable balls of fire on the screen, nor have we had the work of science constituted to develop genius in the subject treated go so far astray as to germinate gangs of criminals. We must admit that the subject is a tremendously strong one, and that handled by Albert Payson Terhune no tricks have been lost.

The foundation of the serial is an experiment upon which Dr. Burton Montrose, a scientist, has spent years of his life in studying out. The disappointing result of this experiment, as stated above, is the delight of one Pierre Le Rue, he of the eyes of the crimson stain, whose pleasure is to strangle, and rob, a ringleader in all sorts of outrages and crimes. Under his spell Montrose is forced to make use of his discovery to instil criminal instincts into the secret agents of La Rue.

The first two episodes are entitled, respectively, "The Brand of Satan" and "In the Power of the Demon." The featured members of the cast, a strong one by the way, are Maurice Costello and Ethel Grandin. The serial is being directed by T. Hayes Hunter.

"Sporting Blood"

Interesting Fox Melodrama Full of the Atmosphere of the Race Track and With Exceptional Views of Running Horses.

Reviewed by Hanford C. Judson.

PERHAPS a race track picture in which the heroine is no innocent rosebud, but shows her "sporting blood" by an action somewhat questionable—in this case she bets herself against $10,000 that a famous horse will fail in a race—is closer to life and by so much the more acceptable. Her brother had been dabbling in race track bets with money borrowed, sub rosa, from his employer and was that much to the bad and likely to go to jail. The "man higher-up" had ruined the brother and tries to ruin the heroine, and it is with him she makes the bet.

She and her mother have a horse at home that looks exactly like the famous racer, and she and the hero, whose sister the "man higher-up" has actually ruined, switch horses. The villainess, a former favorite, but now cast off by the "man," dopes the supposed racer, making the heroine's victory doubly sure.

The theme of the picture is the woman's duping a villainous man by his own tricks. It has been skilfully worked up with qualifying circumstances to heighten the moral tone of the situations, and seemed markedly pleasing to the audience at the Academy of Music in New York City where it was shown.

Dorothy Bernard plays the heroine with her usual ability and has Glen White, as able an actor, opposite to her in the hero's role. The "man higher-up" is played by De Witt C. Jennings. The best things in the picture are the realistic and beautifully photographed personal touches, scenes and scraps of scenes, in which the supporting cast often carries away much credit; and with these must be included the sets and backgrounds, especially the race track views that are often fresh and truly interesting. It is a picture filled with good things. Bertram Bracken directed it.

"The Footlights of Fate"

V-L-S-E Feature from Book by Louis Joseph Vance, "Joan Thursday," with Mark MacDermott and Naomi Childers—Holds Well.

Reviewed by Hanford C. Judson

THE latest Blue Ribbon Vitagraph, made for the V. L. S. E. program and called "The Footlights of Fate," can safely be commended without reserve as a more than ordinarily interesting picture. It is just entertainment, merely a story told, but it keeps in pretty close to the true relationships of life and actual experience. It satisfies the spectator that it resembles reality. Yet the high quality hangs as much and perhaps more, on character delineation by the players as on the author's conception or the producer's arrangement. One sometimes, not often, wishes he could hear what the players are saying, and this is the picture's most noticeable weakness. One or two of the lesser characters don't really live at all



Scene from "The Footlights of Fate" (Vitagraph).

times, or seem not to be when compared with the work of the others around them who are ringing true to life.

It is not a romantic love story, but that of a young woman of charming personality, played by Naomi Childers, who sacrifices love to art and becomes a great actress. It is taken from Vance's book, "Joan Thursday," and in the early scenes Joan, as a pretty shop girl, feels the sting of the city's curse and has to leave her job for the usual reason—a goatish floorwalker. Her father, played by William Shea, one its best characters, is a man of education brutalized by drink and gambling. She finds him not sympathetic. Trying for a chance on the stage she at first has to shiver in the breath of cold hard luck, but makes a friend in a young playwright (Mark MacDermott) who carries the part with his usual assurance of touch and pleasing presence. Another excellently played character is his aunt, who is stepmother to an heiress. The playwright loves this rich girl, but her millions keep him back and the villain runs away with her.

Joan is to fall into the clutches of this villain later till the final denouement frees her to continue her bright career, but in the meantime she has many trials and experiences that give us glimpses of stage life in New York. Also she has had to choose between the stage and a chance to marry the playwright.

Frederic Warde, the Thanhouser star, who is on tour, lecturing on the drama, has found Vermont an ideal location for scenes for "The Vicar of Wakefield," which will be Mr. Warde's next Thanhouser picture.

"The Grip of Evil"

"In Bohemia," Marks the Eighth Number of the Serial, Delineating Clearly Its Intention.

Reviewed by Margaret I. MacDonald.

ONE of the most attractive numbers of this serial up to date is the eighth, entitled "In Bohemia." In it John Burton, millionaire, takes quarters in the Bohemian section, and meets by accident a young sculptress with whom he falls in love. His discovery that she is being lured into evil



Scene from "The Grip of Evil" (Pathe).

ways through the pressure of poverty and the unscrupulous mind of a fellow artist again strengthens his belief that humanity is in the grip of Evil.

The staging of this number has been well done. There is an air of sincerity about it; the intention is clearly delineated, and the observer will be pleased with it throughout.

"A Lesson in Labor"

Two-Reel Lubin Melodrama Written by Robert E. Rinehart and Directed by Paul Powell.

Reviewed by Edward Weitzel.

A STRUGGLE between capital and labor is the foundation of this two-reel photoplay; but the author has seen fit to work out his theme in a highly improbable manner. This does not mean that the picture is not interesting. In place of being treated realistically, however, "A Lesson in Labor" wanders off into the field of romantic adventure and asks the spectator to accept a situation that never happened in real life. John Seward, a young mill owner, on the death of his father, issues an order that all employes over fifty years of age must be discharged. Terry Walsh, the son of one of the men so affected and himself an employe of the mills, determines to get even with Seward. The mill owner is en-



Scene from "A Lesson in Labor" (Lubin).

gaged to a wealthy young woman and invites her and her mother for a cruise on his yacht. Walsh has obtained a position on the boat. He drugs Seward, tosses him into a small boat, puts the fiancee in with him, lowers the boat (unaided, while the yacht is in motion), lands on a deserted island, and forces his employer to do the physical labor for the party—after giving him a good beating. The young man learns his lesson, forgives his task master, takes back his old hands and earns the respect of his best girl

Everything that takes place on the yacht and the island is merely the invention of the author, but this does not detract from the moral effect of the situation. When Walsh knocks his boss down and then gives him a dose of his own medicine, the treatment is obviously the correct one, and we are ready to applaud the spirit of the scene, if not the means by which it is brought to pass. The picture is competently acted by L. C. Shumway, Velma Whitman, George Routh, Adelaide Bronti, Melvin Mayo and Sydney Hayes.

The direction is open to criticism at several points.

"The Mishaps of Musty Suffer"

Harry Watson, Jr., Performs Many Amazing and Amusing Stunts in the First Three Comedies of the Second Series Filmed by George Kleine.

Reviewed by James S. McQuade.

AND now comes Harry Watson, Jr., in the second series of "The Mishaps of Musty Suffer," to entertain us under the guidance of Director Louis Myll in a somewhat different type of comedy that makes us laugh whether we will it or not, and afterwards makes us rub our eyes to find out why we did laugh. Indeed, these "whirls" of Musty Suffer defy analysis, for, like soap bubbles, they vanish when subjected to it.

"Blow Your Horn" is the title of the first comedy, and we first catch sight of "Musty" taking an old bicycle out of a cartful of scrap-junk. This "bike" has a comical look about it that stamps it at once as being a fit companion for "Musty" in his pranks. He is looking out for a job, and he stops his wobbly machine in front of an office which bears the sign "Boy Wanted."

Here he is given a job as messenger boy by the cadaverous old owner, and appears in the discharge of several assignments that excite the mirth of the spectator. "Musty" has nobody at home in his upper story, so on his first mission we see him saw his way out of a room with a bundle of laths, because he hasn't the sense to see that they can be taken through the door sidewise, though not lengthwise. On his



Scene from "Blow Your Horn" (Kleine).

second trip he is kind enough, while on his way, to take charge of a perambulator for a pretty nurse who spies a policeman nearby, and is much surprised when a husky, bearded patient raises his head from under the sun-hood and yells "Rock me you big bum, rock me." "Musty" does "rock" him—with good-sized boulders that he finds on the road!

The final incident in "Blow Your Horn" is a triangular affair, as "Musty" and two other boys—bound together apparently in Siamese-twin fashion—are sent out from the office to carry pieces of heavy scantling from a lumber yard to some other point. They come in contact with a policeman on the way, are pursued by him and fall over a precipice, at the bottom of which we see them slowly recovering, without a bone being broken! Miss Della Connor appears in this "whirl" as "the lady fair."

"While You Wait" is No. 2 of this second series of George Kleine comedies. "Musty" is on the look-out for a job and haunts an employment agency, the manager of which is impersonated by the old favorite, H. H. McCollom. This is a very funny and most ingenious comedy. Where Director Myll gets his very original ideas is a mystery. They might come from Nightmareland, so strange are they.

In this whirl "Musty" fills the positions of the maid, butler and gardener in the same house, all at the same time. You can guess the lightning changes he is obliged to make, the great difficulties he must overcome, and the fun of it all. It ends in a scene that would do justice to bedlam for conception.

"Showing Some Speed" is the third of the new series. "Musty" has returned to his work as a messenger boy. One of his easy tasks is to carry a cooking stove to a certain home. When he arrives at the address he finds the door locked and everybody out. Nowise dismayed, he pulls up the lower sash

of one of the windows—all the time nursing the stove as if setting it down would make it catch a cold—and enters. Still holding the precious stove to his breast, he unlocks the door, passes out of the window, enters through the door and places the stove in the room. Then he locks the door, wipes his grimy hands on the lace curtains of the sitting room and exits through the window, which he then carefully closes.

After this feat he shows great weariness on getting back to the office. He lies down on the bench and sinks into slumber so deep that bell and steam whistle fail to awake him, and it is only when the manager rains down on his head a deluge of tinware and other high-sounding articles that he comes back to workland. But the shock has bent him double and he is obliged to get straightened out in a carpenter's shop, where he is stretched as if on an inquisition table.

The close of this whirl is a scream. "Musty," head first, is used as a battering ram by gamblers, who mistake him for a stranger who has just cheated them at cards. We see them drive him through a brick wall and throw him head foremost through the breach. But "Musty," much disfigured, still shows up, ready to appear in Whirl No. 4.

The release of "Blow Your Horn" will be made early in September.

"Rolling Stones"

Famous Players Adaptation of Selwyn Story Marked by Unusual Comedy Touches—A Good Picture.

Reviewed by George Blaisdell.

THERE are distinct comedy touches in "Rolling Stones" as it comes to us in the adaptation by the Famous Players of the stage success of Edgar Selwyn. In the production Del Henderson makes his Paramount debut as a director and Marguerite Courtot her Paramount entrance as a leading player. Mr. Henderson comes from the Keystone studio, where for a couple of years he has been guiding the making of comedies. That in that length of time he should have absorbed the atmosphere of that hilarious institution is a natural supposition. Likewise, too, is it perfectly natural to assume that in directing a dramatic subject his mind, trained in comedy channels, is quick to grasp those opportunities for a short, sharp chuckle that escape the observation of men accustomed to working along more sombre lines. That just this has happened in the making of "Rolling Stones" is apparent to even the casual observer. The result is more than worth while; it is a novelty, and one the development of which, if its working out be permitted, should bring something distinctly new to the screen.

Owen Moore as Dave Fulton heads a cast skillfully selected



Scene from "Rolling Stones" (Famous Players).

for type as well as for ability. Miss Courtot is opposite him as Norma Noggs, the daughter of the boarding-house keeper. Denman Maley is Buck Rider, the crooked adviser of Dave. Alan Hale is Braden, the beneficiary with Norma of the candy-maker's will. Gretchen Hartman is Mrs. Braden. W. J. Butler, veteran player, is Mr. Branigan, the landlord, and Ida Fitzhugh is Mrs. Branigan. Russell Bassett is the old lawyer. Then there are the two "hard customers" seated by the side of Dave—Kid Broad and Tammany Young. They are convincing enough to please or to disturb any one.

"Rolling Stones" is a fast moving story of the underworld and of ordinary honest everyday human beings. "High life" it touches not; its absence is unnoted. The tale is of the reclamation of a young man who goes to the end of his rope, takes advice that is not wholesome, comes under the spell of a good young woman, and at the vital moment elects to travel the right road. There are situations containing a wide variety of elements—of straight drama, of melodrama and of comedy. The melodramatic features stand out—for instance, the battle in the candy factory and the chase over the roofs. And on the dramatic side there is nothing better than the situation covered by the moment Dave hands his week's pay to his ex-pal Buck and bids him make his escape.

Kalems Serious and Light

Fourth Episode of "The Girl from Frisco" Serial Is a Thriller—"The Secret of the Box Car" and "Tangled by Telephone."

Reviewed by Lynde Denig.

"Tigers Unchained."

THE KALEM COMPANY remains true to its policy of making each episode of a picture series independent of what has gone before, though the same central characters are introduced. Take "Tigers Unchained," for instance. It is the fourth two-reel release in Robert Welles Ritchie's "The Girl From Frisco" story, yet there is no need for a lengthy ex-



Scene from "Tigers Unchained." (Kalem).

planatory title; no need, in fact, for more than the customary presentation of the characters, after which the plot advances with all the necessary clarity and speed.

Given the right sort of a scenario, and he has it here. Director James W. Horne knows how to bring a melodrama to the screen without losing any of the possible thrills. Even for a picture actress trained in an exacting school, Marin Sais is an extraordinary equestrienne. She gallops through this picture with all the assurance of a circus rider, and most of the men in the cast would have no difficulty in qualifying as cowboys. By the very nature of the story, reckless riding becomes an important factor in creating thrills. Barbara is captured by the "unchained tigers"—a picturesque title for convicts escaped from jail—and carried far into the wilderness, while her father and a company of soldiers follow the trail left by the fleeing band. Being mounted on cowboys' horses, the convicts lead their pursuers a merry chase before they are caught.

The swift scenes, replete with action, are just the thing for a melodrama of this description, whereas the playing of Miss Sais, True Boardman and Frank Jonasson merits favorable comment.

"Tangled by Telephone."

Ivy Close and Arthur Albertson carry this farce-comedy through in high spirits, the situations resulting from a young dentist's neglect of professional duties after an office telephone makes communication with his devoted bride all too easy. First one patient, then another is deserted at a critical moment of treatment, and as matters go from bad to worse there is no end of a rumpus toward the close of the reel. Robert Ellis is responsible for the script and the production, which make first rate entertainment.

"The Secret of the Box Car."

Well up to the standard so long maintained in the "Hazards of Helen" pictures, the latest production by James Davis, from a scenario by E. W. Matlack, is worth viewing. The story opens with a bank robbery and it is not long before the robbers, in making off with their loot, reach Lone Point, where the intrepid girl operator is ever on the watch. After a series of struggles in, or on top of moving freight cars, Helen effects the capture of the fugitives.

"The Common Law" Finished.

"The Common Law," was finished this week and the work of assembling and cutting the fim has begun. Director General Albert Capellani and his company of noted players "shot" the closing exterior scenes on a location near Morristown, N. J., Monday and Tuesday.

"Public Opinion"

A Lasky Feature in Which Blanche Sweet and Elliott Dexter Take the Most Prominent Parts.

Reviewed by W. Stephen Bush.

FROM the title of this film play one might suppose that it was one dealing with interesting questions of psychology and with social problems. There are scenes in the play which would encourage such a hope, but they are few in number and have no direct bearing on the main theme of the story. Indeed,



Scene from "Public Opinion" (Lasky).

the plot is frankly melodramatic and there is no attempt at any time to rise above this level. Many of the distinguishing characteristics of the Lasky school of features are in evidence such as settings, atmosphere, well considered details and photography. Viewed as a melodrama it is entitled to favorable consideration. It is clean, it rewards virtue and punshes villainy. As in all melodramas, characterization plays a minor part. The cast in the story plays its part far better than one would expect in an ordinary melodrama. Like every good melodrama this film play shrivels up under a logical analysis. There are improbabilities right on the surface and many more just a little below the surface Audiences that enjoy melodrama plus excellent settings and photography, will not regret seeing this latest Lasky production.

"The Unattainable"

Five-Part Bluebird Production Featuring Dorothy Davenport Questionable in Point of Merit.

Reviewed by Margaret I. MacDonald.

FOLLOWING such productions as "Shoes," "Little Eva Edgarton" and "Bettina Loved a Soldier," it is difficult to believe that Bluebird Photoplays, Inc., would place on their program a picture as crude in construction and amateurish in action as "The Unattainable." While the production is mor-



Scene from "The Unattainable" (Bluebird).

ally without fault, and even boasts a substantial wholesomeness, it is technically and dramatically speaking unusually poor.

The picture is based on a story by Elwood D. Hemming, which follows the fortunes of a fascinating chorus girl into the West, where, at a way station, she misses her train, is offered the hospitality of the home of Robert Goodman, evidently owner of a sheep ranch, and his mother; and later, when a formal letter of discharge reaches her from her manager, she becomes one of the Goodman family, and eventually the wife of Robert. Many feet of film are taken up with scenes of individual beauty on the sheep ranch, and the final turn in the lane comes when Robert is summoned by a New York drug company for the purpose of buying his formula for curing sheep of a sickness contracted through eating a certain poisonous weed. At this point of the story the mother of Robert falls and injures herself, making it necessary for his wife to precede him to New York, where she falls in with old companions. Later in the home of a certain clubman, who has sought to win the chorus girl of other days, known in her set as "the unattainable," Robert is shot. By a transfusion of blood from his wife his life is saved. The wife at death's door from loss of blood is miraculously saved through seeing her husband, who clambers out of his sick bed to rush to hers.

"His Rival"

In Which Sidney Drew Tires of Being the Lesser Dog, But Finds Escape Impossible.

Reviewed by George Blaisdell.

THE Drew comedy to be released on the Metro program on August 21 is "His Rival," by Ida Brunner. It is a typical "parlor comedy" of the class and of the quality made famous by the player who by common consent is accorded a screen niche all to himself.

Dr. Drew is seen struggling against fate in the form of a black Pomeranian, seemingly the sole concern and nearly the sole object of the affections of the mistress of the house. The Pomeranian here appears professionally as Gwendolyn, but in private life she is known to a host of friends as Metro and acknowledges only the commands of her mistress, Mrs. Dick Rowland.

The man of the house suffers much as with jealous eye he observes the endearments lavished on Gwendolyn. When asked



Scene from "His Rival" (Metro).

to stop at the drug store and order some "meddie" for Gwendolyn he accepts the opportunity to incorporate in the homegoing package a mess of poison. The discovery of the death-dealing element throws the mistress into hysterics. A telephone call brings the mere male of the house to the rescue. He submits to taking Gwendolyn for a walk and promptly proceeds to lose her. He finds the dog awaiting him on the stoop. Then he gives the animal away. He breaks the sad news to "mother" amid the flow of so many barrels of tears that the mistress concludes a crime has been committed. Her advertised reward of a hundred dollars brings the dog home. The "finder" on sizing up the situation extends his hand to the "head" of the house and receives a bonus for his silence.

We leave Gwendolyn secure in her position and with the putative master of the domicile relegated to the third line of trenches.

"The Pretenders"

Rolfe Photoplays Produces Interesting Five-Part Melodrama in Which Paul Gordon and Emmy Wehlen are Featured.

Reviewed by George Blaisdell.

THE Metro Pictures Corporation released on August 21 "The Pretenders," in five parts. The subject is from the studio of Rolfe Photoplays. At the head of the cast is Emmy Wehlen, but the honors of the performance seem easily to fall to Paul Gordon, who plays opposite Miss Wehlen. The story is an interesting one from the joint pens of Channing Pollock and Rennold Wolf. The direction is by George D. Baker, which is to say that it is skillfully done. The tale is well hooked up.

Miss Wehlen has the role of Helen Pettingill, the daughter of a farmer who strikes oil and who brings her and her mother, socially ambitious, to the city. Pettingill on a "toot" brings home with him a chauffeur, Stanwood, a second son of an earl earning his own living in America. In self-defense the father introduces his friend as the Count Terlitte. Later there comes an impostor who poses as the Earl of Bradford, which happens to be the title of the father of Stanwood. Many things happen, a number of them exciting, before the police uncover the pre-



Scene from "The Pretenders" (Metro).

tenders and Stanwood is declared the owner of the title of Earl of Bradford, through the death of his father and brother.

Mr. Gordon has a fine role, that of the chauffeur who needs no coaching in society's ways. By his poise, his judgment and skillful interpretation he remains the center of interest through the course of the story. Charles Eldridge as Pettingill gives a finished performance—a good actor and a good part. William Davidson is the false earl. Harry Neville is Dugan, a crooked employe. Then there is an unnamed detective who looks and acts his part.

"The Pretenders" is an interesting picture and should contribute a good number to the Metro program.

"The Narrow Path"

Five-Reel Red Feather Release Features Violet Mersereau As East Side Girl Who Climbs to Fame.

Reviewed by Robert C. McElravy.

THIS production, written or adapted by Catherine Carr and directed by Francis J. Grandin, relates almost the same story as that of a recent Red Feather release entitled "The Heart of a Child." The main difference between the pro-



Scene from "The Narrow Path" (Red Feather).

ductions is that "The Heart of a Child" was enacted by an English cast and produced in or near London, while "The Narrow Path" pictures the life story of an East Side girl and has American settings throughout.

Violet Mersereau does appealing work in the part of Bessie Allen, daughter of poor and unfortunate parents. She dances in the crowded streets, to the delight of the whole neighborhood. Her father and mother both die violent deaths and she goes on to live with two orphan friends. Then comes an accident, which brings her to the hospital and wins the interest of Mrs. Latham and the wealthy young man whom she is later to wed.

The story is an entertaining one and well worked out, though it will not strike observers who witnessed its predecessor as fresh in plot. There is a little variation in the latter scenes, some of which are taken at Asbury Park.

Niles Welsh plays the hero, a rich young man named Shirley Martin, who at first desires to toy with the girl and later learns to love her. Others in the cast are William J. Welsh, Nellie Slattery, Anthony Merlo and Clara Beyers.

"The Whirlpool of Destiny"

Five-Reel Red Feather Production Features Flora Parker De Haven in Story of Life's Tribulations.

Reviewed by Robert C. McElravy.

THIS five-reel subject begins with two separate plot threads, one following the fortunes of a city girl, daughter of an habitual drunkard, and the other the career of a wild country youth who comes to the city. In the course of the story these two meet and fall in love, working their way to



Scene from "The Whirlpool of Destiny" (Red Feather).

happier conditions. Eugene B. Lewis and F. McGrew Willis wrote and adapted the story and Otis Turner directed the production.

It will occur to many observers that the scenes move with a certain abruptness and lack of continuity. This is perhaps accounted for by the two stories moving along simultaneously, each demanding about equal interest. Because of this divided state of things there is a lack of dramatic effect at times. At the same time many of the incidents are unusual in themselves. The death of the girl's father, while not an essential feature, is shown in a realistic manner.

Perhaps the best feature in a pictorial way are the rural scenes, taken on a big ranch. The glimpses of vast herds of cattle and hayfields under cultivation make a good background for this end of the production.

Flora Parker De Haven plays the daughter of the drunkard in a satisfactory way and Jack Mulhall is pleasing as the dissipated youth who reforms and weds the girl. The signing of the pledge and other features are handled with a certain melodramatic sentimentality. The production as a whole is not unusual, but has some elements of strength.

Triangle Program

"Gretchen the Greenhorn," Five-Reel Fine Arts by Bernard McConville and "The Thoroughbred," Five Reel Ince by C. Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

"GRETCHEN THE GREENHORN" might have been written with the requirements of the Fine-Arts Company in mind, but it rises above the mere vehicle for a star into realms of true story interest, the only thing that will hold an intelligent audience through five reels. It is well constructed and well handled, all the character being accorded natural opportunity. It is a complete and well-rounded production, each role nicely typed and acted, but all this adds to the praise which will be accorded Miss Dorothy Gish for her charming performance. An actress is not a star who has to have a play written for her—she is simply an attractive young person who does not know how to act. Miss Dorothy comes much nearer being a star in a well-balanced comedy like "Gretchen" than she would in a mere vehicle. She does wonders with her part, showing maturity in her impersonation and a new little sweetness all her own.

She is Gretchen, bright, hopeful, radiating goodness in a gentle and girlish way, a pure feminine type. She comes from the old country to join her father, a skilled and optimistic engraver, and she shares his fortunes and misfortunes with fortitude. He becomes the innocent instrument of a counterfeiting gang, while his daughter falls in love with a charming young Italian. These three are drawn, one by one, into a net

spread by the counterfeiters and the engraver and Gretchen decoyed aboard a mysterious ship, where the spurious bills are made. Their rescue is made possible by keen-eyed little children they have helped, and so the story finds its way through melodramatic adventure to a graceful and happy conclusion.

"The Thoroughbred."

"The Thoroughbred" brings Frank Keenan new opportunity to display his varied talents, and he makes an interesting old Southern gentleman of the horse-racing type, but Gardner Sullivan has barely maintained his own as a consistently good author of screen stories. The exact material used has been employed over and over again until the element of suspense is almost entirely eliminated. We know in advance, where there is a racing horse and a track involved, that the race will bring financial relief in an emergency, in this case to lift the time-honored mortgage. The only uncertainty removed, why sit through five reels to see the hero embrace the heroine? He is in this case a young clergyman who has so successfully preached against horse racing as an incentive to gambling that he has influenced the passage of a bill against the sport which would not have been passed had the sport been kept clean. The same young clergyman secretly advances money to enable the old gentleman to win a big contest and wins the daughter as his reward. The best thing that can be said of the story is that it is picturesquely told.

On Biograph Program

"Strongheart" and "The Wedding Gown" Scheduled for Reissue—Pictures in Three and Two Reels.

Reviewed by Lynde Denig.

ON the stage, Robert Edeson will always be associated with the character of Strongheart; in the screen version of the once popular play, the role of the Indian is filled by Henry Walthall, a member of the Biograph company when this picture was made. He gives a telling performance in a three-reel production that should draw well on the General Film program. "Strongheart" is one of the few stories of college life that rings true. It has atmosphere in abundance and there is enough variety of characterization among the members of the football team, in danger of being defeated in the crucial game because the signals have been disclosed to the opposing players. The concluding reel contains some effective drama, whereas the preceding reels are interesting in picturing the life as it is supposed to be enjoyed by college athletes.

The cast reads almost like the roster of the Biograph company of bygone days. We have Blanche Sweet, Lionel Barrymore, Alan Hale, Gertrude Robinson, Antonio Mareno and others; but there is never any question about who is the star of the production. Mr. Walthall makes a most sympathetic person of Strongheart. He assumes the appearance and manner of an educated Indian without being guilty of exaggerations, and in the final scenes, played with Miss Sweet, he is notably successful in expressing feeling.

Another biograph reissue announced for the latter part of September is "The Wedding Gown," a two-reel drama in which the plot is simple and in which the characters are finely appealing. It is a study of rural temperament, beautifully acted by Gertrude Robinson, Marshal Neilan and Kate Bruce. As the time approaches for the marriage of a pair of youthful country lovers, the mother of the prospective bride prepares a wedding gown, intending to give it to the girl as a surprise. But while visiting an aunt in the city, the young woman concludes to marry a wealthier man, a purpose that probably would have been carried through had not a sight of the gown made by her mother awakened true feelings. She returns to her country lover.

NEW DATE FOR GRIFFITH OPENING.

Positive announcement has been made in the offices of D. W. Griffith that the date for the New York opening of the new Griffith production of "Intolerance" at the Liberty theater will take place on Tuesday night, September 5. The original intention, as previously announced, was to open on August 22, but it was found that owing to delayed orders the theater cannot be made ready until the first week in September. Mr. Griffith is planning extensive improvements in the Liberty theater, with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

AUTHOR OF "FANTOMAS" SEE PICTURES.

One of the two creators of Fantomas, the master of crime, has been visiting in America. Marcel Allian, who wrote the great French detective novels in collaboration with Pierre Souvestre, has just sailed for France after seeing the entire "Fantomas" series, as the pictures will be released by Gaumont through Mutual. While he had seen them when they were made at the Paris studios, he lost none of his enthusiasm for them when he saw them edited for the American market.

W. Christy Cabanne Joins Metro

W. CHRISTY CABANNE, for seven years associate director with D. W. Griffith, has signed a long time contract with the Metro Pictures Corporation. His first work on the Metro program will be the direction of Francis X. Bushman and Beverly Bayne in their new serial, as yet unnamed, which will be released by Metro in fourteen episodes in two reels each. Director Cabanne, who is in Los Angeles, will leave for the East immediately, and will begin work on the first Bushman-Bayne feature the early part of September.



W. Christy Cabanne.

Director Cabanne, like D. W. Griffith, is still a comparatively young man, but is dean of the producers associated with Griffith. Mr. Cabanne produced the first Mutual masterpicture, "The Great Leap." He was also selected to make the first Triangle feature, "The Lamb," with Douglas Fairbanks in the stellar role. This was Mr. Fairbanks' debut in motion pictures.

Director Cabanne was born in 1888, and was educated at St. Rose Academy and the Culver Military School, at Culver Lake, Ind. He went into motion picture work in 1910, playing leading roles with the old Biograph company. Subsequently he appeared with the Majestic, and assisted in the direction of pictures there. From the Majestic he joined the Fine Arts forces, and afterwards went with Director Griffith to Triangle.

Among some of the best known features produced under the direction of Mr. Cabanne are "The Great Leap," "The Outlaw's Revenge," "The Absentee," "Lost House," "Enoch Arden," "The Martyr of the Alamo," "Double Trouble," "The Failure," and others.

At the conclusion of the Bushman-Bayne serial Director Cabanne will produce five part Metro features in which this stellar combination will be starred. Mr. Cabanne is now working in Los Angeles on the final scenes of "Diana of the Follies," in which Lillian Gish is starred.

E. V. MORRISON WITH SHERRY'S EXCHANGE.

The latest move of Wm. L. Sherry in carrying out the general Paramount plan of co-operation and advertising for the Paramount houses is the installation of a brand new department for the express purpose of conducting local advertising campaigns centered about each theater. E. V. Morrison, long known to the trade through publicity and advertising work, but best known to the exhibitor as originator of the business report system known as Manager's Screen Reports, has been engaged to conduct this department.

The establishment of the new department is in keeping with the Paramount's recent inaugural of local advertising managers for each exchange. Mr. Morrison's position is a new one and will supplement the general advertising done by the Paramount Company and the subsidiary companies releasing through the Paramount. His duties will be those of co-operating with the exhibitor in all local advertising work and bringing the fruits of the general advertising to bear right down on the individual house to the greatest extent possible as well as creating new press material to suit local conditions.

EAGLE FILM ENGAGES PRESS AGENT.

The Eagle Film Manufacturing and Producing Company announces the engagement of Benj. S. Garetson to have charge of its publicity department in the future. Mr. Garetson, at present, will have his headquarters at the Chicago office, but expects soon to move to Eagle City, near Jacksonville, Fla., where the Eagle company has its studios and where it is engaged in the production of a number of comedy series to be released through the Unity Sales Corporation.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Cutting Down Expenses.

EVIDENTLY the high cost of white paper is making itself felt. Many programs have been discontinued and others have been reduced. Paper is going up all the time and only this week we paid 13½ cents for a standard paper that for years sold for ten and the bill was rubber-stamped with a statement that the prices were subject to change without notice. Another increase is promised in the fall. Any increase in any expense hits hard on a business where the takings are comparatively small. To help make matters worse, the infantile paralysis scourge is spreading and where it strikes it hits hard on the amusement business. It is not alone that the children are barred, but parents fear to expose themselves to a contagion that they may take home to their children. But because business is bad is only another reason why increased effort should be made to improve that condition. It is no time to stop advertising, but the very time to advertise more and to advertise more intelligently. If you feel that you cannot afford to keep your house program going, and you know that it has done your business good, sit down and think things over. Perhaps you already have about all the foreign advertising the program can possibly stand. Then you cannot take in more advertising, but can you get more for what you are already carrying? If yours is a good vehicle for your business it is a good vehicle for the neighborhood business; better in many ways than the daily paper and worth more than the daily paper rate. Talk it over with your trade advertisers. Tell them you must drop the issue unless they help you meet the increased cost. This should not mean more than another ten cents an inch a week and most advertisers, if your program does them any good, will be willing to pay the increased cost knowing that it is a matter of real importance and not merely a device to get more money out of them. If your program is such that it does not pay either you or the outsider, make the program better. As a rule the fault does not lie with the program idea but with the program that is produced. It is not sufficient merely to get out a program. It must be a good one; one that people want to see. There are certain publications that we would ask for were we cut off the list. We like to see them each week. It is merely a matter of knowing how, and knowing how is merely studying the needs of the patrons and catering to that. The best way to cut down expense is to increase the revenue, then the expense pro rates at a smaller percentage and you have really cut it down.

Nomenclature Note.

William Lord Wright of the Selig Publicity staff signs himself "Bill. Lord Wright." That comma makes a heap of difference to anyone who notices it. Bill Waltmasons a little in the last Paste Pot and Shears but some of his feet limp, but the same thing is now and then noticeable when he cuts the lines into lengths. Bill is not wholly a poet even if he does wear the right sort of a tie.

Not the Way.

The Lyceum, Monticello, N. Y., has tried to solve its binding problem by not binding at all instead of side stitching. This is not quite the way out. But the paper is read no matter what form it comes out in for it is solid meat. We wish we had space for a recent editorial article, but it would take more than a half page and half pages are scarce. In substance it takes the patron by the hand and goes over the entire situation with him, leading off with this paragraph:

> Isn't it about time for us to come to a showdown on this matter of amusement service? We think it is. For the intelligent public the time has passed when pictures were pictures regardless of subject, cast, photography or projection. Motion pictures today occupy much the same commercial position that any other commodities do. You can be just as completely gold-bricked in your motion picture entertainment as anywhere else, but—if the shoeman sells you a bad pair of shoes you never go back for a little more of the same; if your clothier works off a bum suit on you, in the future you trade elsewhere. Why don't you apply the same rule to your amusement purchases?

With an intelligence that many if not most manufacturers lack, it points out that with a poor script only a poor play can result. Then it argues that production must be good, that all contributing factors must be good and then gets down to the real issue with the statement that a bonehead exhibitor with poor projection can set all this at naught. It does not suggest the identity of the bonehead exhibitor, but leaves that to be inferred and goes on to show that the Lyceum program it up to date. It takes the New York papers of the previous week, tells the films showing at the Broadway houses at fancy prices and points out that much of the material is booked at the Lyceum, where it will be shown with equal care for a ten cent price against a "dollar down" scale. There is nothing vicious about the article, no suggestion that the competitor at whom the story is aimed is not in their class. The opposition is not mentioned. They tell what good pictures are and why good pictures can be made bad. They give facts in clearly defined phrases and leave the reader to judge for himself. Some years ago Mr. Guimond wrote us that he had the town to himself and was preparing *then* against the inevitable opposition by giving the best show he could get. Now that he does face opposition, he does clean fighting. He makes his eight sheet work long and hard for the house and yet he keeps it dignified.

And here is another paragraph, this time from the editorial column. It is a good argument against the coupon ticket, though there are arguments as good in favor of the combination. If you copy forget that two-dollar price. It was blown into perdition even before the Triangle opened its two-dollar houses:

> We feel compelled to state to our good patrons that we do not offer "as an inducement" twelve tickets for a dollar, or even eleven. We are showing you 25-cent pictures for 10 cents, NOT 5-cent pictures for 8 cents. Facts are facts and when we say we have the highest-priced and best program obtainable we only state a fact that will be substantiated by anyone acquainted with the motion picture business. The Lyceum program is shown in all the largest theaters in New York and other Metropolitan centers at prices ranging from 25 cents to $2. The Strand, Rialto, Triangle of Brooklyn, Academy of Music—in fact, all of the biggest theaters catering to the motion picture public—show Paramount, Triangle and Fox pictures. If a saving of 2 cents appeals to a motion picture patron more than high quality in program and projection the Lyceum is really not the place to bring this patronage. Two cents will buy a picture of George Washington with gumstickum on the back, but it wont purchase much of anything else. Instead of reducing prices why not give stamps as souvenirs?

Personally we like the coupon ticket idea on the general argument that people who have a book of tickets will use them up faster than if they had to plank down the admission in cash each time, but we aim to give material for both sides of an argument, and this is good material for the antis.

Into the Papers.

Lee L. Goldberg, of the Mary Anderson, Louisville, Ky., has moved his eight-page program over into the photoplay page of the Courier-Journal. Instead of the house program he has been running, he takes a four-column space each Sunday and runs the paper there. R. B. Wilby, when he was in Selma, turned to the daily paper when he stopped the Academian, but if we remember correctly he got the space in return for the editorial work, and the scheme did not pan out well, as he was handicapped to some extent. In a place the size of Louisville and with a house that makes a more than local appeal (and the Mary Anderson is one of the real theaters), perhaps the Sunday issue is a better place, but for a locality theater or even for a larger venture, there is an intimacy about the house program that does not carry over into the Sunday paper. And on the other hand this move permits the house to monopolize what is really a general photoplay page, since it takes half the space. Interest in the department is increased by the offer of two tickets to all who send in material that is used in the


ALL THE NEWS OF THI

MARY ANDERSON NEWS

There Is Such a Thing As Having a Product So Good That When Your Competitors Run You Down Folks Know They're Lying.

Some Social Shams Slammed In Stirring Screen Stories

Virginia Pearson and Billie Burke Expose Society.

LILLIAN WALKER COMING

MARY ANDERSON QUIZZES

Movie Star's Photos Attracted Big Producer

Won Her First Engagement In Photoplays.

CONCERT

publication. This is an idea that others ean eopy with profit. Get them contributing and use one or two of the best contributions each week. But this is a sample of what you will get:

> The Mary Anderson is without a peer.
> Only the very best films are shown here.

The sentiment is excellent, but the lady author is no poetess.

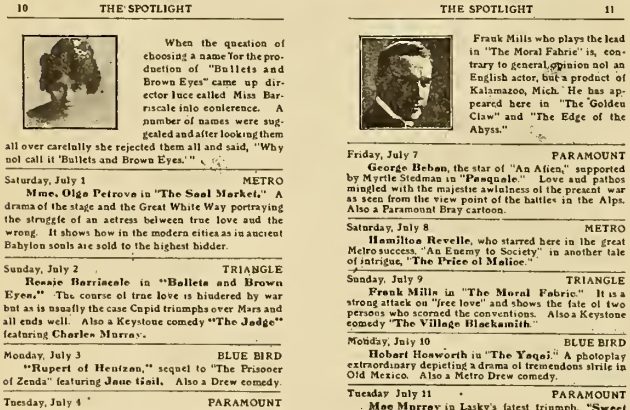
We will be obliged to Mr. Goldberg if he will tell us how the return shows up. Does this form of publicity show a better return on the investment than the house program?

Changing the Calendar.

Monday is generally one of the worst days of the week, and we cannot imagine why Jay Emanuel, of the Ridge Avenue, Philadelphia, permitted his printer to wish two Mondays on him only a day apart, but two reeent pieees of billing read: "Monday, July 15th," and "Monday, July 17th." It would be better business to turn a Monday into a Saturday instead of making a Saturday into a Monday. And the printer has too mueh Old English type.

Another Spotlight.

Spotlight seems to be a favorite name for house publications, and it is the title adopted by Clayton L. Matson, of the Orpheum, Fort Madison, Iowa. The first number is just to hand and is a sightly offering, sixteen pages and eolored cover, 3¾ by 7 inehes. The first issue is called the "Blanehe Sweet Number," suggesting the dedication of each issue to some favorite player whose likeness appears on the front, with a brief history as the leading story. The program runs for the month and the seeond half of the issue is given to the itemized program, a spaee at the top carrying a eut of some player to lead the reader over to these pages. This is not new, but it is an always ɡood deviee. The


10 THE SPOTLIGHT

When the qneation of choosing a name for the production of "Bullets and Brown Eyes" came up director Ince called Miss Barriscale into conference. A number of names were suggealed and after looking them all over carelully she rejected them all and said, "Why nol call it 'Bullets and Brown Eyes.'"

Saturday, July 1 METRO
Mme. Olga Petrova in **"The Soul Market."** A drama of the stage and the Great White Way portraying the struggle of an aetress belween true love and the wrong. It shows how in the modern eities as in ancient Babylon souls are sold to the highest bidder.

Sunday, July 2 TRIANGLE
Rensie Barriscale in **"Bullets and Brown Eyes."** The course of true love is hindered by war but as is nsually the case Cupid triumphs over Mars and all ends well. Also a Keystone comedy **"The Judge"** featuring **Charles Murray.**

Monday, July 3 BLUE BIRD
"Rupert of Hentzau," sequel to "The Prisoner of Zenda" featuring **Jane Gail.** Also a Drew comedy.

Tuesday, July 4 PARAMOUNT
Hazel Dawn, the beautiful Paramount star in **"The Feud Girl."** A stirring tale of conflict and love in the Kentucky mountains. Also a Paramount Pictograph.

Wednesday, July 5 TRIANGLE
John Emerson and Bessie Love in **"The Flying Torpedo."** How an eccentric writer of detective stories foiled the enemies of this country and made possible the use of a novel means of defense. Also a Keystone with **Wm. Collier, "Wife and Auto Troubles."**

Thursday, July 6 FOX
Robert B. Mantell and **Genivevo Hamper** in a strong dramatic production **"The Spider and the Fly."**


THE SPOTLIGHT 11

Frank Mills who plays the lead in "The Moral Fabric" is, contrary to general opinion not an English actor, but a product of Kalamazoo, Mich. He has appeared here in "The Golden Claw" and "The Edge of the Abyss."

Friday, July 7 PARAMOUNT
George Beban, the star of "An Alien," supported by Myrtle Stedman in **"Pasquale."** Love and pathos mingled with the majestic awfulness of the present war as seen from the view point of the battles in the Alps. Also a Paramount Bray cartoon.

Saturday, July 8 METRO
Hamilton Revelle, who starred here in the great Metro success, "An Enemy to Society," in another tale of intrigue, **"The Price of Malice."**

Sunday, July 9 TRIANGLE
Frank Mills in **"The Moral Fabric."** It is a strong attack on "free love" and shows the fate of two persons who scorned the conventions. Also a Keystone comedy **"The Village Blacksmith."**

Monday, July 10 BLUE BIRD
Hobart Bosworth in **"The Yaqui."** A photoplay extraordinary depicting a drama of tremendous strife in Old Mexico. Also a Metro Drew comedy.

Tuesday July 11 PARAMOUNT
Mae Murray in Lasky's latest triumph, **"Sweet Kitty Bellairs."** All-star cast including Tom Forman and Horace B. Carpenter. Also a Paramount Pictograph.

Wednesday, July 12 TRIANGLE
Norma Talmadge, star of "The Battle Cry of Peace, in **"Martha's Vindication."** An instance of female constancy laudable to an extreme, and what is more remarkable still, constancy between women. Also a Keystone comedy **"Gladers of Love."**

Thursday, July 13 FOX
Virginia Pearson, the latest acquisition to the Fox stars who created such a furore in **"Blazing Love"** in a tense modern drama **"Hypocrisy."**

layout is suggested by the reprodueed pages. Where the program runs a full month it will be better to use the Ruffner program in the middle pages. This is a program that takes in the double page as one and lists each attraction in a line, giving the date, the day, the title, the making company and the star. Generally it is set in a six or eight point, according to the space. Here it would have to be a six point, but this is plenty large enough. Where possible, the titles should be set in full face and the stars in italies. This will eat up two pages, but it will be spaee well spent. In general the program is very complete, with a list of musieal selections for the month, a general time tablo that stands good unless changed in the daily advertisement, bits about the players, some taetful allusions to the excellencies of the Orphoum and a very genial greeting editorial. Mr. Matson can write as though he liked to, because he has a message, and he can make that front page editorial the most useful part of the publication if he follows this greeting with house talk in the same eordial and natural strain. But three pages of the twenty-four are given to the outside advertising, front and back inside eover, and page fifteen, and the back eover page is reserved for the house. The initial issue carries this on the baek cover page:

> Presenting Popular Players
> and Pleasing Pictures to
> Partieular Patrons.

If the printer has any poster type in his eases he might try a two or three-ineh condensed wood "P" to eover all that alliteration and serve as the single initial.

It is not generally known to exhibitors that wood type is sold by the letter and not in fonts. It has to be ordered some time in advance, as a rule, but if a letter is frequently used, the order can be sent in. Most printers have wood type catalogues and all ean get them. The general eharge runs about a cent a line per letter. A six-line (one inch) letter eosts six eents. Wood type will not stand the abuse that metal will, but will last a long time with care, and often it will be found handy to order wood type for special uses. A very small font of metal type in the large sizes is costly, but in wood each letter is sold singly and if you order a one-inch Lyrie you do not have to buy a font costing several dollars, but get it for thirty cents. Cut this out and make a speeial note of it against the time you may have special need. You can get a plain but distinctive wood letter; have your printer set up the name and give you a good blaek proof on white paper and with one of these as eopy have the local electrotyper make a set of bloeks giving this distinetive type in one two and three-column widths, that your house name may always be set in the same face. It will not eost much and it will be worth what it eosts.

Getting baek to Mr. Matson again, we wish he would put us on the permanent mailing list. We think he is going to do things.

Built His Own.

D. S. MeEaehern, of the Franklin, Ensley, Ala., sends in a photograph of his advertising and writes:

> I inelose a photograph of our combination cage and pantomime wagon, interehangeable panels. It is bright red, trimmed with gold and blaek, with yellow running gear. I built the body entire, earved the words "Franklin Theater" by hand, did all the painting and finishing, ineluding the sign work. It is a strong, well-built wagon and will last for years. I use it every day exeept Sunday, advertising all features. Small bells are used to attraet attention. Anyone with a fair knowledge of tools ean build one.

That "anyone" is rather optimistie, but the idea is distinetly good whether you do it yourself or have it done for you. Billboards are

good, but here is a perambulating billboard that ean cover the entire town and in a small town or neighborhood the wagon is aetually looked for in the eourse of time. You trim up the wagon to suit the pictures on progrem, but the wagon is always the same if the decorations is different.

And, by the way, what has become of S. A. Arnold, the first man to have a "eage" for a lion pieture? If Mr. Arnold is still in the audienee will be please make himself known?

Going Up.

The Cameraphone, Pitsburgh, after due trial, finds that it cannot make money with their present program and priees. They have put the admission up to fifteen eents in the evening with ten cents for the kiddies and they make announcement of the ehange in this model paragraph:

> After two months' trial with a large attendance we find that it is impossible for us to give the present quality show at 10 cents admission and pay expenses. We know that the Cameraphone audienees enjoy the Wolff Symphony Orchestra Music because we have had a larger summer business than ever before and we believe they would prefer paying the small additional price rather than forego the musie. The pieture business of East Liberty is largely confined to two hours in the evening and at ten eents admission we simply lose money even with crowded houses at night. Our afternoon priees will remain as usual, 10 cents for adults and 5 cents for children.

The Cameraphone was for long a ten cent house, but with an argument like that we believe that few will complain. Paste the item up against the time you may desire to use it yourself.

Preparedness.

Watervliet, N. Y., had a preparedness parade the other day and the offieial program carries but one full-page advertisement—that of the Sans Souci, "The Strand of Watervliet." It is a nieely displayed program for the week, but on an issue of this sort, falling into many strange hands, it would have been better had part of the space been given to general talk of the house, perhaps an openiɡ line on preparedness leading into the argument that the Sans Souci is prepared to entertain and telling why its film offerings are entertaining. One novelty is the use of a box at the side of eaeh day; not for the date, but for the name of the brand, the dated day forming a part of the box with the title of the story. This is a new use for the side box and it is good where brands rather than stories are featured.

For a Mailing List.

F. H. Mertens, of the Imperial Airdome and Apollo and Regent theaters, Jersey City, sends in a program for the airdome. The usual cut on the front is replaced for holiday week with an American flag. It is a three by five four-page issue, with the program nicely lined up on the two middle pages. It gives merely the titles, but these are well displayed and the whole thing is neatly done. Mr. Mertens runs a get-acquainted coupon on the back for one issue and in regard to this he writes:

> The coupon on the back was not intended to draw out any extra crowd this week, as we are ordinarily opposed to price cutting, souvenirs or bargains of any kind. Our object was to get a mailing list, and though this is but the second day of the week we already have 150 good names so far. What do you think of the idea?

In substance the coupon reads:

LADIES' SPECIAL

"Get Acquainted" Coupon

When properly filled out this Coupon and 5 cents entitles the holder to one 10 cents ticket to any SHOW DURING WEEK OF JULY 3rd

Name .....

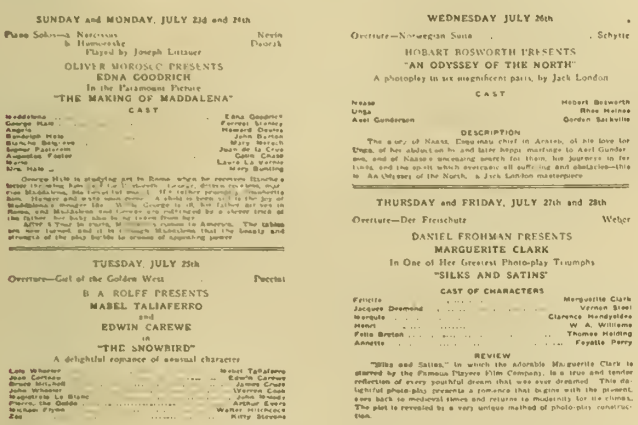
Address .....

This Coupon Will Not Be Accepted From Children

There are many ways of working up a mailing list, but most all of them are based on a coupon of some sort which must be filled in, and this get-acquainted coupon serves the double purpose of getting the names and drawing strangers who can be made into regulars. That they come—even at half price—shows them to be interested. The succeeding programs will do the work.

Try the Cumberland.

Here is a reproduction of the inside pages of the program of the Cumberland, Brooklyn. This is the first time we've gotten hold of one on white paper, which explains the delayed reproduction. Where but



SUNDAY and MONDAY, JULY 23d and 24th

Piano Soloists—Norcissus ... Nevin
Humoresky ... Dvorak
Played by Joseph Littauer

OLIVER MOROSCO PRESENTS
EDNA GOODRICH
In the Paramount Picture
"THE MAKING OF MADDALENA"
CAST

Maddalena ... Edna Goodrich
George Hale ... Forrest Stanley
Angelo ... Howard Davies
Randolph Hale ... John Barton
Bianca Bellarino ... Mary Maloch
Signor Pastrami ... Jean de la Cruz
Augustus Foster ... Colin Chase
Nurse ... Lucy La Varnie
Mrs. Hale ... Mary Bunting

George Hale is studying art in Rome, where he receives flowing a letter [illegible] from [illegible]. Instead, [illegible] returns, and finds Maddalena, his betrothed maid. He rather resents [illegible] Romeo, and Maddalena [illegible] Hale's son [illegible] Romeo, and Maddalena [illegible] [illegible] Hale's son [illegible] [illegible] [illegible]

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Please Note.

PHOTOPLAYWRIGHTS who wish to order a copy of the new edition and who live some distance from New York will save considerable delay if they will address their orders to The Moving Picture World at the Chicago office, Schiller Building, or the Haas Building, Los Angeles, according to their location. Arrangements have been made to ship books from these branch offices the same day the order is received, and the delays incident to the parcels post will be avoided on the shorter haul, while there is also some gain in the time of travel of the order itself.

Keystone Comedy.

Here are two more gems from the Keystone studio where not all the comedies are filmed. One author writes:

> The enclosed plot is yours for only $3. Trusting that you will accept same for I wish to get it off my hands.

Another sends under separate cover a comedy and explains:

> I have the writing of the comedy divided into scenes. I figure that the camera will remain in one position throughout the scene, and this will be easier for the director. Each phrase that has quotation marks around it signifies that this remark shall be shown on the screen. For example, in scene six Fatty says, "Can you beat it?" These add humor to the comedy and help the audience to catch the spirit of the adventure.

Quite unnecessarily the author adds that he knows nothing of writing plays but has merely worked along his own lines—yet he expects to make a sale.

Contests.

A correspondent sends us a copy of a letter sent to the conductors of a script contest. In the opening paragraph he announces that he has a weakness for contests, wherefore he looked up the terms of the contest in question. Later he says:

> Suppose I do hit upon an original idea which is valuable. I have a slim chance of winning one of the larger prizes and you reserve the right to purchase at the market rate, which would appear to be less than ten dollars.

The writer seems to supply his own answer. If he can write really good stuff he is foolish to enter a contest where any script not winning a prizo may be purchased at the company's valuation. He has a right to stay out of the contest, but not the right to require the contest to be remade to suit his ideas of what a contest should be. Contests are generally run to get advertising or to get good scripts at a fair average price. They are seldom purely charitable schemes, much as that fact may surprise the correspondent.

All of this has been repeatedly told in this department. Why not make a permanent note of it.

Form.

Threo letters this week ask minutely about the form in which plays should be written, and a fourth inquirer sends in a new style which she is willing to adopt if it is a newer stylc than the form in which she learned to write.

Thore is no such thing as an exact aud definite form. Any form is good provided that it is clear and simple. In the Third Edition of Tcchnique of the Photoplay there are given photographic reproductions of several stylcs of form used by well-known writers and the student is advised to study theso and select that which suits him best if he does not liko the form used by the author. As a general thing numbers should bo in the margin and not between scenes, merely because they aro easier to locate and check up, but no editor is going to turn down a script becauso Roman instead of Arabic numerals are used or because sub-title is preferred to leader or the reverse. Some people write the so-called "backhand," and others practice the upright or slant writing. It does not follow that any in the threo classes are poor writers because the inclination of their letters differs from the other forms. All threo are proper so that the writing is elear. It is the same way with photoplay form. Anything is good that will enable you to tell your story and that form is best that enablcs you to present it most clearly. If you have mastered a certain style, it is absurd to lose your advantage in learning another style. Stick to that which you have. Give your time and your thought and your energy to the idea. That is what you have to offer. The form is merely the wrapper of the package and should be good form for the same reason that you pay more for an air tight box of soda crackers than you do for the bulk article.

A Poor Script.

Somewhat unusual is the request for a "very poor" script. This comes from a student who thinks that by comparing her action with the deficient scenes she can better her own work. We scarcely think so, but even were it possible to obtain poor scripts, there would be required so many styles to show all errors that the collection would become too great. If ever she gets access to any editorial office she can see them in infinite variety, btu perhaps a study of dont's may help others.

Perhaps the simplest form of a bad script is that in which the author mistakenly thinks that paragraphing means scenes. He writes something after this fashion.

> Jim, a poor but honest young man, loves a beautiful girl named Marie, whose parents are very wealthy and do not want him to marry her on that account, so they decide to get married anyway.
>
> One day she met him in the park and they went to a minister, who married them; then he took her home to his mother and they all started to live together.
>
> But Marie was not used to living with a poor family and she got very tired of sweeping the floors and riding on street cars and seeing her friends go by in automobiles, so one day she meets Henry, a rich man she used to love.
>
> Henry urges her to fly with him, and she does.

This sort of thing is generally sent in with the remark that it is properly divided into scenes, though generally that type of author writes it "devided."

Another form is too casual. It runs:

1—Bill is happy at home. His mother loves him very much.
2—One day he left home for the city.
3—He took the train.
4—He arrived in the city.
5—He went up the street.

This runs on and on. The suggestion for the action is there, but the specific action is lacking. This is more helpful than the other style, but it is too crude. An editor wants to see more than this, and he wants the action to have life. Sometimes he gets too much, as when an author says:

> 14—Room—This is a drawing room with lots of pictures on the wall and a piano and a center table with some chairs and an arm chair. There is a carpet on the floor and on this a fur rug. Billie, a young girl about seventeen years old, is seen sitting in one of the chairs when this scene commences. She is the same girl that we saw a picture of in Jack's room when he was there. She starts up as though she heard the door bell ring. Then she smiles and begins to powder her nose. Then her mother comes in and tells her Jack is here. She stands up and puts the powder rag away. Then Jack comes in and goes over to Billie and shakes hands. Then the mother smiles to show she approves of Jack and goes back to the kitchen. Then Jack looks around to make sure she is gone. Then he kisses her. Then Jack and Billie sit down and begin to talk.

That is all there is of that scene, and it is plenty. Compare that action with this:

> 14—Room—Billie on—hears bell ring—furtively powders her nose. Mother ushers Jack in—he greets her—Mother beams approval and exits—Jack looks after her—kisses Billie—they sit and chat.

This gives the director all he needs and suggests the full business of the scene. Thinking it over, it would seem that it is better to study good action than to laugh at poorly prepared stuff, but please remember that not all model scripts are good action.

Get the Idea.

When you sit down to your machine to write a story just remember that you are uudertaking to entertain several million people. You would not go before an audience of fifty with an illy prepared speech. Why dash off your message to millions?

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid **Three Dollars**
Address all orders direct to nearest office.
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 153.

What would you regard as an extreme practical distance from screen to back row of seats? Why?

Must Be Recoated.

Allen Jenkins, Roanoke, Va., asks:

> Is it possible to repaint (bronze) a gold fibre screen? If so, will you advise what method is pursued for a screen 9½ x 12½ feet. I have a gold fibre screen which is wiped and dusted each week, but seems dull. Use great care in cleaning it. The texture of the screen is in good condition and I would like to dispose of it if the surface can be put in good shape.

No, I would not advise you to attempt to refinish the screen surface. Presumably it is guaranteed for five years, and if it is not standing up it is up to the manufacturers to make that surface good. If they refuse to do it, then the only thing you can do is to send it to the manufacturers and pay them for recoating it. If you try it yourself I don't think the result will prove satisfactory.

Not a Nickel for Repairs.

New Mexico sends check for Handbook and question booklets and says:

> We are using a Simplex machine, which has given constant service for a year, during which time we have not expended one nickel for repairs, and on fairly good film it is noiseless. The mechanism is perfect. I am, however, unable to get a light that suits me, and have had the matter up with manufacturers of optical equipment, who have failed thus far to solve the problem to my satisfaction, therefore I am appealing to you. I am at present using a Gundlach-Manhattan projection lens of 4 inch E. F. Have a 3½-inch lens with which I have never been able to get a picture in focus all over. If the middle is sharp the edges are out, and vice versa. I have, however, discarded the shorter focal length lenses and am now out of the notion of using them. My present trouble is a little blue in the lower right-hand corner of the picture. With the condensers set as they are at present I can entirely remove it by pinching the spot down so that it merely touches the corners of the aperture plate, but this causes the corners of the picture to grow dark. I have had several sets of condensers, of which the following have proven best. A meniscus lens with the back surface having a curvature of one diopter, or 39.39 inches, and the front surface having a curvature of 6¾ diopters, a focal length of 5.8 inches. Subtracting the minus from the plus, we get 5¾ diopters as the focus, or 6.8 inches. With this lens I use a bi-convex in front, each side of which is 2¾ diopters, or 14.13 inches, making a total focal length of 5½ diopters, or 7.15 inches. I use a Simplex aperture shield, and with this equipment in place, the cone on the Type O lamphouse is in contact with the shield. The arc also burns within 3 inches of the meniscus lens. I get a great deal of light with this arrangement, but the little blue which I cannot eliminate. I have the following lenses which I have tried and found to be inferior. One bi-convex of 3 diopters each side, or 6½ inch focus; one plano 4¾ diopters, or 8.25 inches; one plano 5 diopters, or 7.85 inches. I have tried these in every known combination, and have been unable to eliminate the little speck of blue. We use a Hallberg motor generator and have a model booth.

As to the blue spot, have you tried moving your lamphouse further back? I think very likely that is your trouble, though why the spot should be in the lower right-hand corner instead of the center I really cannot say, unless your lens system is out of line, see Pages 113 to 146 of Handbook. Suppose you try moving the lamphouse and report results. If you cannot get it any further back, make it loose and set it back temporarily. You must understand, my brother, that the distance of the lamphouse from the aperture cuts a big figure. See Plate 4, Figure 45, Page 116, of your Handbook. Incidentally, I would suggest to operators that they draw out Figure 45 to full life size, on the wall of the operating room, if space can be found. Then by drawing a line parallel to the lower horizontal rule at the top edges of the condenser lens, they can use a straight edge and instantly find out the precise diameter of the light ray at any distance back of the aperture with the condenser lens in any given position.

For the information of the great mass of operators, I would say that diopter is a term opticians use when they speak of lens curvatures. I don't understand the application of the diopter very well myself, though maybe you can dope its meaning out from the figures given.

At Last.

At last the editor of this department has finally made up his mind as to precisely what is wanted, and what is practical to obtain, or very nearly obtain, in the way of a lens system for the projector. It sums up as follows: First: A condenser of standard E.F., preferably a meniscus-bi-convex, which will produce a spot 1½ inches in diameter, with the arc 3½ inches from the rear lens, and a distance of, say, 16 inches from the face of the front condenser to the film, with an aperture lens, which will parallel the light ray beyond the aperture. I have finally come to the conclusion that all this is practical, and have sat down carefully right square in the middle of the adoption of this particular thing, and it's going to take some mighty heavy artillery to budge me one iota from that position, the only disturbing element being the necessarily variable crater diameter.

Heretofore I have carefully refrained from expressing any fixed opinion as to what ought to be done, but have gradually been gathering together a mass of data on many things in connection with this matter, until the data thus secured has become sufficiently positive on all points to convince me that the scheme is at least approximately practical.

With this sort of arrangement only one focal length of condensers would be used; lamphouse would be placed a certain set distance from the aperture; the arc would be the minimum distance from the lens (this is the only point open to question. Some might advocate less than 3½ inches, but I don't believe it is practical under all conditions) and we would be enabled to use objectives of smaller diameter, thus bringing about the ideal condition from any and every point of view. The only added light loss, or cost, would be the cost of installation of the third lens and the small amount of energy absorbed by and reflected by it.

And there you are. I have pitched my tent, thrown up fortifications, trained machine guns, and am prepared to defend my position. Now get out your hammers, and get busy, remembering only that I am a little uncertain as to what we can do with the crater-diameter element.

McCook, Nebraska.

F. C. Smith, McCook, Neb., says:

> Am sending you a little device of my own manufacture; also want to ask a question or two. Have been operating for eight years, and would like to become a member of the I. A., joining some local near here. Omaha, however, seems to think I am out of their territory, and Denver refers me to some one in San Francisco, therefore, you see, I am up a tree. Maybe you can straighten me out. The little device enclosed is a guide roller for the top of the Power's Six A gate. The ones furnished with the machine do not stand up very well, so I got busy and made these; also a pair of grey cast iron. Have used one pair of each on my machines for more than two years, and they are as true and nice as the day I put them on. Your light ray dope was certainly very fine. Am also sending a couple of slides of my own make. If anyone cares to know how to make slides, I will be glad to start them right. The slides I have made are as easy as making a Velox Print.

I don't like to call you a pervaricator, Brother Smith, but I am darned if I ever found the making of such excellent slides as you send to be "easy," though, perhaps, it is due to my ignorance; in fact, I presume it is. The gate roller is very well made indeed. It consists of a copper supporting holder, upon which is mounted a gate idler somewhat differently made from the regular Power's. Instead of the shaft extending through the supporting ears, two set screws go through

and engage a corresponding indentation in the end of the shaft proper. This shaft carries two rollers made of what seems to be red insulating used in electrical work—fibre board. These are separated by a hollow copper shaft, and there is the usual steel spring, with a collar and set screw, at one end.

As to the territory you are in, I would suggest, Brother Smith, that you write the I. A. headquarters about that, addressing The International Alliance Theatrical Stage Employes, 107 West 46th St., New York City, and mark the letter for the attention of Mr. Higgins or Mr. Leomaster.

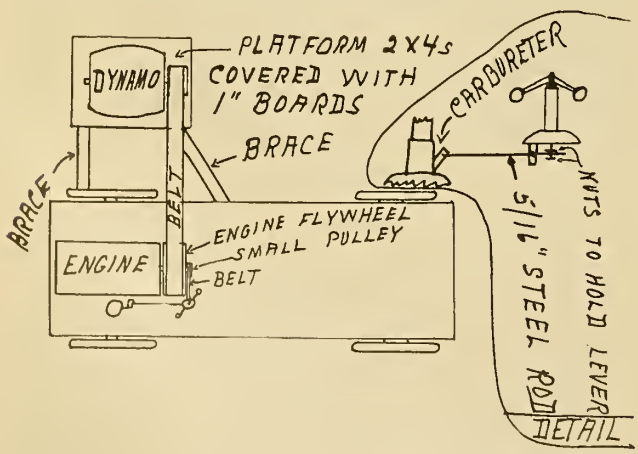
Automobile Outfit.

R. L. Kittel, Hartville, Mo., writes:

I will now give the information about my auto electric light plant. Note you have had nothing like it in the department, hence it may benefit some of your readers. I use an Overland car, the engine fly wheel of which is used as a belt wheel. I set my dynamo beside the auto, about 7 feet from it, on a frame of 2 x 4 timbers floored with inch boards, which holds the dynamo in perfect line. Have used the outfit for six months, and have had no trouble with it, except one five minute stop to tighten the belt. No stop caused from engine heating, or anything like the trouble the usual plants give. The engine is a 30 h. p., but I have it speeded down to about 10 h. p., or less, so it runs with ease. I use the governor from a 10 h. p. steam engine. It rests on floor of auto just in front of the front seat. It is connected to the butterfly valve of the carburetor, and regulates the speed perfectly. I use a light spring on the lever connecting same, it being about 3 feet long. Enclosed find explanatory sketch of top view of whole outfit. The light spring on lever is only to take out slack of lever workings. The lever is fastened on lower end of governor stem by two nuts, a hole being punched in end of lever to receive same, or hole could be drilled in butterfly lever. I made a wood block and shoved in shaft-hole of fly-wheel to carry a belt pulley for the governor. This pulley must be small, its diameter being according to size of governor. A smaller governor may be better, as I had to make the weights of the governor smaller and lighter to give more action. The main shaft of auto is, of course, disconnected, so that the gearing is not running. This saves the wearing of the gears. It runs very smoothly. I cut a hole in side of auto to run top belt through, and removed the dust pan to make room for lower belt. The outfit can be arranged so as to make a quick change for running auto on road again, but I have not moved it as yet, so have not perfected the quick change, though I will this summer. Am preparing to rig up another outfit like this, but will use Buick, No. 1 Model, 2 cylinder, chain drive, and on this the dynamo will set under the back seat. This will make the best quick change outfit, as the only alteration necessary will be to disconnect the chain and put on the belt for the road, and vice versa. The Overland auto is an old model of the planetary transmission type.

Sorry I kept you waiting so long, but I wanted to give the outfit a thorough test first, and then the difficulty was to explain it fully on paper. My children are now successfully operating the outfit at Weaubleau, Mo., without me. I am running a 6 h. p. plant here at Hartville, consisting of a 2 cycle Caille engine and 3 K. W. 110 volt Westinghouse dynamo., and it's a dandy outfit, too, but of this I will have to write in the next letter, if you think it of any benefit.

Now I come with a question. Yesterday started the show



with plenty of carbon to finish, and after running one film, the lower carbon was too short to finish, and I let the upper carbon down long enough to complete the show. The polarity seemed to have changed and burned the lower carbon too fast instead of the upper one. The only thing I noticed different was the dynamo being somewhat wet, but I did not think it would change the polarity. When I set the upper carbon down, the polarity became correct again and the upper carbon burned instead of the lower one. There is no hurry for the answer, as it gives sufficient light to run show if it should occur again.

Glad to have your description, Friend Kittel, and am sorry its publication was so long delayed. For using auto power for permanent location the plan looks all right, and your governor scheme certainly is ingenious and worthy of study by those using automobile power for such purposes. I don't quite understand what you mean by "speeding down to ten horse power." You may mean that you so set your governor that the engine develops only ten horse power, but is that the best way to do it? Maybe so, because it probably would eliminate considerable friction and heating. As to what caused the effect you name, I don't know. Certainly, if you have correctly set the matter forth, it could not be change of polarity, because I think that could not possibly happen with the generator running and generating current. Can anyone offer a solution of this matter?

Society of Motion Picture Engineers.

The editor is in receipt of an invitation to attend the first meeting and become a charter member of the Society of Motion Picture Engineers. The call for this meeting is sent out by C. Francis Jenkins. The meeting was to be in the Oak Room, Raleigh Hotel, Washington, D. C., July 24th, 25th, and 26th. The call reads as follows:

Every industry has its society of engineers, an association of men who are responsible for the form of structure of the mechanisms used in their trade, and it is an axiom that their meetings are productible of inestimable good to the whole industry. The time is ripe for the establishment of a society of Motion Picture Engineers, as is evidenced by the lack of fixed standards in the industry, the direct cause of the loss of more than a hundred million dollars last year alone. The society will stand in practically the same relation to the motion picture industry that the Society of Automobile Engineers does to the automobile business, or the Society of Electrical Engineers does to the electrical trade, etc., and whose respective recommendations are so carefully considered before promulgation that they are now universally accepted as authoritative. The organization of the Society of Automobile Engineers brought order out of chaos in the automobile trade, and it is reasonable to suppose that the establishment of fixed standards in motion picture mechanisms will do as much for the motion picture industry. Will you kindly advise if the organization of a Society of Motion Picture Engineers has your approval, and whether we may expect you at the organization meeting.

I deeply regret that I was not able to attend this meeting as I had planned a trip up through Montreal, and Quebec to Point Gaspe, returning via Nova Scotia, via the Go-devil route, of course, with my daughter on the chicken roost.

There certainly ought to be some such organization, though whether it can best be handled in this way, or through a committee of the proposed-to-be re-organized Board of Trade is open to question. Personally, I am inclined to believe the society offers the better means. As Brother Jenkins sets forth, the lack of fixed standards is the direct cause of the loss of a tremendous sum of money each year. Whether it will reach $100,000,000 or not I cannot say, but there is reason to suppose the figures are within the facts.

To have the proper moral effect it will be necessary that the society be made up of representatives of all classes of the industry, particularly including all manufacturers of apparatus.

If you ask me what is it that needs standardizing, my reply would be to ask what does not need it? But the securing of the adoption of a standard is very muchly something else again. However, as Brother Jenkins has pointed out, the Society of Electrical Engineers and the Society of Automobile Engineers brought order out of chaos and forced the adoption of standards which have saved incalculably large sums of money, besides giving to the purchaser a far, far better machine and greatly improved service. What has been done in those industries surely can be done in the motion picture industry, therefore this department extends to the proposed Society of Motion Picture Engineers, or any other body which bids fair to accomplish the desired result, the right hand of welcome.

Shutter Wrong.

George Homer, Benson, Minn., writes:

The following may sound very easy to you but is quite difficult and important to me. I have travel ghost which I have been trying very hard to eliminate. It seems to me my machine must be tight somewhere, though I cannot find out at what point. Have a brand new Power's Six B, which has only been used for little more than a month. When framing rod is up the streaks are down, and when the framing rod is down it is just the opposite. It has a specially made lens.

Apparently your trouble lies in the fact that your shutter blade is too narrow, or you have the shutter set at the wrong distance from the lens—or both. Anyhow it is practically certain that the shutter blade is too narrow for the light ray at the point where the shutter is set. Presuming that you have a copy of the third edition of the Handbook, as you certainly ought to have, I would refer you to Figure 63a, page 145, and the text matter on page 146. I would also suggest that you cut the light ray in front of the objective lens with a piece of metal or cardboard at different distances from the lens. Unless you have a very short focal length lens you will find the point where you don't see the edge of the card moving across the screen at all, but the screen just simply gets dark all over at once, or two shadows come together like the blades of a pair of shears. If you do find this point, that is where your shutter should be set, or as near that point as you are able to get it, and very likely if you can reach this point with the shutter you will find that the travel ghost will disappear. It is possible, however, that due to mechanical limitations of the machine, you will be unable to set your shutter at this point, in which case you will

have to use a wider main shutter blade. If the machine is tight and there is a grind it will probably be found to be in the toggle gear, in which case I would recommend you to Instruction No. 22, page 499 of the Handbook; also Instruction No. 23, same page.

Nitrogen Lamps for Projection.

J. M. London, Travis Theator Company, Traverse City, Michigan, says:

> Can you give us any information with regard to the use of nitrogen lamps instead of the electric arc for the projection of pictures? We are at present using A. C. and getting good results, but can get D. C. from the same company. They don't care to go to the expense of running the line if there is a fair prospect of the nitrogen lamps replacing the arc in the course of six months or so.

No, I don't think there is any chance at all of the nitrogen lamp replacing the electric arc for the projection of pictures, at least for a good while to come. This may be qualified, however, by the statement that the nitrogen lamp may be found commercially practicable for use in small towns where a brilliant illumination is not required, and where economy in current consumption is absolutely imperative. Up-to-date my observation of the nitrogen lamp for projection has been that it takes practically as much skill to operate it as it does to operate the electric arc, and the result is not anywhere near equal, though the current consumption is only 600 watts. Of course no one can say what may develop, but I don't believe your light company need worry about the nitrogen lamp for quite some considerable time.

He Comes Again.

S. M. Crocker, Louisburg, N. C., says:

> Here I come again for help. Am using two Powers' Six A's, with a 102 foot throw, and a 12 foot picture; 15½ inches from aperture to front condenser, and have a ghost in the center of the picture. Have a 6½ and 7½ inch condenser combination, with the 7½ next the arc. Am using 60 amperes through a Fort Wayne. Would the meniscus-bi-convex lens help me? If so, would you tell me what size to get? Have been using Speer carbons for some time, and they are excellent. I have been on the job, "behind the gun" for seven years, and the Speer is the best yet. Wish we could have the pleasure of listening to your talks on projection, as I know we would all be benefited. If you ever come down this way, please don't forget the good, old North State. As a whole, we have pretty good projection around here, though there is still room for improvement. In closing I will extend my best wishes to yourself and the department.

In one of the coming issues you will find the itinerary of the southern and western trip I will make next winter; also you will note that towns off the regular route will be able to secure the lecture on certain terms, though that, of course, would not apply to a place where it would only be possible to get half a dozen or so managers and operators together.

As to your ghost, why, your condenser is too close to the mechanism. I would refer you to Table 1, Page 141 of the Handbook, copy of which I presume you have, or if you haven't, you ought to have. Supposing your lens to be 1⅝ inch in diameter and the back focus 3½ inches. Looking down the left-hand column, we find 1⅝, and then move out to the right until we come to 3.53, which is very close to 3½ inches. Looking up at the top we see there should be 21 inches between the apex of the front condenser and the aperture with two 7½ inch condensers. I don't, of course, know the diameter of your objective, but it is a pretty safe bet you ought to have two 7½ inch condensers with a considerable distance between the apex of the front condenser and the aperture. That is all I can tell you until I know the back focus at which your objective works and its exact diameter.

Take-Up Tension.

I would like to caution operators with regard to the take-up tension of some of the new model projectors. Take the Powers Six for example: Its take-up tension arrangement is a great improvement over the old style, but operators should be very careful not to set the tension too tight, because with the large-diameter friction wheel, and the consequent large friction service, if you jam the spring up tight there will most likely be serious injury done to the film; the sprocket holes may even be cracked at their corners. The same thing applies to some other new types of take-up tension, and is a matter which is of considerable importance. When adjusted right the take-ups work very good indeed, supplying very satisfactory tension, but like all other things, they are susceptible of abuse. Watch your take-up tension, no matter what type of take-up you have, but this is particularly true of the newer ones.

New Film Mender.

M. H. Granholt, Long Beach, Cal., is the inventor of a film splicing device that he is placing on the market, working model of which he has sent for our inspection.

This little device is simple, comparatively inexpensive, and will aid very greatly in the making of a really good splice, in that it compels the proper matching of the sprocket holes, and supplies even and ample pressure to the splice. It also supplies a perfectly clean cut in trimming the film. The device is about 12 inches long by 3 inches wide, the mechanism being mounted on a hard wood board. It should, I think, be a very acceptable, low-priced addition to the operating room equipment.

Worth Twice Its Price.

Raymond Brown, St. Louis, Mo., says:

> Received copy of Handbook a few days ago; also both the first and second set of questions, and just cannot help telling you how much I appreciate them. The Handbook is a marvel. It is worth twice its price. I am a constant reader of the department, and find it is the best thing going. Attached find a sketch which is both illustrative and self-explanatory. It ought to be placed above every rewind table as a future warning. I hope the drawing will prove of benefit.



Worth Twice Its Price.

This cartoon is excellent, Brother Brown, but I would like to warn both yourself and Friend Martin that in making drawings for reproduction *black ink only should be used,* because, while red reproduces black, still some of the colors sent in by Martin won't reproduce at all. Friend Brown also sends an answer to Question 145, which will be considered in due time. We are, of course, glad to know that you are pleased with the Handbook and the department.

Organizer Wanted.

Indiana, writes:

> We enjoy the projection department here very much indeed. Would like to ask what would be the chance to get an organizer of the I. A. T. S. E. in this locality. There is a local here, but that is about all you can say. Not a man in it is working, and there are seven picture houses here. Two of them were, until recently, employing union men, but not now. The men don't seem to realize that it is to their interest to work for the interest of the manager. Now how could the operators of this city get together and have a real union? If you are ever over in this neighborhood just let us know, and we will try to show you a good time.

Well, Indiana, it is a pretty hard question you are asking. I am, however, referring your case to the I. A. T. S. E., though it is hard to say what action they will take, and I would myself have to know more about the situation in order to comment on it intelligently. Operators who make no effort to study their business and deliver results on the screen are not entitled to much consideration, no matter whether they are union or non-union men. As I have told you time and again, I believe firmly in organization and good salaries, but I believe just as firmly that the operator should concentrate his every effort in putting the best possible picture on the screen. That is about all I could say as to your rather peculiar situation at this time.

Very Foolish.

Recently a Seats-free-if-you-buy-a-drink-Coney-Island-Saloon-Hotel-show had a film fire. By eye witnesses I was told that the observation ports were not closed at all, and that the smoke poured out in huge volumes. Later I went down, visited the operating room and asked the operator whether the fire shutters were not closed during the fire, to which he replied: 'They were closed. I dropped them myself." One rubber at that room was enough to show that the gentleman was, in all human probability, taking decided liberties with the truth. One lens port shutter and one observation port shutter were held up by a heavy cord, without any fuses at all, and this cord passed around a metal stud in the ceiling, so I doubt if it could have been dropped at all without cutting the cord. The other observation port shutter was just plainly and frankly tied up with a piece of heavy cord running from the top of the shutter to, as I remember it, a nail driven into the wall about 2 inches from the top of the shutter.

Now, I well know that in some of these places where the motion picture is prostituted to the selling of intoxicating liquors, projection is a farce. The machine, at the time I was there, was running probably 40 feet of film a minute. The light was very weak, and the picture on

the screen could only be called such by courtesy. There was no pretence of projection, and it is, as the operator in this case said, very discouraging to the operator to be compelled to work under such conditions. However, I take the position that even under such utterly wretched projection conditions as this, it is very foolish for the operator not to at least do right those things which he *can* do right. Of course, there could be but little danger of panic in a place of that kind, which is practically entirely open on two sides, but nevertheless the tying up of shutters in direct violation of law is bad practice, and certainly does not speak well for the operator in charge, no matter under what conditions he may be working.

Quite True.

I have a card upon which appears the following:

"It takes less time to do a thing right than it does to explain why you did it wrong."

There was never a statement made which bore a stronger imprint of truth than does the foregoing, and it may very well be applied to the operating room. In how many thousands and thousands of instances every day operators do a thing the wrong way because the wrong way is a little easier, failing to realize the fact that it is the doing of these myriad of little things wrong which marks him indelibly as being in the class of workmen we call mediocre. Look about you, my brothers! Do you really and honestly believe that the men who get to the top by a process of promotion get there through pull? Do you believe, for instance, that the presidents, general managers, managers and superintendents of our great mercantile institutions, most of whom have risen from the lowest ranks in the organization, and who now draw large salaries, got their positions and held them through "pull"? Well, if you do, my brother, you don't know much about these things. True, there are a comparatively small percentage of men who reach high positions through extraordinary opportunity, but the man who rose from the ranks by the process of promotion rose because he applied himself to his daily tasks, did things in the very best possible way he knew how to do them, and studied both the practical and the technical end of the business. The "other fellow" who entered at the same time and on equal basis with the superintendent, and who has risen no higher than perhaps a clerkship, but who sits back and growls and yowls, explaining to all and sundry how the superintendent got his promotion through "pull," is still a clerk because he had to explain too often why he did a thing wrong when the doing of it right would not only have taken perhaps less time than to explain things, but also would have helped land him in the superintendent class.

Operators are now placed in charge of valuable equipment, and photoplays which cost huge sums of money. They are called upon to reproduce the work of the finest artists in the world, yet many of them can see nothing in their profession except the mere turning of a crank, the patching of a film, and the striking of an arc. They sneer at study; they do things wrong, and if at last the wrong is detected, try to explain something which cannot be explained except through and by the one word "lazy." I have always said, and I still do say the profession of operating is slowly but surely rising to a higher plane, both in workmanship and remuneration. It would, however, rise very much more swiftly if the great body of operators would acquire a proper respect for their own profession and do things right, not sometimes but all the time—not only the big things but the little things—because, after all, it is the great myriad of little things that form the big things of life.

The Reason for the Rule.

Lowell, Mass., writes:

There were six moving picture theaters in this city until one, the Voyons, was forced to close by the local union. Everyone felt sorry for these people. It appears that two men from Boston bought the house, one a Mr. Hill, a member of the I. A. T. S. E. of Boston, undertook to do the operating. I have visited this theater quite often, and Mr. Hill was certainly delivering the goods on the screen. He always had a well illuminated, flickerless picture. The union then took a hand and said that an operator from the Lowell local, and not the one from Boston must be employed. Mr. Hill offered to join the local, but was refused because he was an owner. There was considerable trouble, and the house finally closed.

This action on the part of the union is one which probably causes more ill-feeling than any other one thing an organization is called upon to do. Now I am not going to discuss the right or the wrong of the action, but I am going to tell you the point of view of the local. The Lowell local, or any other local, has the right to refuse members, with or without reason, or to refuse transfer cards of members belonging to other locals. The point lies right here: the local holds that its members, being residents of the city and dependent upon motion picture operating for their living, have the first right to any positions there may be in that city. It certainly does not seem right for a man, for instance, from Jonesville to come into Brownville and take a job when there are Brownville operators idle, or when his coming displaces a Brownville man, who will perhaps have to break up his home and go elsewhere to seek employment. The keeping of local work for local men is a proposition I agree with, but *with the proviso that home men be* COMPETENT OPERATORS, *who not only are* CAPABLE *of delivering the goods, but* DO *deliver them, so far as the limitations of equipment will permit.* I am moved to publish the foregoing letter, and set this matter forth, by the many letters of protest which have reached me on this particular matter during the past year. The average man who does not stop to study the whole proposition very naturally jumps to the conclusion that such a rule as this is arbitrary, unjust and utterly impossible. As a matter of fact, however, it is nothing of the kind, and I thoroughly agree that so long as there are COMPETENT operators in Lowell, who *can and will produce equally as good work as the Boston man,* they are entitled to the job. For an owner to operate his own machine in a town like Lowell where there are several theaters, sets up a condition which tends to be unfair to the other shows, since in such a case he occupies the dual position of an operator and an owner, and has an advantage over his brother exhibitor equal to the saving he effects through running his own machine. This, however, does not apply to very small towns where there is only patronage sufficient to support one theater.

Light Trouble.

M. J. Rother, Hastings, Minn., says:

Am using a Power's Five, most of the time with calcium light. Have a Gundlach lens with a 6½ rear and 4½ condenser in front. The objective is 5 inches E. F. My trouble is as follows: The left side of the picture seems to be foggy when the balance of the picture is sharp and distinct, and when I focus to make the left side clear, the balance gets slightly foggy, and the left side seems to be about the same. When I have no film in the machine the screen seems to have a dark shadow, starting on the left side and extending about one-third of the distance across the screen from top to bottom. This occurs or any throw or any size picture. Can you help me?

If you have stated the matter correctly, it seems fairly clear that you have interference with the light somewhere. I would recommend that you first carefully line up your lens system, as per Figure 41, Page 112, third edition of the Handbook, copy of which you should by all means have, particularly in view of the fact that there is a very complete article on "Projection by Limelight" at the end of the book. First, however, examine and see that the gate, or tension springs are not setting too far over and interfering with the light. The aperture in the gate and the opening in the aperture plate should be square with each other, and the tension spring should not extend over the opening in the aperture plate. I think you will find the seat of your trouble in one of these two things, or possibly a combination of both, though it is also possible that one of the lens combinations of your objective is not setting square in the barrel, and I would suggest that you borrow another objective first and try it out. If the result is any better with the other lens, then you can look for at least a part of your trouble in your objective.

Inefficient Examination.

Manuel Nosti, Tampa, Fla., writes:

At last the examination of operators we have waited so long for has been pulled off. There were sixteen questions asked and they were all on fire risk. As a result, we had an argument. One of the questions asked was: "Is there any possibility of the film catching fire while in process of rewinding?" Some answered yes, and others no. Will you please give us an answer to this question. Can a film be set on fire, while rewinding at considerable speed, by holding the film reel still, thus sliding the film? Some think it can.

No, Tampa, it would, I think, be utterly impossible to set a film on fire that way. I have never heard of such a thing being done. The slippage is not sufficient to generate enough heat to fire the celluloid. There is, however, the possibility of a film being set on fire in rewinding. This may occur in a great many different ways. For instance, possibly the operator has dropped a hot carbon butt on the floor, something happens to the rewinder and some film drops down or is run off on the floor—improbable but not impossible—and strikes that hot carbon butt. It is also possible the operator may be indulging in a quiet little smoke and a spark from the tobacco comes into contact with the film; but that is not, I think, what you want. So far as setting the film on fire through and by the actual process of rewinding I should say no; such a thing would be beyond the range of probability, and mighty near beyond the range of possibility as well.

Evidently your examiners don't realize that knowledge of the optical system of the projector is fully as important as knowledge pertaining to fire risk; also it is rank nonsense to undertake an examination by means of a set series of questions. Such an examination raises in the mind the question as to the competency of the examiner himself. The examiner who is really competent will gauge his next question according to the answer given to the last one.

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For Managers and Operators

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MOVING PICTURE WORLD
17 Madison Avenue, New York

Schiller Building, Chicago, Ill. **Haas Building, Los Angeles, Cal.**

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Cinematography in Warm Climates.

When the motion picture protographer goes from the temperate zone to the tropics he will find himself confronted with new problems, which result through the unhealthy climate, the uncertain light values, and the intense heat.

A cinematographer made a trip to the Canal Zone during the rainy season. When he removed the film from the cans it was soft, and within an hour of placing it in the box of the camera it was as wet as wet could be, while the following morning it was completely covered with mildew.

Moisture not only deteriorates the speed of film in warm climates, but soon destroys the latent image if not developed immediately.

How may this be avoided? One cinematographer, working in the heart of Africa, deemed it advisable to carry the film stock in a cooling case, built along the lines of the vacuum flask, and guarded against the exterior becoming hot by covering same with cool banana leaves. His film chest was made like a metal refrigerator of double walls of sheet zinc with layers of heat insulating felt packed between the walls.

Before setting out on your journey, store the film in air-tight cans and place adhesive plaster all round the edges of the lids.

If you take my advice you will not burden yourself with more film than you actually need, as it deteriorates rapidly. If you can arrange to have small consignments despatched as required, so much the better.

Once you have arrived at your destination, select a dry and cool place for the film boxes, which are kept in a better condition if placed in an ash can or some other air-tight receptacle, not overlooking to include a dish of fused calcium chloride.

Calcium chloride (fused) has a strong affinity for moisture and takes it up rapidly from moist air. It absorbs it so rapidly that it will soon dissolve in the moisture it takes up, making a corrosive liquid very disastrous to metal. It should be surrounded with some absorbent material to prevent its spreading unless it is closely watched.

Re-load the camera only just before you plan to "shoot."

You may experience considerable difficulty in turning the crank, for the heat is apt to heat the brass and make it too hot to be operated with the bare hands. Protect the camera from the direct sun as much as possible.

The developing is best done on the spot, with as little delay as possible.

A camera man working in the Sudan discovered that sunrise was the ideal time for developing, since the air is not too warm, and the water, which has been standing in canvas buckets since the heat of the previous day, is nice and cool.

This operator utilized an oblong-built straw hut, 17 feet by 11 feet, for his dark-room. The inner covering, to keep out the light, was a red and black Turkey cloth, slightly smaller in size. No ventilation was provided, although there were openings both at the top and the end. These were to accommodate the wooden frames; over which were placed ruby glass, ground-glass, and thin wire netting. He made his own developing frame out of native timber, shaped like a 3 foot 6 inch drum, and painted with paraffin wax. He also needed two troughs, one for the developer and the other for hypo, and made these of wood, joining the sections together with pitch. He allowed for a space of an inch between the film and the trough interior when at work. Each trough had two wings, so that the developer and hypo would be caught on falling from the film and be conveyed back into the trough well. To hold the axle carrying the drum he equipped both of the troughs with slotted side arms.

The developing materials used were Burroughs, Wellcome & Co. "tabloid" pyro soda and a little bromide of potassium. He used eight cartons to develop two hundred feet of film, and dissolved them in a bucket half filled with water.

Water is often hard to get and of poor quality. I have used river water that looked like coffee by stirring an ounce of alum in a barrel of it and allowing it to settle over night, using the clear water at the top by decanting it off with a short length of hose. Many times the residual sludge in the bottom would be four inches deep. At a pinch sea water may be used for washing if a final rinse of about five minutes be given in fresh water.

For the worker on a small scale, pin racks and trays that nest compactly are probably best on account of ease of transportation.

One man showed me a neat outfit he had made for himself that consisted of skeleton drums which came apart for packing with nesting metal troughs, nickel plated inside.

The entire outfit of a dozen 100-foot drums and three troughs and a lot of black felt which he used for extemporizing dark rooms from hotel rooms and native huts packed into a fair sized trunk!

He dried his films on the same drum on which they were developed, a thing which is difficult to do satisfactorily on pin frames.

The Correspondence Club.

The following names have been sent in by readers of the column who want to correspond with others who are interested in cinematography. It would probably be of greater value to the members of the club if each would specify just what subject interests him most.

There are a number of the readers of this department who are doing work along special lines and a letter chum who is interested in the same subject is a great source of inspiration.

Mervyn W. Jackson, care of Press Club, San Francisco, Cal.
Fred Keys, 111 East Dewey St., Sapulpa, Okla., Camera building.
Louis Uhler, 419 Beaubien St., Detroit, Mich., Camera building.
Len. H. Roos, 48 Brant Rd. N., Galt, Ont., Feature pictures.
Paul N. BoQuist, 610 East 36th St., Minneapolis, Minn.
Chas. G. Roos, Galt, Ontario, Scenic pictures.
Arthur Van Collie, Gillespie, Ill., Industrial pictures.
Frank Collins, 733 Ayers Court, Chicago, Ill., Amateur.
S. Houlne, 340 Merrimac St., Manchester, N. H., Camera design and construction.
Walter F. Ottman, 1629 Springfield Ave., Irvington, N. J., Literature on cinematography.
H. L. Jones, Greenfield, Ohio, Industrial and educational.
R. Moore, 3018 Cambridge Place, N. W., Washington, D. C., Beginner.
D. Rene Canady, Reel Theater, Cleveland, Ohio, Projection operator interested in photography.
E. R. Gammage, Westlake, La., Motion pictures in natural colors.
L. E. Williams, 742 Landers Building, Springfield, Mo., News pictures.
E. L. LeBrun, 84 Florence St., Ottawa, Canada.
Oliver Sigardson, Box 494, Minot, North Dakota, Books on cinematography.
J. Melvin Andrews, care Eagle Film Co., Jacksonville, Fla., Tinting and toning motion picture film.

Effect of Humidity on Photographic Films.

After a plate has been exposed in a telescope for some time, it gradually loses some of its sensitiveness. This action is the subject of a communication to the Astro Physical Journal, in which the cause of decrease of sensitiveness is laid to the charge of humidity. Experiments were made to determine the effect of varied degrees of humidity on the sensitiveness and developing factor of a Seed 23 to a Seed 30 plate. Experimenting within the range of 0.5 to 85 per cent. of humidity and allowing the emulsion film to come into equilibrium with the air, it was found that both sensitiveness and development factor decreased about 25 per cent. when the humidity was increased from 0.5 to 85 per cent.

This result seems very conclusive and shows the restraining action of a change of moisture on the sensitiveness of the film. It would follow, therefore, that all photographic materials used in photometric work should be brought into equilibrium with the atmosphere in which they are used.

Eastman Factory to Be Enlarged.

The Eastman Kodak Company has purchased eighty-five acres of land adjoining its plant, fronting on the Ridge road, for $107,000. The company's property now extends from the high bank of the river to the westward for about one and one-half miles.

Arrangements have been made to connect all the plants at Kodak Park with subways, which will carry a double track railroad and a roadway, so that every part of the plant can be reached without going on the public highway. Another purchase of land was made to fill out the frontage in Lake avenue. The plant now covers more than a square mile of land.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for Husband and Wife.

Released Sept. 4 by the World Film Corporation.

(Prepared by S. M. Berg. By special arrangement with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (Marked T) or a described action (Marked D). For instance: 3¼ T "Sadie, a dressmaker's—" is a sub-title and is printed reading matter on the screen. But 40¾ D "When Knight reads letter" is a description of action.

Richard Baker, a bank cashier, through his wife Doris's extravagance, becomes involved. Mrs. Schmidt, wife of a bank director, desires social prominence, but is slighted by Doris. Schmidt, enraged, seeks to ruin Baker, who, little by little, is drifting from his wife. Alliston, a millionaire, and Knight, the bank examiner, both love Doris. She consents to elope with Alliston, but Schmidt's detectives, believing him to be Baker running away, stop them. Doris, learning her husband's sacrifices for her, is awakened to her true love. Alliston and Knight, for Doris's sake, make up Richard's shortage, and all ends happily.

The character of this picture is dramatic. Care should be taken in keeping the music subdued so as not to overplay.

The THEME selected is "Somewhere-Sometime"—Clough-Leighter.

Time schedule: 68¾ minutes (five reels—4600 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Somewhere-Sometime, Clough-Leighter (Andantino) (THEME)
3	T	"Oh Pat, some lovely—"	
3¼	T	Sadie, a dressmaker's—	Petite Bijouterie—Bohm (Valse intermezzo)
6	T	"Mr Watson to see you."	
7½	T	"Bridge, by Jupiter—"	Twilight—Cesek (Lento)
11¼	T	"I'm sorry you counted—"	
11½	T	Time passes.	Serenade—Cesek (Non troppe allegro)
14	T	"Are you continually—"	
15¼	T	The lure of the temptcr—	Phyllis—Deppen (Valse)
19¼	T	"Here's another of your—"	
20½	T	"Now don't say anything more."	Repeat: THEME.
23½	T	"This is a time when my love—"	
24	T	Two days later.	Prelude—Jarneffelt (Allegro quasi allegreto)
28⅜	T	Ostensibly going—	
30	T	"I am acting for headquarters."	Aria from F Minor Sonata, Schumann (Andante cantabile)
33	T	"Folks rich enough—"	
34¼	T	"Here are the tickets—"	Legende—Friml (Moderato con espressione)
37	T	Half an hour later.	
38½	T	"Bless Daddy and Mamma"	Repeat: THEME.
40¾	D	When Knight reads letter.	
41¼	T	Alliston inspects—	Celtic Dance—Bullard (Grazioso)
43¼	T	Later.	
44¾	T	"That you, Dick? Good God!"	Dramatic Allegro No. 1
47¾	T	The other end.	
49	T	Night and parting.	Repeat: THEME.
53	T	"Dick, Knight is on his way"	Serenade—Rubinstein (Allegretto)
55½	T	"My little orchid—"	
56¾	T	A watch dog and his master.	Canzonetta—Godard (Allegretto moderato)
58¾	T	"A trap? So they thought—"	
60¼	T	"Mr. Schmidt, to say—"	Little Serenade—Grunfeld (Allegretto)
62¼	T	"Alliston, tell me the—"	
63¼	T	"Oh Dick, surely they are—"	Berceuse—Karganoff (Lento)
68¾	T	The End.	
64½	T	"Don't mistake—"	Repeat: THEME.
65½	T	"Gentlemen, West Coast—"	

Organ Playing for Moving Pictures (Continued).

By S. M. Berg and Norman Stuckey.

THE pianist about to become an organist will be confronted at first with the touch of the organ which is different from that of a piano and he will notice that the keys sink deeper. A correct and easy position of the fingers over five consecutive scale notes is the basis of fingering for the organ. It is necessary to lift the fingers high and press down firmly with decision.

You cannot make the organ sound by hitting the keys hard as on a piano. Expression must be developed and can be acquired by the use of suitable combinations and phrasing, much of which is done with the Swell Pedal. Repetition is quicker on an organ than a piano; in fact, the response is instantaneous. It should also be remembered that every note of the organ is ready to speak at the slightest touch, which fact is a stumbling block to many careless pianists. Many beginners on the organ feel that the speaking voice is slow. That is, the sound seems to come after the striking of the note. This is easily explained for the organ is sometimes placed at a considerable distance from the console and though the response is instantaneous a fraction of time has passed before the sound is carried back to the performer.

Absolute accuracy must be attained in playing the organ, and a true legato touch should be mastered. This is possible by the intelligent use of the fingers, care, and exactness in everything you do. A distinction should be made between a legato touch and a staccato touch. Both are not easy on an organ, especially to the pianist who is anxious to "play" in a few lessons. The true legato touch will come in time and only by thorough and conscientious study and practice. Pay attention to the position of the hand. Independent movements of the hands and feet are necessary. American pianists have a bad habit of what is called "ragtime pedalling" and beating time with their feet. Foot action for the organ is absolutely necessary but entirely independent of the hands.

Sir John Staniner's exercises for manual touch will be found very helpful and should be practised before any pieces are attempted on the organ. A few scales, practised with the Open Diapason (the loudest stop), will enable the student to gain confidence with the manual touch. Play exercises on the Great Organ, then play them on the Swell Organ, taking particular care to make each note clear and distinct. Be careful about turning under; see that you do it with ease. Always take the opportunity to change fingers on a repeated note. Strive for a refined tone; clearness is essential, and jumpy playing will not be tolerated by an intelligent audience.

The two part and three part inventions of Bach in addition to the two and three part Preludes and Fugues are excellent for forming a good style of touch, fingering and phrasing. In practising pedal exercises, don't balance your body on the edge of the bench. Sit in the middle of the seat and play from the ankle. The pianist will be inclined to glance at the pedals, but this habit must be avoided. Learn the positions of your pedals by sense of touch the same as piano. It is absolutely necessary to do this, as one cannot rely on sound for in many pieces the pedal work is obscured by your manual work, and only clear and even pedal technic can be recognized by your audience. It is therefore necessary to spend time and effort in developing a clear and smooth pedal technic. Do not kick at the pedals. Practice slowly and firmly. Try easy piano pieces until you gain courage. It is not necessary to stick at the pedals too long at a time. Vary your practising with manual and pedal work as well as piano technic, but let your practising be slow and deliberate and care taken to develop a clean and accurate style.

Effects and Phrasing.

Now that the student is familiar with the manuals and pedal keyboard and can touch the various notes without looking at them he should try an accompaniment to a simple waltz. Practice at first with the left hand alone, the second and third counts, the first being tacet. Then add your pedal; count one, which will be the pedal note and two, three the accompaniment with the left hand.

Practice slowly, counting one, two, three. Do not look at the pedals.

Practice until you can play this exercise smoothly and clean. There will be a tendency to strike your first count with the left hand on the manual. This difficulty can be mastered by accenting the first count with your left foot on the pedals. The pedal notes are the foundation notes in organ playing. When you master this accompaniment, bring in the melody, preferably chords or a single note at first, using the right hand on the Great Organ, taking particular care that your combination of stops is not too loud for your accompaniment.

Count slowly and play carefully, not slighting any notes. Use extreme care to have the second and third counts clear and your pedal notes clean and staccato. Do not blur your bass or develop careless pedal technic. A staccato bass is one of the secrets of successful organ playing for moving pictures. It makes your playing different than church playing, as many church pieces are mostly sustained notes. Not all bass notes should be made staccato, but the majority should be, and only notes in the middle or end of a strain should be held for any length of time or in pieces of a slow character demanding whole or half notes.

If you will examine the bass part of a waltz you will notice that few whole notes and few half notes make up the strain. They should be practiced slowly and carefully, as these are essential numbers for depicting the action on the screen. It is advisable to practice Bach daily as well as various technical exercises.

When playing an organ for pictures confine full organ and loud effects to marches, coronations, pageants, battles, fires, floods, etc. There seems to be a tendency on the part of many beginners to make their instrument roar and thunder. This habit should be avoided. Strive for a soft, refined tone. Use full organ or loud stops when working up a climax. Then an abrupt pause is sometimes effective. Reach the hearts of your hearers by clean, melodious playing. Do not offend them by poorly played and poorly selected pieces played on unsuitable combinations. A fault with many organists is that of holding down notes or chords while changing stops. Combination pistons obviate this to a certain extent, but many organists insist on making an abrupt pause in the middle of a piece. Start the strain with the necessary combination and use it till the end of that strain. In playing an organ for moving pictures many changes of combinations are necessary to avoid monotony. Rhythm is highly important in playing an organ for moving pictures, and if the beginner has difficulty in this direction counting while practicing will be of great aid.

The beginner must be content with simple pieces at first. Do not be in a hurry to play anything beyond you. Select music that can be mastered with a little practice and never attempt a piece until you are absolutely sure of being able to render it in the proper manner. Pay attention to the small things, for these make the big things possible.

(To be continued)

Another Youth at the Front.

Writing Scenarios Between Whiles Down in the Rio Grande.

HOWARD IRVING YOUNG, one of the foremost of the younger group of scenario writers, who gave up that work to answer the call to arms and go with the Seventh regiment, N. Y. N. G., to the Mexican border, has sent word to the Metro officials that he is completing two strong, original scenarios in Camp McAllen, Texas, which will be forwarded within a few weeks. Mr. Young was engaged in writing the scenarios, together with Fred de Gresac, for the Bushman-Bayne serial of fourteen episodes, when he was called to the front.



Alexander Duane and Howard Irving Young of the Metro, Private Co. B, 7th Regiment, N. Y. N. G., at McAllen, Tex.

Mr. Young is a sturdy young fellow and has stood the vicissitudes of camp life well. He writes that he is handling a shovel more than a gun, and that he finds little time away from drill and his regular duties to devote to his writing. He found it impossible to continue work on the Bushman-Bayne serial and Paul Price, a former Baltimore newspaper reporter, was engaged to take up where Mr. Young left off. Mr. Young says the regiment has built many frame buildings of a more or less substantial nature, and that this augurs that they will remain there for some time to come.

There is plenty of entertainment around the camp, Mr. Young writes, but he misses motion pictures and Broadway and 42nd street. When in New York Mr. Young was a busy young fellow outside of his regular work. He was recently elected president of the Photodramatists, Inc., and he is secretary of the Green Room Club. He is also a popular member of the Screen Club, and always figures prominently in their social affairs.

With Mr. Young in the ranks of the Seventh is "Silent Alexander" Duane, a member of the Metro publicity staff, who was off with the regiment at the first call. "Alex" is enjoying good health and is anxious to get into Mexico.

Photographer Cowling Working in Clouds.

HERFORD T. COWLING, chief photographer of the United States Reclaimation Service, writes The Moving Picture World from Lake Peak, New Mexico, over 12,000 feet above sea level. "I am making a new series of scenic films for Uncle Sam which will far surpass the ones put out by me for the Department of the Interior last year. Since June 1 I have traveled 12,000 miles and according to present plans will be out until the middle of November. My Moving Picture World follows me all over the country and besides being a great source of pleasure, I find it indispensable in keeping up to date."



Herford T. Cowling.

Much of Mr. Cowling's work for the government has been released to the trade by Gaumont on the Mutual program and it has been of uniformly fine quality. Among other glowing endorsements is that of C. M. White, speaking as a representative of the Gaumont company.

"I have seen practically all of the United States scenic film used by lecturers," said Mr. White, "and I can frankly state that I have never seen any photography that surpasses the work of Mr. Cowling. Not only are his light effects exceptional, but he has exercised the news instinct of a magazine writer and filmed his subjects in a manner that brings out their strong and interesting characteristics to the best advantage."

The esteem with which Mr. Cowling is regarded by his fellow craftsmen was manifested at the last annual meeting of the Federal Photographic Society when he was elected president. Thomas S. Smyley, of the Smithsonian Institution, is honorary life president of the society.

CONSOLIDATED FILM CORPORATION GIVES LUNCHEON.

Representatives of various moving picture trade publications have reason to look back with pleasure on their introduction to the new serial from the pen of Albert Payson Terhune. On Tuesday, Aug. 15, previous to an exhibition of the first two episodes of "The Crimson Stain Mystery" in the projection room of the Metro Pictures Corporation, a luncheon was given to the press by the members of the Consolidated Film Corporation, at Murray's, West 42d street. This luncheon, by the way, turned out to be a sumptuous repast. Symbolic of the occasion the table decorations and favors consisted of crimson dahlias mingled with asparagus fern, while a "Crimson Stain Mystery" cocktail headed the menu card. The affair was an exceedingly pleasant one with the period between twelve M. and two P. M. given over to eating and pleasant sociability, including a few timely discussions and friendly exchanges of ideas. Those fortunate enough to be present were Adam Hull Shirk, Morning Telegraph; H. F. Randall, New York Review; E. P. Smaney, Dramatic Mirror; Patrick Kearney, Evening Mail; Harold Arnston, Exhibitor's Herald; Miss Marie F. Lennards, Billboard; S. G. Sladdin and Arthur Brilant, Consolidated Film Corporation; F. C. Kennedy, Motography; Harry Ennis, Clipper; "Wid" Gunning, Wid's; Arthur James, Metro; Fred Schader, Variety; and Margaret I. MacDonald, Moving Picture World.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

REPORTS FROM THE FIELD.

A SOURCE of keen satisfaction to be derived from having something to do with a page like this is found in the jolly good letters that come in from others who are no less alive to the problems and difficulties the editor is facing. I wish it were possible to publish in full every communication received, but for various reasons such a practice cannot be followed. Occasionally, however, I am strongly tempted to yield this space entirely to the publication of liberal extracts from the excellent letters and printed leaflets sent to me so kindly by active workers in other States. Perhaps the far-reaching scope of this department can be best exemplified by so doing. Here are two typical specimens, one from the head resident of Friendly House, a social settlement in Davenport, Iowa, whose friendly letter is doubly welcome because I happen to be a resident of Union Settlement here now, at one time of Hull House, Chicago; the other from a high schcool teacher in Pasadena, California, also president of the Visual Education Association of that State—to whom I am glad to extend my own high school hand for a friendly grasp. Have chairs, gentlemen; let's indulge in a round-table.

Writes the gentleman from Iowa (Mr. Harry E. Downer):

Your department in the Moving Picture World is each week the first one to be sought. Often there is little time for the always excellent contents of other pages. Have been greatly interested in your efforts to put life into a seemingly defunct or perbaps entirely supposititious subject, and I believe you can do it. It looks as if you might be the right man to raise the dead or bring verity into a dream that has a name.

Last winter we inaugurated a scheme of Pleasant Sunday Afternoons. We had a program of music and some reels of motion pictures furnished by the Engineering Extension Department of the Iowa State College at Ames. We wished to attract the older people and made an admission charge of 5 cents for adults, 25 cents for children unattended and 10 cents for families af any size. Inasmuch as we cbarge the children 1 cent on Saturdays we felt that we could restrict their coming Sunday. We were on a circuit and used shipments of film sent from one station to another, following the plan which you propose to utilize.

Have greedily followed every item in the Moving Picture World that looked toward the use of motion pictures in education. The promise of the plan is so fine and the possibilities so great, but the results are disappointing so far. The difficulties of safe and inexpensive projection are disappearing, but there remains the greater difficulty, the conservatism of teachers, their satisfaction with present methods, their timidity to enter an untried field, tbeir inability to find anything in Herbart or Comenius or Pestalozzi about cinematography to guide them, the lack of authoritative approval by school conventions. I know them well—these teachers—for I have been one most of my life. We are a curious lot. That is the reason why I told you at the beginning that the educational motion picture is either dead or never lived; because the teachers whose business it is to educate, who control the system of public education, who write curricula and supervise the daily progress from "opening exercises, 9.00 to 9.10" to "special assistance, 4.00 to 4.30," have never shown interest in the teaching power of motion pictures, and until they do, there can be no education through cinematography.

What I am hoping you can do, or someone else that sees the point and has the ear of picture people, is the persuasion of teachers to enter upon the work of preparing a visual cirriculum which shall name definitely the pictures desired to illuminate the branches where such help to the printed text is possible. The teacbers are the only people competent to do this work. They can give to the producers explicit expression of their school room needs. They can open to the producers a market steadier and more profitable than any they have known. The picture producers cannot create this market unless they can influence every gathering of teachers to talk of motion pictures and decide upon needs never before acknowledged.

I began a curriculum two years ago. Got along swimmingly through the kindergarten and primary grades, and then grew too busy to go on alone. Asked help from friends in grade school work, in high school and university, and got absolutely no help at all. Perhaps you can do better.

The foregoing is all so very good that I could not keep it to myself, although its publication might be construed as a violation of these instructions from our Friendly House comrade: "Please consider this a little summer day chat, nothing for publication. If you see any point to it I will make you a present of it. Take it as a gift to be used without credit line." He kindly sent along a copy of a leaflet that was circulated during the last convention of the Iowa State Teachers' Association. I am sure his excellent propaganda in behalf of educational pictures would be appreciated by all who read this page, but for the present space can be spared for only the stimulating words printed in large type on the front page: IF IT TAKES SCHOOL PEOPLE TEN YEARS TO DO ANYTHING, LET'S BEGIN. In regard to his proposal to set on foot the careful outlining of a visual curriculum, Mr. Downer writes me: "It seemed to set some of the folks to thinking it over. The executive committee are considering the matter. At any rate there are nine more years."

It may hearten the folks in Iowa to know that I have made inquiries of some of the large producing concerns and they assure me that such a general outline list of desirable films would be welcomed by them, although they of course could not guarantee that every film suggested by the educators will be made—unless at least the cost of production and reasonable profits can be first assured.

Now from the far Western quarter above referred to comes a whole sheaf of fine ideas and generous words. The writer is Mr. Carl H. Carson.

For the last five or six years I have been cataloging the films regularly released in America and abroad which might by any chance be used for actual school work. These have all been arranged into ten divisions, each of which has been sub-divided so as to cover grammar school, high school and college courses. As a result of this work, I know what has been available since 1907.

We are indeed glad to know that you are planning for not only new prints, but prints on non-inflammable stock. The non-inflammable stock will take the last argument from those opposed to the moving picture work in our educational institutions. There are many schools in California that already have machines or are just about to get them. There will be a great many more within another year. Your plan should meet with favor from all.

We all feel, however, that a very important part of the work and, in fact, the most important, is the selection of materials which can actually be correlated with classroom work and organized into courses which can be arranged in advance for the year. I think I am safe in saying that such courses could be put into at least eighty per cent. of the schools in this section of the country anyway, and probably into ninety per cent. The first need of the schools is systematized, organized and regular work. Until that comes, the progress must be limited. However, I see in your scheme a solution to both problems.

Mr. Carson also favored me with copies of leaflets relating to the work of the Visual Education Association of California, particularly its campaign for legislation to establish a State Bureau of Visual Education. He adds:

We hope to have another report much more complete in a month or two to be used in our next legislative campaign this winter, as well as in the N. E. A. work. I will send you one as soon as it is out and in return would appreciate any particular material that you may have which you think might be well to include. Of course, we will include a description of the plans which you are starting.

I shall be glad to insert in this department a resume of these leaflets as soon as may be convenient after the arrival of the forthcoming report.

Developments in Iowa and in California will be watched with interest. Who can send in direct from the field similar accounts of activities or propaganda in other States? Is there, for example, anything developing along the line of visual education in Louisiana, or in Michigan? Send me a brief account of any proposals or actual operations in your State. How many schools now have machines that take standard gauge film? Can you cite any instances of the strictly pedagogical use of films as distinct from mere diversion? Even though you may have tried only a very simple experiment, others would be glad to know what methods you employed and what results followed. H. L.

WHEN MINISTERS DISAGREE.

To attempt to decide when ministers disagree is no easy task. It is not, however, a matter to be dismissed as impossible, neither is it a decision that is required, but rather a solution of the problem which causes the ministers to differ in their opinions. Of course, the matter under discussion is the moving picture, and there are always those with strong opinions, valuable or otherwise, who insist upon being heard. It is well known that in a conference, convention or similar gathering of clergymen, men of extreme views can always secure a hearing, and, in the majority of instances, a vote in their favor. The professional reformer is always

sure of a hearty support; a vote of any other kind would be so strongly misinterpreted that such a gathering is not going to run the risk of such a misunderstanding and will vote a weak positive rather than a strong negative. When, therefore, a Church assembled recently in its annual councils, voted against the general uses of moving pictures, the vote was without strength or value in that it supported a criticism rather than a principle, binding upon no one. Many ministers present were warm supporters of the moving picture; it will therefore not prove a very difficult problem to reach some sort of a profitable decision where these ministers disagree.

Individual ministers as a rule are admitting the value of the moving pictures and many are using them, so that when it comes to a final analysis it is the abuse of the moving pictures which they mean to condemn rather than the use of them, and the disagreement is where to draw the line. Here the reformers and ultra-conservative get in their hair-raising and hair-splitting arguments and these prevail with goodly minded men in a sentimental rather than in a practical way.

Many of those who voted with the majority are themselves either users or favorers of the moving picture and their vote simply means that they think the pictures safe in their own hands and doubtful in the hands of many a someone else. A religious council is not always practical; indeed, it does not always intend to be so, it expects to be interpreted; it makes rules and expects them to be applied; it tries to enforce by stringency; its business is pious rather than of common sense; it expects the latter to be supplied in application on use; it cannot legislate either for all people or purposes; hence its seeming harsh decisions.

In the field at large the ministers are using the pictures; they like them; they teach with them and from them, they recognize and welcome their power, but they object against their indiscriminate use; they object against their abuse; they object to their broad freedom, especially in behalf of the young.

It would seem from this that ministers do not disagree so widely. Their actions must be interpreted. Under all favorable circumstances they are the best friends of the pictures: under unfavorable circumstances they are the bitter enemies of the pictures; they too often demand a standard that the picture world at large cannot give; nevertheless, given a fair standard, a clean field, in the hands of wise exhibitors who use and not abuse with no conflicting conditions, but with the idea of the greatest good for the greatest numbers, the ministers as a whole are the friends of the pictures.

FALLING BEHIND.

The topical pictures are standards in the educational lists; they are among the most important of our educational curriculum; in the past they have done a great work; they have placed the work of the moving pictures in the front ranks among the instructors of all classes of people; they have blazed the way for other things; they are an absolute necessity: they must be continued at their best.

Unforunately during the last few months they have been falling behind in their value, they are treated as being able to maintain their standard on their past reputation. The first great fault in the fact that they are being subject to the axe—or scissors—not that they are being beheaded, but rather that they are being curtailed, or, more truthfully, they are brutally chopped off. As the people's standard picture newspaper they have been the leading power in every picture house and theater. This "chopping off" must stop or their attractive power will be lost. We have been terribly disappointed many times recently to see important subjects suddenly end, without running out even to an abrupt finish. The interest in a scene has been secured, attention riveted and expectant, when lo! it was ended. Where is the fault? Did the cameraman suddenly get tired and think he had taken enough, or did the film censor sacrifice subject for inches? It appears as though the chopping process is to blame. The reel must contain all the subject taken, yet come within the required length, hence the chopping process and a disappointed public, if not too often a disgusted one. The too frequent picturing of fires and railway accidents is another drawback. All fires are alike and there is great similarity in railway accidents. The cameraman need not be rushed to all these events, they are as tiring as the Indians and cowboys of a generation ago and there are plenty of news without every fire and accident that happens. Please give us the old standard again, with the full length to do every incident justice.

Another falling behind is in the abbreviation of the educational subjects. These are too valuable to be given anything but a good and sufficient place in every program. The practice of using them as an attraction and then limiting their value will not in the end pay. The twenty-minute reel has been cut to fifteen or ten minutes, resulting too often in a half reel when the writer knows that the other half has been suppressed. This is abusing the services of an old friend who will be wanted again in the future, and is as bad in principle as in practice. Many of the best houses reported that much strength had been given to their program by the educational picture. Why then slight an old friend? Rather give him more place. He will never disgrace you or go back on you, and no one will ever slight you for being found in his company. The educational picture is your best friend and helper.

ADVANCEMENT NOTES.

The recent explosion in New York Harbor, which occurred in the early hours on Sunday morning, resulting in great and widespread fires, was filmed and exhibited in the Strand theater before noon on Monday. This is advancement of a manifold nature, fulfilling what seemed exaggerated ideas a few years ago, when it was suggested that such possibilities were before us. It has come to pass, however, and the topical picture has overtaken the newspaper. As a kinematographic success and as a purveyor of news, this is truly educationalism of the highest kind.

Recent topicals have included some war pictures a little more instructive than the mere scenes of a year ago. A diagram of the English and German fleets in the naval engagement off Jutland gives a truthful illustration of that important event. The actual discovery of a Zeppelin at night by a number of searchlights over England, together with the exploding of bombs, gives a very graphic description of this method of warfare. Some very close scenes "somewhere in France" afford an idea of a battlefield. That they are very real is established by the statement that a number of cameramen had lost their lives as a result of their daring. W. H. J.

LEWIS SEALY, ENGLISH PIONEER PICTURE-MAKER.

One of the first three producers of motion pictures in England was Lewis Sealy, who is in the cast of the Metro-Quality screen production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne.

The only others in the field at the time were Lumiere, exhibiting at the Empire, and Paul showing at the Alhambra. Mr. Sealy's pictures were seen at the Metropolitan. Associated with him in producing and manufacturing was Esme Collings of Bond street a photographer of royalty and other prominent persons. They made their first picture exactly twenty years ago.

In 1897 they filmed the Queen's Diamond Jubilee. They also made a picture of the Derby of that year. Picture-making was for the most part devoted to current events and the happenings of everyday life. Mr. Sealy conceived the idea of dramatizing songs for motion pictures. He and Mr. Collings produced screen versions of two popular songs, "Tomorrow will be Friday" and "Simon the Cellarer," with a cast of well-known actors and actresses. He abandoned motion picture producing after three years because of the difficulty in getting places for exhibiting them, as there were no theatres devoted to pictures at the time. For a while he leased a theater at Brighton for the purpose.

PORTUGAL'S VALUABLE COLONIES.

Portugal was the earliest European colonizer in Africa, but in her various wars lost much of her possessions. Today she has the Cape Verde Islands of 1,480 square miles, with 150,000 inhabitants; Portuguese Guinea, with 13,940 square miles and 850,000 people; Principe and St. Thomas Islands, containing but 360 square miles and 43,000 souls; Angola, covering 484,800 square miles and the home of 4,200,000 blacks, and Mozambique or Portuguese East Africa, with an area of 293,000 square miles and 3,200,000 population.

Portugal endeavors to control both the export and import trade of her African colonies, but Germany and England supplied a great share of the materials not produced by the mother country. While the larger cities have financial connections with Europe through Portuguese banks, still the bulk of the trade here, as in all parts of Africa, is done by barter, and trading posts are to be found throughout the land. The methods of the Portuguese officials hinder, rather than aid, those inclined to develop this territory.—W. E. Aughinbaugh, in Leslie's.

Is the Picture Business Shot to Pieces?

By Frank G. Andrews

Too Much Opinion Based on Big Town Conditions—Small Towns are the Better Gauge

SOMETHING like six years ago a friend who held a $300-a-month position with a moving picture company said to me, in a voice of resignment: "The moving picture business is all 'shot to pieces.'"

There had been a great deal of money made in pictures up to that time and the industry has made many millionaires since then—and unmade a few as well, I guess. But my friend was wrong at that time. The business was NOT "shot to pieces," as subsequent events proved.

A question being discussed on all sides is whether or not the moving picture business is "shot to pieces" at the present time. Men with heavy financial interests and competent writers are venturing opinions. It is right that they should because it is a most vital question. But they are viewing it too much from the producing standpoint or as technical experts. What counts more is the attitude of the public toward pictures. That is the angle I wish to take; and if I can bring forth some new thoughts that will interest or instruct men higher up—the men who are really trying to feel the public pulse—then I'll be accomplishing something worth while.

What is being written and the opinions that are being offered are based too much, I fear, on conditions existing in New York, Chicago, Los Angeles and first-class cities, and even these opinions may not be conclusive. These cities are not the whole universe. From an exhibitor's standpoint a better general idea of the industry can be had from a comprehensive knowledge of conditions as they exist among the rank and file.

It is not for me to discuss the exhibitor in cities of the first-class because I have only a general idea of existing conditions. But I have more intimate knowledge of the troubles and heartaches of exhibitors in the smaller cities and towns. There is a little territory of fifty or seventy-five miles that I am in close touch with and thoroughly understand and I have reason to believe that conditions existing in this somewhat limited field differ but little from conditions that exist generally outside the major cities.

Having now paved the way to say something, I'll say that I DO NOT think the business is "shot to pieces," nor do I think it is going backward. By this I mean that the public are not forsaking this popular form of entertainment. Naturally you wonder if it is true that interest is not lagging, why theaters are closing all over the country. Easily answered: There are two many theaters, and apologies for theaters, and the apologies are going by the board. Better and larger theaters have been and are being built, and the little bandbox with its 2-by-4 manager has to go. It and he have gone, in fact, already.

The man who runs a real picture theater must know his business as thoroughly as a merchant knows his. The merchant who does not keep up with the times these days soon withers and dries up. So it is in showing pictures, only in this case the withering and drying up process is swifter and more certain.

I know a city that has an available drawing population of 70,000. I know the history of pictures in this city. Only a few years ago crowds used to line the sidewalks trying to get into the two small picture houses. They saw the whole show for a nickel. Now that city has five large picture theaters and seven small ones, and there are perhaps six times as many people going to the shows as went six years years ago. In view of this, why say that pictures are going back? And remember, further, that the public is now paying ten and fifteen cents for what they used to see at a nickell

It is true that no great fortunes are being piled up to compare with a few years ago but that is because the show business has been cut up. There are too many theaters and the little fellow must fall out. The man with the best house, who studies his business and masters it, whose chief interest in his patrons is to take care of them after they pass into his theater rather than before they get to the box office, is the man who will survive and build a business that will prove substantial and lasting.

Don't you believe it when somebody tells you that the public are tiring. They are tiring of so many poor pictures, features as well as short subjects, but when it comes to good pictures they are hungry—voracious. There is little novelty any more in a moving picture just because it "moves." It is entertainment, not novelty, that people come to see these days. I can truthfully say that I have never heard a person grumble because admission prices have been raised; but I have heard them grumble because many of the pictures they see for fifteen cents are not, in their opinion, as good as those they once saw for five cents. You can hear this opinion expressed on all sides. Producers may laugh at the claim, but when the public thinks that way about it, what are you going to do?

That is one reason why I have held to the opinion that six reels of poor singles are not so bad as six reels of poor feature. If I have to sit out a six-reel feature that is rotten, I know before the second reel is off that there are still four more rotten reels to be endured. But in the varied program you never can tell. They may flash a good one on you any minute. At any rate, the assorted films, rotten though they may be, are less monotonous and the boards don't seem so hard.

The public are not tired of pictures. Considering what they have to endure at times, they stand them surprisingly well. And right here comes up the burning question: If the public are not to blame for the lax interest complained of in some quarters, then who is? Surely it must be the producer or the exhibitor. Very likely it is a little of each. Perhaps it might better be said that some producers have damaged the business and others have boosted it up; and some exhibitors have "shot it to pieces" while others have raised the standard.

In the city to which I referred, an enterprising exhibitor told me that in July he came within $50 of breaking his record for monthly receipts, and he did it without any extraordinary features—mainly a consistently good feature program. Now you all know what kind of a month last July was. July is always a fierce month for business and this July was simply a scorcher. There is no "going back" about that, is there?

This exhibitor is an enterprising guy. He reads and studies the Moving Picture World, keeps wideawake and there isn't a minute in the day when he doesn't know exactly what he is doing. He growls some, but he doesn't growl at the public. He growls because he pays for what should be a good feature service and gets "lemons" about three-quarters of the time. "Lemons" are all right for such as likes "em," cause they're cheap, but they are bad things for the man who knows he is getting them and can't help himself.

During the month of July this fellow booked one extra good feature for a two-day mid-week run. It cost him $150. Did he clean up? Well, he made an even $400. With a $30-a-day show he would not have made more than $100. If he knew where to get good stuff he would book a high-class feature oftener, but the elusive animal keeps closely under cover. This man sees that making $400 profit on a $150 feature is much better than making $100 on a $30 feature, with gasolene up where it is.

Studying the business from an exhibition standpoint is rather puzzling these days. To know just what to book, providing you are not already tied up with iron-clad contracts, is a confusing problem. You may be a subscriber to a so-called service that criticises films for the guidance of exhibitors, or you may follow the criticism of films in the trade journals, prepared unquestionably by competent, well-meaning persons, and still you will get a headache. Any exhibitor will tell you that he has showed to capacity houses some feature that proved a great winner at the box office and in public estimation; that it was clean, wholesome and unobjectionable. Yet he booked it under apprehension because the reviewers "panned" the feature. Likewise, he has shown features that have been touted by the critics and sometimes the picture didn't take at all. He wants to know what the answer is. After such experiences he naturally is all at sea.

This is offered, not as a personal opinion, but as a sure-enough fact. The critics are undoubtedly men of vast experience and wonderful technical knowledge and they wield powerful pens; but often, I fear, they lose sight of the practical—the commercial—side of the business, not intentionally but unconsciously. They lose sight of the fact that the showman's greatest interest in a picture is the one

that will bring results at the box office and at the same time leave a good after taste. The showman's idea is that while grand opera appeals to lovers of Art, the old-fashioned minstrel show still has its friends.

Critics aim to promote the industry as an Art, while what we want is just good pictures. We don't care much for Art. Art is all right in New York, but out here all we know about Art is that it stands for Arthur, and that is as far as we are interested in Art. We would be more interested in Art only we have rent to pay.

Pictures have been sacrificed to Art. Just as soon as a great director or actor or actress develops Art the great public loses them.

Remember the old Biograph pictures? Every night we could see Blanche Sweet, Lillian and Dorothy Gish, Henry B. Walthall, Mary Pickford, Florence Lawrence, Arthur Johnson, Mae Marsh, Irene Howley and other good ones—all for a nickel.

Where are they now? Echo.

All these popular favorites have been sacrificed to Art. Once in a while we can have the privilege of seeing them, but their appearance is only occasional.

We had great directors in those days and could see their handiwork night after night. Where are they now? They are making wonderplays and masterpieces de luxe—except when they are supervising, which is most of the time. They are artists now—and artists don't work only when they feel a fit coming on. Consequently, we don't get the grade we used to get as a steady diet. Griffith hasn't put out any work in nearly two years. He is busy on Art. If Griffith would only get busy on some short subjects again he perhaps wouldn't be helping Art so very much but he would be helping the industry a whole lot from an exhibitor's standpoint.

Features will always be the chief end of pictures because the small program can never hope to recover the great directors and the star actors. But if such a thing could be brought about, what do you think would happen to features were Griffith, the Inces, O'Brien, DeMille, Sennett, Vignola, Emerson, Capellani, Kirkwood and a few others of that calibre to turn their talents into the making of short subjects, aided by the old-time favorites of the screen? And can you question that such a program as they are capable of turning out would give the industry great stimulus? And would not such a program satisfy and enthuse every exhibitor and every audience in the land? The feature program will win because these men will stay in features, but it wouldn't if they were on the other side—which they never will be again.

The industry is not "shot to pieces," although you can see for yourself that the cheap program that won favor a while ago has received a load of shot from somewhere and is hobbling around on a couple of crippled legs.

UNITY ESTABLISHES SOUTHERN EXCHANGE IN ATLANTA.

Following his visit to Atlanta last week, Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces the completion of important negotiations which have led to the opening of a new exchange in Atlanta, to be known as the Unity Film Exchange.

R. M. Savini has made arrangements with the Unity Sales Corporation to take charge of this exchange and will handle "The Yellow Menace" in the southeastern territory, as well as other productions of the Unity Sales Corporation. Mr. Savini is well known in this section, having been in the exchange business there for a number of years.

Censorship Agitation in Britain

By J. B. Sutcliffe

What They Are Trying to Do Across the Water and How the "Kill Joys" Are Complicating Matters

AGITATION for official censorship of motion pictures has never been so rife in Great Britain as it is to-day. It is not an unexpected development. On the contrary it is the natural fermentation of an over rampant tendency which has grown unchecked, unchallenged and even encouraged from within, first noticeable in the form of the seemingly prejudiced utterance of the puritan "kill-joy," later in pointed clergy references to the moral ravages of the "movies," still later in magisterial pronouncements leading now finally to concrete petitions to Parliament from licensing authorities for the establishment of an Official Arbiter of Eyesight. Indeed, should the impending danger some morning become a stern reality unexpectedness is the least feasible plea the trade could extend.

Censorship vicissitudes in the different States of the Union along with repeated appeals by the home trade journals to organize against the common menace have kept each faction of the industry constantly intimate with the trend of outward events, and the ultimate, inevitable result of prolonged inaction. Unpreparedness, not unexpectedness, is the trouble. An unpreparedness born of the indifference of each section of the trade to the interests of the whole; a disinclination to encounter anything not immediately threatening individual interests, and what is more to the vital point a stubborn belief that the danger is more attributable to fanciful imagination than reality.

Against these indifferences there are three strong, very strong points which require no elaboration to prove conclusively to any man that the danger is actually on the doorstep of the kinematograph trade.

Firstly, there is the plain inflexible statement by the Home Secretary that "he is considering the question of official Censorship." There is the significant investiture of the British Board of Film Censors (the volumtary tribunal of the trade), of powers for the compulsory examination of films under the Government's last export regulation. Almost simultaneous comes an ominous petition from several local licensing authorities to the State for the appointment of an official film censor and the initiation by one (as detailed below), of a movement towards control. Taken together the three circumstances furnish uncontrovertible evidence of a concerted movement outside our ranks nearer the one objective—Censorship.

Home Secretary's Suggestion.

In reply to the petitions of these local authorities, the two most prominently identified with the petition being the London County Council and the Preston Town Council, and, in deference to the petition of the Chief Constables Association the Home Secretary has offered certain suggestions for the establishment of a new Censorship which would be official and independent, and under Government control. The suggestions are:

"The Licensing Authorities would require as conditions of any license that no film should be exhibited which the Licensing Authority might prohibit on the ground of its objectionable character, and if the film has not been passed by the Official Censorship previous notice should be given to the Authority, so that they should have an opportunity of examining the film before its exhibition. Films which had been passed by the Official Censorship would not be objected to by the Licensing Authorities."

Such a scheme would doubtless be most amenable to the Government at the present time, as no special legislation would be necessary to start it in immediate operation. It does not, however, appear from the above that the suggested Official Censorship would be a compulsory censorship, yet the local authorities would not be allowed to object to a film bearing the stamp of the Official Censor. This would certainly be a concession in favor of the trade compared with the fate of certain films which have passed the U. S. A. National Board of Film Censors only to be subsequently objected to in Ohio, mutilated in Maine, or killed in Kentucky. But one wonders what would happen in the case of a film not submitted to the Official Censor, but viewed and objected to by a local authority and then sanctioned by the Official Censor. Upon the Home Secretary's own suggestion a local authority could be flouted by the exhibition of a film in this way with all the advertisement its local prohibition gave it. And how could the Official Censor, let us say for the sake of illustration, reasonably prohibit the exhibition of a film that had been sanctioned by some local authorities and prohibited by others? We have already had tastes of such incongruities. What has been quite the thing in Newcastle and Nottingham was positive anathema to Liverpool and Leeds.

Objection by Exhibitors' Association.

This scheme of the Home Secretary's has met with the warm approval of many leading manufacturers and renters (exchange-men), and has also been endorsed by a few exhibitors. But by far the majority of exhibitors are strongly opposed to the proposals inasmuch as their own particular interests would have no representation therein. For that matter neither would the manufacturer or renter be represented as under the present system of voluntary censorship, and if the exhibitor demands a voice in the Official Censorship why should the manufacturer, whose property is at stake, remain silent?

At the outset, therefore, the opposition of the Exhibitors' Association to the above proposals may seem unreasonable although so far it has only found expression in a deputation to the Home Secretary with alternative ideas. These embrace a virtual reconstruction of the existing British Board of Film Censors in such a manner that exhibiting interests would be in the majority. The Home Secretary has, I understand, agreed to consider at length the exhibitors case and will make known his decision in due course. The only other objection to the original scheme emanates from the Society of Authors, who, doubtless acting in concert with the Exhibitors Association, will also wait upon the Home Secretary as the creators of the property to be censored. The Society of Authors is and always has been vigorously opposed to any form of censorship.

Opposition to the Home Secretary's plan from some of the local authorities concerned would hardly come as a surprise. County and Municipal councils are always loath to surrender in whole or part their statutory powers. And the more antiquated such powers may be the more reverently they are preserved, sometimes as nothing more than picturesque survivals of a bygone age. Early evidence of their reluctance to abandon their voice in the question of censorship is, for instance, not lacking. Quick upon the Home Secretary's proposals comes the following motion from the West Riding County Council, the responsible authority for most of the moving picture exhibitions in Yorkshire: "While not abandoning the powers and duties possessed under the Cinematograph Act of 1909, the Council welcomes the establishment of an Official Censorship by the Government as a general guide, but wish to retain the power to object to any film they might think objectionable."

Independent Action.

Another and more precipitate example of local arbitrariness arising directly out of this matter is the action of the Birmingham city justices in appointing two women inspectors to investigate complaints regarding films that might be shown locally. They will have no executive power but act as eyes for the justices by visiting the different moving picture theaters in the Birmingham area and reporting upon them. In making the appointment the justices raised no objection to the proposed Official Censorship, on the contrary it was remarked that the Home Secretary's proposals involved some sacrifice of power but as the advantages were greater than the drawbacks the wisest course would be to support the scheme. Yet as premature compensation for an anticipated sacrifice, women inspectors are promptly put out on the track of the exhibitor. Nor is this all. A petition from the justices has been submitted to the Home Secretary for the inclusion of a special classification in the Official Censorship of films suitable for exhibition to children and that no child under the age of fourteen should be permitted to see films not appearing in this classification.

The introduction of women in this connection appears also to be interesting that section of the press whose misguided activities I have previously noted. An expression of opinion extracted from Mrs. Charles Urban, who has been attending her husband's extensive interests during his absence in the States with "How Britain Prepared," favors as the most effective form of censorship a women's committee sufficiently large to work in sections. "After all," she is reported to have said, "it is largely a women's question. Picture shows are largely attended by women, and they are the best judges as to what would be harmful to their children or offensive to people of judgment. Quite three-quarters of the most objectionable films have come from America."

Posters.

An important side issue of the agitation revolves around that necessary adjunct to films; "paper," advertising matter in general but posters in particular. At Birmingham, Manchester, and Wakefield the licensing justices have, during the past few days, expressed themselves strongly upon the exhibition of suggestive lithos advertising films, and warned exhibitors of their intention to deal drastically with future offenders. In London the Bill Posters' Association exercises a voluntary trade scrutiny over posters submitted for display which is followed by most of the bill posting companies in the country, but not all. It has on occasion happened that posters exhibited in London have been refused in certain provincial centers and vice versa.

The Exhibitors' Association has under consideration a hopeful solution. The obstacles are nothing like so formidable as with films conducive to a continuation of the existing voluntary examination. A joint committee of the Exhibitors' and Bill Posters' Association will act as censors of posters and its deliberations will be binding on both sides.

The British trade is obviously confronted by a serious problem. Once the present voluntary system of censorship goes it would be costly and difficult, if possible to reinstate. Experience shows that nearly all official censorships whether directed to the control of the written word or the visualized scene, invariably tend towards the imposition of puritanical restraints, impositions that have ultimately been energetically resented by the public itself. There is yet hope for a reconstruction of our voluntary system to meet the approval of both sides and to preserve the freedom of the trade. The appointment of an Official Censor might conceivably work smoothly in its judgments and obligations on the former point. But is it worth the sacrifice on the latter?

Spokes from the Hub

BY MARION HOWARD

I AM personally indebted to the Vitagraph, Triangle, Paramount, Lubin and Selig Polyscope corporations for gifts of pictures of the various stars it is such a pleasure to write of, and I take this way of thanking them all. I am making a collection for our Film Club picture gallery in a forthcoming clubhouse and will be glad of further gifts of this nature. The club is growing in membership; the latest to join are Francis X. Bushman, Beverly Bayne and Mr. Thomas Soriero, manager of the Park theater, which is making quite a record under his "live wire" supervision.

* * *

Over in France in our Consul-General A. M. Thackara we have a progressive gentleman who has introduced an innovation in the schools there in the presentation of motion pictures, as already referred to in these columns. It is of interest, however, to know that he married a daughter of the late Gen. W. T. Sherman, who had something to say once about war. Mrs. Thackara, who died recently, was a sister of one of the Hub's best known dames, Mrs. Paul Thorndike, whose son is a Harvard man and named for his illustrious grandfather.

* * *

Well, we had a good Sunday release here in "A Man from Mississippi," with genial Tom Wise as the star—he of the Falstaff figure and who played the part in the all-star cast of "Merry Wives of Windsor" in New York in the spring. He also played the part here in one scene during the Shakespearian celebration early in July, when Mrs. Richard Mansfield took part in another play. What a dandy Senator from the west he makes, outranking them all, not even excepting the rotund Arbuckle and Crane! This play got quite a hand here, and is a credit to the World Film Corporation in its wholesome presentation of the political game.

* * *

Max Figman is really very funny, as evidenced in "Love Me, Love My Dog," a scream all through, but I rather liked him better in "Her Birthday Gift," as it gave him certain opportunities. His experience in the display room of a dressmaking establishment, whither he accompanied his wife, only to come in contact with the living models with whom he flirts surreptitiously, will be remembered a long time. The Metros have a dandy trio of comedians in Sid Drew, Ralph Herz, and now Max Figman. Keep it up, for we like clean comedy minus slapstick, which appeals only to the uneducated and illiterate.

* * *

S. Rankin Drew deserves more than passing credit for his work in "The Suspect," with Anita Sewart playing a young Nihilist. Mr. Drew not only played a strong part, but he

directed its every detail, preserving the atmosphere perfectly. We are getting a bit tired of Russian intrigues, Siberia, massacres, mobs, etc., but we must appreciate the artistic work required to photograph them so well. Here we have punch and plenty of it, with big, intense moments. The Vitagraph players are so dependable always and again we see Bobby Connelly and Julia Swayne Gordon. Another play with Russia and the Jews as the theme is "The Melting Pot," mentioned earlier as seen at the run-off. Soriero put it on last week at the Park and it took immensely, as the Hub has thousands of Jews who rejoice in the fact that in the pictures we have actual happenings before the present war and dating back generations. It is comforting to know that this is now history, with the flower of Russia on the fighting fronts, few to return to fight Jews or anything else. Walker Whiteside, the star, is the one who created the role for the speaking version, seen here six years ago, with Miss Florence Fisher (a protege of Nazimova, now a convert to the films) as his support.

* * *

"The Mill on the Floss" is most creditable for the Thanhousers and follows the story very well. The costuming was a feature in its accuracy and the old-time atmosphere was preserved to the end. The flood scene has never been so well done here, and the outdoor photography rarely excelled. Mignon Anderson and the company has some hard work to do. This is an excellent dramatization of one of George Eliot's most famous novels and is educational from a literary point of view.

* * *

As a filler at the Fenway we had the pleasure of seeing "The Charge of the Light Brigade," done splendidly by the Edison Company. There was some wonderful horsemanship and the military spirit, also that of sacrifice, was clearly shown with no exaggeration. The titles bore the actual verses of the stirring poem, and I should call this a good picture to show—one that will live.

* * *

Of the current topics pictures special mention might be made of the one showing Hughes and Taft riding over the grounds of the summer estate of the former. The familiar Taft smile startlingly recalls the late Grover Cleveland when he relaxed a bit. Then the family group is so well done, the young members taking their places in an easy manner, devoid of all self-consciousness.

Anna Q. Nilsson Joins Ivan

ANNA Q. NILSSON, who has just completed the sensational serial, "Who's Guilty?" for Pathe, has been engaged by the Ivan Film Productions to portray the leading female role in the next all-star cast production to be produced by that company.

The role of Rhoda Cortlandt in Mr. Abramson's latest photoplay will give her the greatest opportunity to display her ability as a delineator of emotional roles.



Anna Q. Nilsson.

Anna Nilsson was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in motion pictures in the United States for the last nine years, yet she does not come of theatrical folks. In fact, Miss Nilsson is the first member of her family to go on the stage.

It is largely an accident, though a very lucky accident, that Miss Nilsson is today one of the real screen stars of America. That accident was caused by the triumph of curiosity over caution. One day she dropped into the studios of the Kalem Company to visit Alice Joyce. While she was sitting in Miss Joyce's dressing room a director entered and—well, then and there Miss Nilsson became booked for a theatrical career. She worked in small parts for a time; parts so small, she says, that if the audience had winked at a certain point in the films they would have missed her entirely.

Co-starred with Miss Nilsson in "Her Surrender," her first vehicle under the Ivan banner, are Rose Coghlan, the distinguished artiste; William H. Tooker, a noted delineator of screen character roles; Wilmuth Merkyl, who has been leading man for such stars as Mme. Olga Petrova and Virginia Pearson; Harry Spingler, one of filmdoms famous juveniles, who has co-starred with William Farnum in photoplays for over a year, and Miss Frankie Mann, long a player with the Lubin organization.

General Humidity Vanquished

Olympia Theater in Pará, Brazil, Has Every Convenience for Combating Hot Weather.

Pará, Brazil, August 10.—The owners of the Olympia theater have one of the handsomest theaters in all the south, and everything that helps to make a visit agreeable is to be found in it. As may be noted in the picture, there are ceiling fans, wall fans, and motor driven ventilators. Besides these helps the doors along each side are opened when there is a film on the screen, and on rainy nights there are curtains over the door. Seven hundred people can be accommodated in the roomy seats, which really are roomy. It is possible for one person to pass in front of another without causing any inconvenience to the person seated. There is also ample elbow room at the side. An orchestra of five pieces plays in front of the main entrance, and there is always a crowd to hear the music. Inside another orchestra plays while the films are being shown. The music is high class, in keeping with everything else about this theater.



Olympia Theater, Para, Brazil.

The owners, Messrs. Teixeira, Martins & Co., are hoping for the day when they can bring their own service from the best markets. At present they are limited to one or two towns besides Pará. The proprietors of the theater also own the Grande Hotel, by far the best and handsomest in the north of Brazil. In the center of the rear of the hotel is the Palace theater, used for general entertainments. The hotel is being enlarged and will occupy an entire city block when finished.

The Olympia service now comes from Rio de Janeiro, and is used in several places before reaching Pará. After Pará there is only one town of importance, Manaos, where Messrs. Teixeira, Martins & Co. have a theater.

The owners of the Olympia have the reputation of being good employers. Every anniversary of the theater sees the receipts of the day given to the employes. Last year the receipts were $800 for one night. Three shows are given, the first at 7.30 p. m., and four reels are given at each show. This makes the show last a little over an hour. The entrance fee is one milreis, about 25 cents. A large number of Italian films are shown, mostly sensational, but it rarely happens that these films are up to the American standard. One of the very best films seen here was a Universal, and the excellence of the work was so great that the owners would have been pleased to obtain more of them. The young men who handle the theater have the American idea of "service," and as usual service pays. J. H. C.

Kleine at 80 Fifth Avenue, New York.

George Kleine announces that the general offices of his motion picture interests are now located at 80 Fifth avenue, New York. This is at the corner of Fifth avenue and 14th street. Telephone numbers 6155, 6156.

Many Mutuals Promised.

Elaborate Subjects to Be Known as Mutual Star Productions Well Under Way.

FORTHCOMING months will see the release by the Mutual Film Corporation of a number of series of big feature attractions, each presenting as the star a noted favorite of the stage or screen. These feature productions will present a wide range of subjects in drama and comedy drama. In addition, Mutual will shortly release the first chapter of a new series, which is to be put out in five releases of three reels each.

These forthcoming productions will be founded on stories by noted authors past and present, or from original scenarios written by well known men especially engaged by the various studios releasing through the Mutual. Each feature is to go to the public under the title of Mutual Star Productions.

Of particular interest is the series of Mutual Star Productions featuring little Mary Miles Minter, youngest of picture stars, who is now at work at the American-Mutual studios in Santa Barbara, Cal. The first six of the Minter features will be released under the following titles and in the order named: "Youth's Endearing Charms," "Dulcie's Adventure," "Faith," "Sunshine," "Fortune," and "Innocence."

"Youth's Endearing Charm," initial of Miss Minter's features, a filmization of Maibelle Heickes Justice's widely read story of the same name, has already been completed under the direction of William C. Dowlan and the little star is now at work on the second of her productions. This one, as with the others to follow, will be screened under the direction of James Kirkwood.

First of the Richard Bennett Mutual Star Productions, featuring the famous stage star, who has been engaged by the American-Mutual studios for a series of six feature productions, will be released shortly under the title of "The Sable Blessing." This is a five-act comedy drama, especially adapted to suit the acknowledged talents of the star, from the story by Aaron Hoffman. Mr. Bennett's second appearance will be as the star of "His Brother's Keeper," another five-act Mutual Star Production of the story by Kenneth B. Clarke, scenarioized by William Piggot.

Florence Turner is scheduled to appear in forthcoming weeks in three feature productions, in addition to the three already released, the latest of which "A Welsh Singer," was recently announced. Her remaining productions are "Grim Justice," adapted from the story of the same name by "Rita," the famous novelist; "East is East," by Captain Philip Hubbard, and "The First Settler's Story," a picturization of the popular poem by Will Carlton. Each of these productions, as with the ones already released, was screened under the direction of Larry Trimble.

First of the series of comedy dramas starring C. William Kolb and Max Dill, long favorites of the stage and vaudeville circuits, went to the public on August 21 under the title of "A Million for Mary." Rea Berger, whose direction of "Purity," the American-Mutual allegorical drama starring Audrey Munson, won him new fame, is personally supervising the Mutual Star Productions featuring these funny men. Additional features starring these laughmakers will be released as follows: "The Three Pals," "The Bluff," "Beloved Rogues," and "Decent Deuces."

Next of the series of Mutual Star Productions featuring Helen Holmes, star of the Signal Film Corporation studios, will be released in the near future under the title of "The Manager of the B. & A." This feature is founded on the widely read railroad story of the same name by Vaughn Kester and, as with all the productions featuring Miss Holmes, is being screened by Director-General J. P. McGowan.

William Russell is to appear shortly in "The Man Who Would Not Die," his fourth feature. This production based on a story of a fight between capital and labor, and presenting Russell in one of the most virile roles he has yet assumed, is an adaptation of Arthur H. Gooden's story of that title. Additional Russell features will be released under the titles, "The Torch Bearer" and "The Love Hermit."

In addition to these features already announced a special series of Mutual Star Productions featuring Margarita Fischer is also announced. Miss Fischer, who enjoys one of the widest followings of any of the picture stars now before the public, has signed a contract by which her pictures will be released through the Mutual by the American Film Company, and will shortly begin work on her first production, "The Pearl of Paradise." These Fischer Mutual Star Productions will be directed by Harry Pollard.

Mr. Pollard is now engaged in the selection of suitable scripts and has announced that several have already been obtained. Miss Fischer will be supported by a specially selected company of players and will work in her own studio at the American-Mutual studios in Santa Barbara.

The Mutual's new series of Gaumont productions will be released under the title of "Fantomas." It is based on the exploits of a notorious Paris criminal. It will be presented in five releases of three chapters each, the first of which will go out on September 7. A noted company of artists are included in the big cast and thrills enough to satisfy the most capricious have been injected into the various scenes of the five episodes.

The stories of "Fantomas" have been running in hundreds of the large papers throughout the country, with a combined circulation of millions daily.

Numerous other big productions starring various noted stars are now in preparation and will be announced shortly by the Mutual Film Corporation.

Paramount Features Long and Short.

Lasky and Pallas Pictures Head the List for First Week in September—Interesting Single Reels.

PARAMOUNT is beginning the third year of its life in a more elaborate way than in the first or second year of its existence. The features on the program for the week of September 4 have more variety and are superior in quality and drawing power. The two five-reel features for the program are the Lasky production of "The Big Sister," in which Mae Murray is featured, and the Pallas production of "The Parson of Panamint," in which Dustin Farnum plays the title role.

Surrounding the two big pictures of the week will be three short reel features, the 30th edition of the Paramount Pictographs, the "magazine-on-the-screen," the Paramount-Burton Holmes Travel Pictures, "The Sunny South of England," and the Paramount-Bray Animated Cartoon, "Bobby Bumps and the Stork."

Four exceptional feature subjects are pictured in the thirtieth edition of the Paramount Pictographs, including: "Following the Bee Line," "New York's Floating Hospital for Sick Babies," "Yacht Racing in the Park," and "Dueling with the Swordfish."

"Following the Bee Line," gives a unique picture story of how the two well known phrases, "going in a bee line," and "got a bee in your bonnet" came into existence.

"Yachting in the Park" pictures a yacht club in Prospect Park, Brooklyn, where the oldest yacht racers of the country have contests practically every day in the week. They distribute prizes every Saturday. The "Better Babies" subject, which shows St. John's Floating Hospital, is devoted to "How well babies can easily be kept well," which is quite as important in the campaign for "Better Babies" as the fundamental principles that were taught by the "Better Babies" editors of the Pictograph when they pictured "How to Feed the Baby," "Clothe the Baby," "Wash the Baby," etc.

The closing subject is "Dueling With the Swordfish," said to be one of the most exciting pieces of motion picture photography that has ever been presented.

In the Paramount-Burton Holmes Travel Pictures, Mr. Holmes takes his fellow journeyers on a trip to the Sunny South of England. The pictures are all distinctly interesting, for men at the front in the war of nations come from these lands of England, Scotland and Ireland and the travel here is particularly timely.

The Paramount-Bray Animated Cartoon comes from the pen of Earl Hurd and tells the story of Bobby Bumps and how his pet pup was disowned by his father when attempting to get back into the graces of their family by the use of the stork, making father believe that the stork was bringing a new baby into their home.

PATHE FACTORY EMPLOYEES HAVE OUTING.

Following the example set by the Pathe Club, the employees of the Bound Brook, N. J., factory of Pathe Exchange, Inc., had a successful outing on Saturday, Aug. 5, at the Palisade Amusement Park. A series of athletic events was run off for which handsome prizes were offered. The committee consisted of W. E. Smith, Arthur Miller, Henry P. Kloss and G. Clyde Somers.

A vote of thanks was extended to J. A. Berst, vice president and general manager of Pathe, for a generous contribution toward the expense of the outing.

Paramount Ends Good Second Year

Good Strides Have Been Made in Perfecting System of Distribution—More Advances Promised During Coming Months.

PARAMOUNT Pictures Corporation, distributors of the productions of the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photo Play Company and Pallas Pictures, finishes its second year of active life during the week of August 24th. Two years is a short period of time save in the film industry, yet the history of better pictures is in part told by the history of Paramount, for it was the first organization to consistently distribute a program of feature pictures throughout the entire United States. So well was it built upon its foundation of consistent quality, better pictures, better theaters, higher admissions, closed program and protective franchises that today the organization is looked upon everywhere as permanently established.

In the two years of its life Paramount has issued 208 features, two each week, ranging from four to eight reels. The stars and players run into many hundreds and represent the best known players in the industry, for Paramount Pictures are those in which Mary Pickford, Geraldine Farrar, Marguerite Clark, Mae Murray, Lenore Ulrich, Marie Doro, Pauline Frederick, Hazel Dawn, Fannie Ward, Jack Barrymore, Lou-Tellegen, Theodore Roberts, Dustin Farnum, George Beban, Victor Moore, Sessue Hayakawa, Edna Goodrich, Anna Pennington, Myrtle Stedman and other big stars appear.

Paramount began in a small way with its offices in the World Tower Building in 40th street, New York. W. W. Hodkinson, first president and a director of the company today, who had conducted a number of exchanges in the west, brought the idea of a country wide distribution east and was laughed at by all but a few people, such as Adolph Zukor, Jesse L. Lasky, Samuel Goldfish, Oliver Morosco, who were then among the best known producers, and Hiram Abrams, James Steele, William L. Sherry, Raymond Pawley, who were prominent exchange men. The last four men, with Mr. Hodkinson, worked out the plan of distribution for the producing companies and inside of a period of two years they have succeeded in bringing about a perfection of film distribution that was deemed impossible then.

When the idea of Paramount was first formulated in the minds of the men who have carried it to its successful conclusion, five reel pictures were a rarity. These men realized that the feature picture of four, five and six reels was the trend toward which the industry was moving. They stood almost alone in their beliefs; but within a short time after Paramount had been formed, others realized that the feature picture of five reels was what the public wanted.

Besides its features, Paramount has released a new grade of single reel productions, among which are the Paramount Pictographs, the magazine-on-the-screen, in which is visualized the thoughts of great men on questions of the day, and where are promoted in pictures important civic movements, such as preparedness, better babies, conservation of trees, and the like; the Paramount-Burton-Holmes-Travel Pictures, which are "personally conducted" travel tours by Burton Holmes, the great traveler and travel lecturer, and the Paramount-Bray animated cartoons, all of which have rounded out the Paramount Program.

At all times Paramount has kept its finger on the motion picture public's pulse, and through its criticism blank system has been enabled to determine what pictures and what stars the public desire. These criticism blanks indicate the public's approval or disapproval of the class of pictures that Paramount issues and the importance of this expression of opinion is manifest.

President Abrams in his message on Paramount's second anniversary said: "I leave the first two years to talk for themselves. We know what we have accomplished and everyone else in the industry and the public at large knows what we have done. It is the future we are looking forward to. We have the productions that are the best and our trademark stands for and produces a consistent quality. Now we are going to have the productions presented in the right manner. The producers and Paramount have allied themselves to give the exhibitor a co-operation that he never knew existed. We have accomplished our fundamental aims and have attained our every expectation during the first two years. Our first thought this third year will be the exhibitor. Our better pictures will bring him increased patronage to say the least, and it will be only a short time before he will be increasing his runs from three days to whole weeks and from two days to three and four days, while the bigger theaters will run the pictures for two instead of one week. In Boston this has happened already. It's going to happen in many more cities shortly. It can't help but happen, for the public wants to see the pictures and the exhibitor wants to please the public."

Selig General Films

Week of September 11 to 18 Will Bring Out Some Meritorious Subjects.

WILLIAM N. Selig announces an unusually interesting and meritorious program of Selig productions for the week of September 11 and 18. These picture plays will be released through regular service of the General Film Company. One production that should prove attractive in drawing summer crowds into any theater is "The Pony Express Rider," released Monday, September 11. "The Pony Express Rider" is a multiple reel Diamond Special featuring daring Tom Mix in a strong story of plot, counter-plot, fast riding and sensational marksmanship. "In Jungle Wilds" is a thrilling wild animal drama released Saturday, September 16.

"Into the Northland" will be the Diamond Special, in three reels, to be released by the Selig Company on Monday, September 18. "Into the Northland" features an exceptional cast of players including Lillian Hayward, Fritzi Brunette, Leo Pierson, James Bradbury and others. "A Corner in Water" is a Selig one-reel Western drama with Tom Mix in the principal character role supported by Victoria Forde. The Selig-Tribune, the animated news reel, will continue to be released every Monday and Thursday through General Film Service. All the latest news pictorial events are presented.

The Selig series of Tom Mix Western comedies closed with "Taming Grouchy Bill," released in General Film service Saturday, September 9. One Western comedy was released weekly for ten weeks and proved unusually popular. Exhibitors exploiting this series, each play complete in itself, report excellent business. All these comedies can be booked through General Film service.

J. A. BERST REWARDS PEARL WHITE.

As a reward for her excellent work in "The Iron Claw," J. A. Berst, vice president and general manager of Pathe, has presented to Pearl White a magnificent solid gold mesh bag costing a large sum.

"The Iron Claw" has made a truly extraordinary record in business done and Mr. Berst felt that much of the credit is due to Miss White. She more than any other player has been identified with Pathe productions. All the serials in which she has starred, "The Perils of Pauline," "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," and "The Iron Claw," have been very successful, not merely in the United States but all over the world. The Pathe Exchange has a steady sale for her photographs in China, Japan, South America, Australia, the West Indies, and South Africa as well as Europe. The bare announcement that she is to appear in another serial directed by Edward Jose, her director in "The Iron Claw," has caused much interest.

When Mr. Berst presented the bag to the little star he said:

"Miss White, the world knows you as 'Pathe's peerless fearless girl.' We know you here as the easiest player to direct and get along with of any we have ever had. Your popularity is deserved and we all of us are for you all the time."

Needless to say Miss White was overjoyed and is exhibiting the gift to all her friends.

NEW MANAGER OF MOSS EXCHANGES.

Philip E. Meyer has been appointed general manager of the B. S. Moss Film Exchanges, taking the place of H. R. Ebenstein, who assumes the duties of the superintendence of the state-rights disposal of the B. S. Moss pictures.

Mr. Meyer, a young man of marked ability and great popularity in the motion picture business, before entering the film industry, was manager for the George Meyer Amusement Company. Was also vaudeville and stock company critic for the "Clipper" and other theatrical organs.

His first experience in the motion picture field was as salesman for the B. S. Moss features, and his ability so impressed itself upon the firm that his elevation is the result.

Mr. Ebenstein has been placed in entire charge of the states rights field, a position to which his intimate knowledge of conditions and faculty for organization fully entitles him.

Lillian Walker as Reporter

Seen in Blue Ribbon Feature Released Through V-L-S-E on Monday, August 28.

IN "The Kid," a Vitagraph Blue Ribbon Feature released on Monday, August 28, Lillian Walker is seen as a reporter on a large newspaper. It pictures her adventures, and in this way a number of places of interest in New York City are shown. These include views from the tops



Scene from "The Kid" (Vitagraph).

of high office buildings, from the busses which travel up and down the avenues and from all sorts of places. Another interesting feature of "The Kid" is the insight it affords into one of New York's daily newspaper plants and shows the workings of the various departments employed in the turning out of a great daily. Added to all these extra attractions is an interesting story of how a young girl finds her long-lost father, but gives him up for the man who has raised her from childhood, when she learns her father's true character.

Wilfrid North is the author and producer of "The Kid." It is a photoplay that will interest and please, for it teaches as well as entertains.

Eulalie Jensen, Ned Finley and Robert Gaillard support Miss Walker in its enactment.

At Leading Picture Theatres

Programs for the Week of August 20 at New York's Best Motion Picture Houses.

"Hypocrites" at the Strand.

THE five-reel Bosworth photoplay, "Hypocrites," made by Lois Weber, was put on at the Strand theater for the week beginning Sunday, August 20, in place of "Rolling Stones." The picture retains its old power to impress the spectator.

The remainder of the film program was made up of the Strand Topical Review, the Strand Travelogue, a short comedy and a Mutt and Jeff cartoon.

Arthur Aldridge and M'lle Valentine were the soloists.

"The Thoroughbred" at the Rialto.

Frank Keenan in "The Thoroughbred" was the star at the Rialto, and Margaret Thompson headed the supporting cast in the role of Keenan's daughter. The story, by C. Gardner Sullivan, centers around Major Ainslee, who has inherited from his forbears an instinctive knowledge of and love for the horse. Things have gone badly with the Major in recent years through generosity and foolish investments, but he has one hope of retrieving his fortunes—his peerless thoroughbred, "Miss Minta." A young minister, who is in love with the Major's daughter, but who objects to horse racing, almost ruins the Ainslee family. The Weekly Topical service, educational films and a Keystone comedy were also on the program. Mme. Regina Vicarino and James Harrod were the soloists.

"Public Opinion" at the Broadway.

Blanche Sweet was seen at the Broadway theater in "Public Opinion," written especially for her by Margaret Turnbull. Miss Sweet has acted a ragamuffin, a member of the Russian royal household, a Swedish maid of all work, and an anarchist; in "Public Opinion" she is a trained nurse on trial for murder. How a sensational newspaper report prejudices the mind of the public against this young woman, who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, is shown in an entertaining manner. The usual one reel and educational features were on the bill.

Eighty-first Street Theater Program.

At the Eighty-first Street Theater four new Triangle pictures were shown. On Monday, Tuesday and Wednesday Wm. Desmond and Enid Markey in "Lieut. Danny, U. S. A.," and on Thursday, Friday, Saturday and Sunday Bessie Love in "Hell-to-Pay Austin," were the features. A Keystone comedy furnished the lighter part of the two bills.

Ben Christy

AT the present time there is a genius of versatility visiting the United States, Ben Christy, formerly connected with the Royal theater in Copenhagen, Denmark, and also playing opposite the celebrated Betty Nansen at other principal theaters. His specialty lay in character parts and when only twenty years old he impersonated most successfully a man aged eighty. This was a most extraordinary accomplishment considering his youth, and it won for him immediate recognition as an actor of great power and wide scope.



Ben Christy.

As a natural consequence the principal film companies made him advantageous offers, but, like many another great artist, he was averse to appearing in pictures. During a visit to Paris he saw Pathe's adaptation of "Les Miserables," the leading part of which was interpreted by a famous French actor. It proved to be a wonderful revelation and convinced him of the enormous possibilities in pictures, far greater even than those of the stage. He resolved to make a picture himself, which would embody his ideal of exquisite artistry. His first step was to study the motion picture industry, and when he had become master of its details he cast about for a good theme. Finding nothing entirely to his liking after an exhaustive search through the material available, he hit upon the happy plan of creating his own story. His initial effort entitled "Sealed Orders," which appeared about two years ago, was received all over the world as one of the best pictures made up to that time. An absolutely unique feature of this production is that it presents a unity and homogeneity not possessed by any other; for it is the work of Mr. Christy alone. He wrote the story, he directed the picture, enacted the leading role, edited and did all else in connection with the finishing touches, thus making a perfect whole which proclaims it to be the creation of one sole master mind.

Mr. Christy is visiting this country with the object of disposing of another recently completed superb production, embodying all the salients of "Sealed Orders," but surpassing even it.

MEIGHAN RETURNS TO LASKY STUDIOS.

After a vacation of several weeks including a trip to New York, Thomas Meighan, popular leading man of the Jesse L. Lasky Feature Play Company, has returned to the studios of that concern at Hollywood, California, to begin work at once on a new production in which he will be featured.

The next photoplay in which Mr. Meighan will be seen, however, is "The Storm," in which he appears with Theodore Roberts in the principal support of Blanche Sweet.

GLANTZBERG BACK AT DESK.

Ernest Glantzberg, president of the Typhoon Fan Company, has just returned to his desk after making a quick recovery from an operation for appendicitis in the Roosevelt Hospital, New York City. He was stricken while attending the Chicago Exposition, but managed to close up business in Detroit and Cleveland on his return.

"Fans" Pay High in Far-Away Countries

Tom North Receives Interesting Letter Concerning Conditions in Japan, China, and Russia.

AN enlightening insight into motion picture conditions in Japan, China and Russia, in which countries many a picture fan spends over one-third of his day's wages every time he pays admission to a picture house and where he encounters what in this country would be considered hardships, was received recently by Tom North, Seattle manager of the V-L-S-E, from one of the exhibitors he serves, who is traveling in the Asiatic countries.

To the average American who enjoys everything of the best when he attends a picture show, it will be surprising to learn that in Japan there are no seats in picture houses—that patrons sit on the floor, which is reserved just as the seats in American theaters.

Information of value to protagonists of the squashed clause in the Kitchin Bill calling for a tax on picture houses is also given in the letter. For it is learned that in Russia patrons of picture houses pay the war tax on each admission and not the owners of theaters.

The letter says in part: "I have made a complete study of conditions in Russia, China and Japan, and the more I go into the study the more do I find cause for wonder that Americans are not more pleased with what is being done for them in the exploitation of motion pictures.

"In Japan, for instance, where the rate of wages is only a small fraction of what it is in America, one has to pay fifty sen, or half a yen, for a good seat (on the floor). There are no seats and all the people squat on the floor. The prices range from twenty sen to fifty sen a seat, according to its location.

"As a first class mechanic or clerk in Japan gets only one and one-half yen a day, when he spends twenty sen for himself and the same for his wife in admissions to a picture theater, he spends over one-third of his day's pay, but they go just the same, and the show houses are usually packed to the doors.

"In Russia seats range from 45 kopek to one ruble, on each ticket for which there is a war tax. Each ticket has a stamp on it calling for a tax, and the people pay the tax, not the theater owner. This, in my opinion, is a more equitable manner of taxation than our own.

"The ruble in Russia is about equal to the American dollar, and I find that the most patronized seat is the 55 kopek seat, which is about 55 cents in our money. The houses are all making money."

PATHE'S CLEVELAND ORGANIZATION.

In Cleveland Pathe is establishing a model sales organization. C. E. Shurtleff and A. M. Holah, formerly manager and assistant manager of the V-L-S-E Cleveland Branch, have been put in charge of Pathe's office. They bring with them J. A. Conant and Paul H. Tessier who were also members of the V-L-S-E staff in Cleveland. In addition, they have W. H. Windsor, M. J. Glick and A. W. Kurz.

The photographs show from left to right: C. E. Shurtleff, manager; J. A. Conant, assistant manager; A. M. Holah and Paul H. Tessier, city salesmen. These men form the nucleus of the new Cleveland Pathe Exchange organization. They formerly occupied the same positions with V-L-S-E. According to their past performances, they are regarded as second to none in the industry.

"Memory Advertising" the Best

Kalem Official Declares Exhibitors' Memories Longer Than the Press Agents' Adjectives.

"THE proverbial gram of salt is overworked by motion picture exhibitors," declared a Kalem official to a Word representative last week. "Perhaps it is experience that justifies them, but the fact remains that the effect of extravagant advance publicity announcements is nil, advertisements are discounted and even the man-to-man talk of exchange men and solicitors calls for the use of a few grains of salt.

"But there is one kind of advertising that never fails. It is akin to the word of month advertising that is so valuable to exhibitors. I call it 'memory advertising.' Let me show you how it works.

"An exhibitor is induced by the persuasion of an exchange man to run a certain series or to book a production with a certain star. He is skeptical—as he always is until he counts up after the show. The picture is run, and lo and behold, it gets over strongly with his audience.. Patrons stop and ask him when he will have more with the same star or of the same type. He hustles around to the exchange and books all he can to meet the demand. Before long this exhibitor, his clientele, and the exhibitor friends he tells of his success are ever-ready boosters for this star and company.

"Then one day these exhibitors read in their trade paper that the same company is going to present this player in a new production. Then 'memory advertising' gets in its work. The unvarnished news is sufficient—extravagant adjectives are unnecessary. All the exhibitor cares to know is that it is the star and the type of picture that his patrons want made by the same company that succeeded in meeting their tastes so well before.

"Kalem has just experienced a striking example of the effects of 'memory advertising' in releasing 'The Girl from Frisco.' Hardly had the trade papers carried the initial announcements concerning this fifteen weeks' western series starring Marin Sais and True Boardman than General Film exchanges reported enough reservations of bookings to insure its success without the natural increase that was to be expected after the exhibitors had seen the pictures.

"It might have seemed surprising until we learned the explanation. And that was 'Stingaree,' the E. W. Hornung series which we completed several months ago. 'Memory advertising' was getting in its work, as we could see by the letters which we received and which always mentioned 'Stingaree,' True Boardman and Marin Sais. 'Memory advertising' also taught the exhibitor that, though westerns had been scarce on the market, when he showed a real, high-class, capably produced western his patrons had been pleased. That also did its share of work for us and now that the early episodes are released and showing they are completing the job."

GASKILL COMPANY TO FLORIDA.

Charles L. Gaskill, whose company, the Phoenix Picture Players, Inc., will begin to release super-features of from six to twelve reels early in the Fall, left Saturday, August 12, for Orlando, Fla., where a studio will be built large enough to accommodate the extraordinary demands that will be made upon it.



C. E. Shurtleff. J. A. Conant. A. M. Holah. Paul H. Tessier.

Kalem's Early September List

"Meter in the Kitchen" a Comedy Novelty—Other Releases Promised.

KALEM promises a one-reel comedy novelty in "Meter in the Kitchen," the Ivy Close subject announced for release on Friday, September 8. With the exception of a few scenes at the opening, all of the action of this comedy was photographed at night, the comedy detailing the



Scene from "Ham the Fortune Teller" (Kalem).

happenings that followed the shutting off of the gas in a country town.

Director Ellis has been fortunate in securing some unusually striking scenes by the night photography. Henry Murdoch is seen to advantage as the motorman of the town's one and only street-car. Others in the cast are Mary Taylor-Ross and William McKey.

Ham makes his fall bow on Tuesday, September 5, in the one-reel subject, "Ham the Fortune Teller." Bud Duncan and Ethel Teare are also seen in a comedy of gypsies, jealous husbands, and Ham's efforts to bring true the prophecies he makes by means of the cards.

Helen Gibson's initial September release is "The Secret of the Box Car," on September 2. This is followed on Saturday, September 9, by "Ablaze on the Rails," a one-reel hazard for which Director Davis burned a number of box cars to the ground. One of the thrills shows Helen, standing on the seat of a speeding motorcycle, leaping through the air to the hand-rail of a freight.

Two episodes of "The Girl from Frisco" series are already scheduled for release early in September. They are "The Ore Plunderers," issued on Wednesday, September 6, and "The Treasure of Cibola," released the following Wednesday, September 13. For "The Ore Plunderers" Director Horne staged much of the action many hundreds of feet underground in the Yellow Aster Mine, at Randsburg, California. The natural light conditions give a strikingly realistic effect to these mine scenes. Marin Sais dons overalls in this picture, and sets to work as a car-boy in the mine.

Robert Welles Ritchie has taken a Moqui Indian legend as the basis for "The Treasure of Cibola." After considerable effort arrangements were completed for the use of the Pueblo village at the San Diego Exposition as the unusual background for the action. The Moqui legend tells of treasure supposed to have been hidden at a near-by point in the Sierras by Coronado, one of the Spanish pioneers. One of Director Horne's assistants, digging through the library of the monastery at Santa Monica, discovered an old volume in which the legend is told in early Spanish, together with a map purporting to give the location of the treasure. Used in the screen production the volume gives an unusually realistic touch.

Marin Sais and True Boardman continue to be seen in the leads in this series, with the support including Ronald Bradbury, Frank Jonasson, Hart Hoxie and Edward Clisbee.

So it will be seen that a treat or rather a series of treats is in store for the picture enthusiast.

September Bluebirds Definitely Fixed

Four Strong Plays That Will Usher in the First Month of Fall.

THE Evil Women Do" has been decided upon by General Manager M. H. Hoffman, of Bluebird Photoplays, Inc., as the title under which will be released the screen version of Emile Gaboriau's famous novel, "The Clique of Gold." Elsie Jane Wilson will be elevated to a feature place in this release, along with Francelia Billington and Rupert Julian. The scenario was furnished by E. J. Clawson and Mr. Julian directed. This will be the fourth release in September among Bluebirds that will start the regular season.

Labor Day "The Unattainable" will be the feature, with Dorothy Davenport and Emory Johnson playing the leading roles. Eugene B. Lewis has devised an excellent scenario from Elwood D. Hemming's story, and the acting company spent several weeks in the Sierra Nevada Mountains to reveal picturesque and natural locations for the settings to an unusual plot.

"Saving the Family Name" will return Mary MacLaren, the heroine of "Shoes," to the friends she made in Bluebird's great sociological drama. The Smalleys directed this feature, and Phillips Smalley will be Miss MacLaren's leading man. Lois Weber made the scenario and produced, with the aid of her husband, a gripping and illuminating screen version of Evelyn Heath's story. This feature is scheduled for September 11.

Edith Johnson will appear as Harry Carey's leading lady in the military drama, "Behind the Lines," to be released September 18. Mr. Carey has abandoned the "chaps" and spurs of the cattle-man to impersonate an army surgeon who falls in love with his head nurse. Henry McRae produced the feature, taking his large company to Mexico for authentic locations. Mary Rider's story furnished the basis of Walter Woods' scenario.

Principals for "Patria"

Milton Sills, Dorothy Green and Warner Oland Appearing with Mrs. Vernon Castle in "Patria."

THREE important names have been added to the long list of prominent players now appearing on the screen for the international Film Service, Inc. The newcomers are Dorothy Green, famous for her vampire parts, Milton Sills, celebrated leading man of the legitimate stage and the screen, and Warner Oland, the well known heavy. All three are supporting Mrs. Vernon Castle in "Patria," the forthcoming serial of the International.

Mr. Sills was selected by Mrs. Castle as her leading man from a long list of prominent players. As a legitimate actor he is best known for his work in "Just Boys," "The Law of the Land," "Panthea," "The Rack," "Mother" and "Diplomacy." In pictures he played the lead in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack" and "The Honor System."

Miss Green, although the youngest woman playing vampire parts (she is just 21), has had the leading roles in a long list of pictures. Included in this list is "The Devil at His Elbow," "Souls Aflame," "Parisian Romance," "A Wonderful Adventure," "Her Mother's Secret," "The Spirit of the Poppy," and "Woman and Wine."

Mr. Oland has been playing heavies so long that he is known as the natural villain. In dramatic productions he appeared with Viola Allen, Sothern and Marlowe, Nazimova and other stars. He also appeared in "A Fool There Was" and "The Yellow Ticket," while his most recent appearance on the screen was in "The Eternal Sapho."

SHIPPING CONDITIONS CHANGED IN BOSTON.

Owing to the great many errors in the shipping and receiving of films in Boston and that vicinity, the managers of the different exchanges of the various producing and distributing companies have held a number of conferences recently with the general manager of the Adams Express Company, resulting in the establishment of a new department in the express offices, and which, during the past month, has practically eleminated the troubles that existed before.

After hearing the stories of the different exchange managers it was decided by the express companies to make a separate department for the receiving and sending of all film, in which three men were placed and orders given to them to attend to nothing else. This hearty co-operation has made it possible to eliminate 95 per cent. of the trouble. The same practice has been installed by all express companies and the troubles of the exchange shipping department are diminishing at the present time.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

CONDUCTOR KATE (Vitagraph), Aug. 14.—When her husband takes on an over-supply of wet goods and is unable to run his car, Kate, his wife, dons his coat and cap and holds down his job for him. As embodied by Kate Price, the lady has little difficulty in collecting fares and restoring order when an attempt is made to rough-house the car. The fun in the reel is broad farce and always good natured. The picture was written by Wm. Addison Lathrop and directed by Edward Stratton. Kate Price fits the title role from every point of view, and is given valuable support by Templar Saxe and Denton Vane.

THE SELIG-TRIBUNE, NO. 65, 1916 (Selig), Aug. 14.—Candidate Hughes and Mrs. Hughes in Detroit; Mr. Hughes addresses automobile makers and attends baseball game; horses of 1st Illinois Cavalry are given a medical bath; Mexicans are made to dig under guard of Illinois militia, El Paso; mud at Brownsville, Tex.; half million hathers at Atlantic City; Willie Ritchie takes to aviation, Del Monte, Cal.; children given lessons in handicraft at summer school, Berkeley, Cal.; main lock connecting Puget Sound and Lake Washington completed at Seattle, Wash.; Candidate Hughes at the Coliseum, Chicago.

HAM'S STRATEGY (Kalem), Aug. 15.—An elopement, during which Ham attempts to carry off the belle of the village with the aid of an aged donkey and cart, is the occasion of the gentleman's display of mental agility. The reel is amusing. A review of the farce was printed in the issue of Aug. 26, page 1392.

CANIMATED NOOZ PICTORIAL, NO. 14 (Essauay), Aug. 16.—Wallace A. Carlson's cleverly drawn cartoons with their good-natured burlesque on the News Weeklies, continue to keep up the same standard of excellence. The present uumher contains, aside from the "Nooz" feature, a Dreamy Dud adveuture and five hundred feet of scenic.

THEIR DREAM HOUSE (Vim), Aug. 16.—A feature comedy in which Harry C. Meyers and Rosemary Theby are the stars, this one-reel satire on the joys ot married life will awaken a responsive chord in hearts of many a spectator. The mishaps to the beautiful home, unloaded on them by the real estate agent, will remind other victims of the way they were stung. The production and acting are both of a high order.

THE SELIG-TRIBUNE, NO. 66, 1916 (Selig), Aug. 17.—Scotch and French troops are rushed to the front at the battle of Somme from Harlcourt, France; enormous 75's and 115's continue their incessant hammering; evacuated German trenches indicate the terrible force of bombardment; Rio Grande De Luxe train brings soldiers to hathe in surf; Monticello, home of Thomas Jefferson at Charlottesville, Va., center of Congressional dispute; Rough Riders at New York; 1st Illinois Cavalry at Brownsville, Tex.; shells ahandoned hy the Germans at Maricourt, France; "Pop" Geers, veteran driver, pilots Benington to victory at Pittsburgh, Pa.; children of the elite at Allenhurst, N. J.

LIFE SAVERS (Vim), Aug. 17.—Several of the scenes in this one-reel comedy take place on the bottom of the ocean, and the illusion is skillfully maintained. Plump and Runt are the leaders in the cast and the director has devised considerahle amusing business. The finish is novel.

HE WROTE POETRY (Kalem), Aug. 18.—The title role in this one-reel comedy is played by Henry Murdoch, but Ivy Close is the star. The picture is hroadly comic and Mr. Murdoch does not miss any of the points in his part. Miss Close handles her allotment in good style, and C. D. Peruchl, William McKey and Robert Ellis are competent.

COMRADES (Vim), Aug. 18.—A comic "crook" drama with Pokes and Jabbs as a pair of thieves, this one-reeler has incessant action and is good for a number of laughs. The principal scenes take place in a hoarding house, and the two heroes are mixed up in a love affair, their love for their profession being the means of their undoing. Robert Burns and Walter Stull are as acrobatic and as humorous as ever. Helen Gilmore and Ethel Burton are members of the cast.

THERE AND BACK (Vitagraph), Aug. 18.—Hughie Mack takes up a large portion of the interest in this one-reel comedy, which relates of how a trio of gay young married men attempt to outwit their wife and spend the evening at a lively resort with three charmers. The reel is played with spirit by the entire cast, Mr. Mack working energetically and artistically through the performance. An amusing comedy.

WITH THE AID OF THE WRECKER (No. 98 of the "Hazards of Helen" Railroad Series) (Kalem), Aug. 19.—A pair of thieves try to rob a diamond importer, but the operator at Lone Point, with the aid of a wrecker and her own remarkable nerves, thwarts them. In accomplishing this, Miss Gihson performs a full program of her unique stunts, and is assisted in the acting hy G. A. Williams, P. S. Pembroke and George Routh.

A BEAR OF A STORY (Selig), Aug. 19.—Vickey makes up her mind that she must have a bear and Tom sets out to get her one. He brings in the bear, but the difficulties he has in capturing him contributo a deal of fun to the reel. Tom Mix and Victoria Forde head the cast, but the bear is right behind them when it comes to the chase or a question of acting. Tom is the author and producer of the reel.

General Film Company Special.

THE GOLD SHIP (Selig), Aug. 7.—A vigorous and well told romance of the sea, written by James Oliver Curwood, this three-reel photoplay holds the attention from start to finish. The dramatic situations and the love story aro blended with skill, the fight which a crippie and a young girl make against a mutinous crew and help the captain of the ship to prevent a consignment of gold from falling into the hands of the men, being one of the big moments of the picture. "A Gold Ship" is ably directed hy Frank Beal and equally well played hy Harry Mestayer, Wm. Hutchinson, Edith Johnson and Sidney Smith.

WORTH WHILE (Essanay), Aug. 12.—There is little of novelty in this three-reel photoplay, but the heart interest is strong and the acting of the cast is excellent. A number of the scenes are laid in the Joliet prison, and the production has been carefully looked after. The story tells of how a young man took a crime upon himself in order to shield the girl he loved. Bryant Washburn, Marguerite Clayton, Patrick Calhoun and John Cossar have the leading parts.

THE GERM OF MYSTERY (Selig), Aug. 14.—The plot of this three-reel drama is unusual. It has something of the weird touch that Edgar Allen Poe gave to his stories, and the author has handled his theme cleverly. It deals with high explosives, poisonous spiders and a mysterious assassin, whose capture is brought about in an unexpected manner. The production has heen made intelligently, and the sets are impressive, especially the laboratory scenes. Guy Oliver's performance of the scientist is a character study of merit, and Frank Clark and Fritzi Brunette add strength to the cast. There is a refinement of feeling and a naturalness of method in Miss Brunette's work in this picture that indicates a healthy growth in her artistic stature.

A LESSON IN LABOR (Lubin), Aug. 15.—A review of this picture will be found on another page of this issue.

MY COUNTRY, 'TIS OF THEE (Essanay), Aug. 15.—The call of the national guard to the Mexican border, is the up-to-date theme of this two-reel screen play. The wife of a captain in the militia persuades him to give up his commission and remain at home. On second thought he heeds the call of duty and leaves his wife in a very unforgiving mood. The lady then starts to encourage the attentions of an old admirer, who carries matters to such a point that the husband returns just in time to save his wife's honor. The picture is interesting, spirited in action and the three leading parts are in the competent hands of Richard C. Travers, Sydney Ainsworth and Lillian Drew.

THE TURQUOISE MINE CONSPIRACY (No. 2 of "The Girl from 'Frisco" series—Kalem), Aug. 16.—The new two-reel serial put out by the Kalem Company, has started off at a lively rate of speed. The opening number of the Robert Welles Ritchie stories, featuring Marin Sais, disclosed a firm foundation of plot and production, and the second number carried on the good work. A review of the picture was printed in the issue of Aug. 5, page 942.

A LITTLE VOLUNTEER (Essanay), Aug. 19—This three-reel photoplay is an excellent example of juvenile drama. The story of how a wealthy miss hefriends her three little cousins before she knows their relationship to her is interesting and has a number of contrasting comedy and dramatic scenes. Joyce Fair's acting of the little girl is natural and is helped by her charm of person. Hugh Thompson and Edmund F. Cobb head a thoroughly satisfactory support. The production is a high-grade one.

Bluebird Photoplays Inc.

THE UNATTAINABLE (Bluebird), Sept. 4.—A five-part productiou featuring Dorothy Davenport. Unfortunately the story as presented in the picture is hadly constructed, and the action of the picture is conventional. A full review of same appears on another page of the magazine.

International Film Service Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 65, 1916, Aug. 15.—Juvenile foes of dirt, New York; U. S. Public Health officers, Washington, D. C.; drawing blood for infantile paralysis cure, Willard Parker Hospital, New York; the North German fleet, Admiral Scheer on the hattleship Frederick der Grosse; new flexihle automohile, Fresno,

Cal.; British soldiers dancing in the gardens of Versailles, France; the beach at Coney Island; French and English troops, Salonika, Greece; diving and swimming matches; with the troops at Nogales, Ariz.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 66, Aug. 18, 1916.—Girls win boat race at Duluth, Minn.; President Wilson and wife meet National Democratic Committee; baby auto race, San Francisco; Tracy Mathewson, Hearst cameraman, leaves New York for the Antarctic; wreck of fast train, Lancaster, Tex.; lady giraffe brought to Bronx Park, New York; Lucile fashions; President Wilson meets railroad employees in attempt to prevent strike; railroad magnates leaving the White House; run on bank at Shanghai, China; arrest of girls in one-piece bathing suits, Redondo, Cal.; Candidate Hughes at St. Paul, Minn.; British kite balloons, Salonika, Greece.

Fox Film Corporation.

SPORTING BLOOD (Fox), Aug.14.— A race track story with some dandy good pictures of the track, its crowds, and the horses running in a race—the details of the horses right in front of their noses as they put out every effort to win the race are fine. A longer review will be found on another page in this issue.

Mutual Film Corporation.

JERRY AND THE COUNTERFEITERS (Cub), Aug. 18.—This number of the "Jerry" comedies is not up to the usual standard. Jerry, in trying to escape from policemen, sheriffs, etc., gets into the den of a gang of counterfeiters. The funniest happenings in the picture show him getting the best of all concerned, eventually locking them all up in the den until the arrival of the authorities, when arrests are made and Jerry goes on his way rejoicing.

MUTUAL WEEKLY, NO. 85 (Aug. 16).—Interesting items of this number are scenes showing the new floating hospital at Boston, Mutual Weekly tugs following the German U-boat to the open sea, a summer fashion review at Atlantic City, the opening of the Republican campaign in Detroit, Mich., with Chas. E. Hughes starting on his western tour, and the English king and queen attending services in memory of Lord Kitchener at Westminster Abbey.

SEE AMERICA FIRST, NO. 49 (Gaumont), Aug. 16.—The subject chosen for this number is Watkins Glen, including the Thousand Islands and Alexandria Bay. This number will be much enjoyed by those who have never visited that delightful spot. On the same reel is a comic cartoon from the pen of Harry Palmer entitled "Kuring Korpulant Karrie."

REEL LIFE, NO. 16 (Gaumont), Aug. 20.—This opens with vivid and instructive photos demonstrating the advance in the use of water power, from the time of the primitive turbine wheel up to the present gigantic transmission plants. The animal studies which follow are also interesting. The short, humorous tail piece did not seem to have much point.

ENCHANTMENT (American), Aug. 21.—A moderately interesting drama, which includes in the cast Laura Sears, Vivian Rich and Alfred Vosburgh. The opening scenes are allegorical in style and reflect the idea portrayed in the modern portion of the story which deals with a domestic triangle wherein an artist falls in love with his model.

FARE LADY (Falstaff), Aug. 22.—Of fair comedy excellence, this number shows how a street car conductor plays burglar to please the fancy of a young lady with whom he has fallen in love. To prove the truth of his assertions that he has in his time committed blood-curdling crimes, he has his partner play victim while he robs his own apartment. The police interfere with his fun, and the young lady is disillusionized.

GOING TO THE DOGS (Vogue), Aug. 22.—Rather an amusing farce comedy in which a dog catcher, after vain efforts to ensnare various canine specimens, agrees to accompany a pretty young woman to her home to obtain the money for her dog license. While there the woman's husband appears on the scene followed by the dog catcher's wife. There is nothing new about this comedy, but it contains some amusing incidents

IN A PROHIBITION TOWN (Beauty), Aug. 23.—Mr. Boozley, who loves his rum, is not a particularly pleasant subject for a photoplay. The opening scenes of the comedy are characterized by various efforts to obtain liquor unknown to his wife. In pursuit of his favorite beverage he gets into a den of anarchists who seize him and elect him to throw a bomb into police headquarters. Boozley follows out their instructions to the point of the throwing of the bomb, when he turns the tables and casts it among the anarchists. Quite amusing.

SEE AMERICA FIRST, NO. 50 (Gaumont), Aug. 23.—"Quaint Cape Cod" is the subject of this number of the series. Some interesting views of this historic spot are shown, including the home of Miles Standish, his grave, the Plymouth Rock and various other memorial spots in connection with the landing of the Pilgrim Fathers. On the same reel is a Palmer cartoon entitled "Mr. Jocko from Jungle Town."

THE MYSTERY OF THE RIVIERA (Gaumont), Aug. 24.—An unusually well-dressed and well-staged five-part production. Follow this with the employment of an excellent cast and you have a melodrama worthy of any audience. Another delightful point about the picture is the quality of the photography. The story treats of how the feminine agent of a master robber is employed as companion to a wealthy woman, and aids in the confiscation of her jewels. By false accusation the fiance of the woman is arrested for the theft, the proper source of which detectives afterwards discover. The detail work of the production, which, by the way, was made in France, will be much admired.

THE ROOKIE (Cub), Aug. 25.—George Ovey does some very amusing work in this number, which, although not unlike what we have seen this comedian do before, must, at the same time, elicit a laugh from the average audience. There is evident the usual rough comedy, but the scenes where Jerry steals the officer's clothes and falls in line with the rookies is funny.

THE SWISS SEA DOG (Falstaff), Aug. 27.—A burlesque comedy number, in which a girl stenographer inherits a fortune. Rivalry for her hand furnishes the principal action. The riding scenes are best, though the humor only becomes fairly strong.

IN MEXICO (Falstaff), Aug. 29.—A street car conductor, his daughter and son-in-law, go to Mexico on business. They are captured by brigands. Some of the incidents are amusing in themselves, but the plot, as a whole, has a tendency to wander about and hence does not hold the interest very strongly.

Mutual Film Corporation Specials.

THE HOLLY HOUSE (American), Aug. 27.—A three-part production based on a poorly-constructed story. In fact, if the effective settings which the picture boasts were taken away, there would be little left. The deserted atmosphere of the old house which has been unoccupied for years, has been arranged to a nicety. The story of Lord and Lady Sylvester, who, financially reduced and estranged from one another, separate, leaving the place in the hands of the gardener and his wife, might have been developed into something interesting. As it is, a young novelist who is seeking a quiet spot in which to pursue his literary work is made the central figure in the story.

EL DIABLO (Mustang), Aug. 18.—A two-part western production featuring Jack Richardson. The story is slight in plot, and not well constructed. The role of El Diablo is that of a bad man who has hatred in his heart for all individuals wearing the badge of sheriff. It later develops that he has been cheated of wife and family by the sheriff of the place where he lived, hence his antagonism for sheriffs as a class.

DESTINY'S BOOMERANG (Centaur), Aug. 19.—A two-reel subject, featuring Wm. Clifford, Margaret Gibson, Frederick Montague and Victor Rottman. As a joke on the father, who desires his daughter to marry a title, a young German poses as a count. Later events prove that he really is one and the girl loves him better than her former sweetheart. This has a well-rounded, pleasing plot and holds the interest throughout. Some of the photography is a little uneven, but it is generally acceptable.

ENCHANTMENT (American), Aug. 21.—This two-reel number, by Anthony W. Coldeway, has an allegorical beginning, showing the growth of love and jealousy between two woodland nymphs over a man. The characters merge into real life. The man, an artist, is married to one and the other poses as his model. He falls in love with the latter and cheapens his art, but the wife asserts herself and the spell is broken. The theme is not very new, but the cast is pleasing and the settings and photographic effects most attractive. Vivian Rich, Alfred Vosburgh, Laura Sears and George Periolat appear.

THE SECRET OF THE SUBMARINE (American), Aug. 21.—This instalment, chapter 14, witnesses the reunion of Hope and Cleo, through the instrumentality of Hook. All of the incidents are interesting and have a proper hearing on the story. The events during the preparedness parade are well handled. The number closes with an outbreak of trouble between the various conspirators who have also been trying to obtain the secret.

THE SECRET OF THE SUBMARINE, NO. 15 (Mutual Special Feature), Aug. 28.—This number in which Cleo is kidnapped, jumps through a trap door into the water below, and is eventually picked up on the beach by an old sailor, forms the closing episode of the serial. Hope, in a hand-to-hand grapple with Mahlin and Satsuma, throws Satsuma from a window. Mahlin later meets a similar fate at the hands of another. The secret of the submarine at last in the hands of Hope, he and Cleo are nicely rewarded by the government.

NELL DALE'S MEN FOLKS (Mustang), Aug. 25.—A two-part western drama that has an appeal. Anna Little plays the feminine role in her usual charming fashion, and eventually makes a get-away with the man she loves, who is being pursued by the sheriff, while her humble admirer, Zeb, impersonating her lover, is shot to death by the sheriff and his posse.

A MILLION FOR MARY (Mutual Masterpicture de luxe), Aug. 21.—This is the first of the series of five-part comedy productions made by the American Film Co. featuring Clarence Kolb and Max Dill. The comedy contained in this number is clean and good and might be classified under the head of "farce." An unusually clever little dog is one of the important members of the cast. One of the funniest things in the picture is Louie's dream entering the gates of heaven with his companion after they have killed themselves with pills of their own manufacture. Here they meet the little dog plus a set of wings and many of the human beings on whom their pills have had a similar effect.

Metro Pictures Corporation.

METRO TRAVELOGUE NO. 8, August.—An interesting number, containing a wide variety of subjects—Japanese, American and Chinese. There are shown several Japanese dances, participated in by nimble-footed Jap maids. Among these are the dance of autumu and of winter. Incorporated also are the views of the deer drive recently held on Shelter Island, New York, the photographs being taken by the New York State Conservation Commission. Then there are many views of Chinese pageants in the streets of Kioto.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS NO. 3 (Pathe), Aug. 28.—The third installment of this charmingly arranged fashion sheet in film con-

tinues to introduce the latest in womens' fashions, from the slumber robe and negligee to the evening gown, the street costume and riding habit inclusive.

THE GRIP OF EVIL, NO. 8 (Balboa), Sept. 4. "In Bohemia" is a fairly entertaining number of this serial, and pictures John Burton entering the Bohemian section of a city where he tries to ameliorate conditions, at the same time following his plan of finding out whether or not humanity is in the grip of Evil. Here he falls in love with a young sculptress who is about to be lured away by a fellow artist whose intentions are not of the best.

Paramount Pictures Corp.

LITTLE LADY EILEEN (Famous Players), Aug. 10.—A story featuring Marguerite Clark in a tale of modern Ireland, of fairies and of love. It is a pretty picture, well made and will please. It is reviewed at length in another column.

ROLLING STONES (Famous Players), Aug. 21.—A good, wholesome picture. It is the first Paramount subject to be directed by Del Henderson. Marguerite Courtot also makes her debut as a Famous Players leading woman. The production is reviewed at length in another column.

PICTOGRAPHS (Paramount), Aug. 28.—"Dueling With a Swordfish" is quite properly given precedence in this issue of Pictographs, for it is an unusual picture of marked interest. Methods used in catching swordfish, large and small, are shown with considerable detail. There is a good human interest quality in the scenes photographed aboard St. John's floating hospital, whereas the racing of miniature yachts on the lake in Prospect Park, Brooklyn, will appeal especially to children.

CLIMBING THE AUSTRIAN ALPS (Burton Holmes), Aug. 28.—The thrills and the perils of mountain climbing are brought home to the spectator in watching Burton Holmes and his party ascending over a snow-covered surface to the highest peak of the Austrian Alps. A really remarkable effect is attained in the scenes showing the sea of clouds below the mountain heights.

THE PARSON OF PANAMINT (Pallas), Sept. 4.—One of the truest, most interesting and altogether creditable of recent pictures dealing with life in a western frontier town. Dustin Farnum gives an entirely sincere performance as the fighting parson. A review may be found elsewhere in this issue.

Triangle Film Corporation.

THE PATRIOT (Triangle-Ince), Sept. 3.—A powerful and unusual screen story of vital theme featuring William S. Hart at his best. An original play characterized by fine acting.

GRETCHEN THE GREENHORN (Fine Arts), Sept. 3.—A very bright comedy melodrama, with Dorothy Gish in an attractive impersonation of Gretchen, well supported by a live company.

Universal Film Manufacturing Company

JAPAN (Powers), Aug. 31.—Photographed by George A. Dorsey, this reel of Japanese scenes will be extremely worth while to spectators with a taste for travel subjects. Views of famous temples are remarkably impressive and there is plenty of human appeal in the scenes showing the customs of the Japanese. The film was clearly photographed throughout.

THE ELIXIR OF LIFE (Joker), Sept. 2.—This successfully revives the old plot of the professor who invents an elixir of life-giving properties. It transforms sausage into live dogs, eggs into chickens and finally restores a mummy to life. Wm. Franey, Gale Henry and others of the Joker company get a lot of fun out of this. The ourang-outang gives some good assists.

ARTHUR'S DESPERATE RESOLVE (Victor), Sept. 3.—A comedy number, by E. J. Clawson, featuring Wm. Garwood and Lois Wilson. The young lover tries in a despondent moment to commit suicide in various ways, but is restrained in each instance. In spite of the grim theme, this is handled in good comedy style and the cast is also pleasing.

THE SONG O' THE WOODS (Big U), Sept. 3.—A mountain story, by Olga Printzlau, featuring Vola Smith, G. Raymond Nye and others. The girl is almost led astray by a stranger, but returns to her mountain lover after hearing her father's story. The plot is somewhat conventional, but the cast is pleasing and the scenic effects so attractive that it proves an enjoyable one-reel offering.

THE BOY FROM THE GILDED EAST (Nestor), Sept. 4.—Hardly on a par with some Nestor pictures of recent issue, but passably amusing as acted by Eddie Lyons, Priscilla Dean and other members of this Universal company. The story concerns a tenderfoot, who goes west on a vacation and is mistaken for a notorious desperado.

THE DESERTER (Rex), Sept. 8.—A sympathetic sketch, written by Harvey Gates, who imagined an incident as it might occur in the European war. A young man, because of his love for his wife, deserts his regiment, but only temporarily. He is inspired to return to patriotic duty by his aged father, a veteran of 1870. Lee Kohlmer gives a particularly able performance. Settings are atmospheric.

THE DEACON STOPS THE SHOW (Joker), Sept. 9.—An ordinary single reel, based on the old idea of a deacon's weakness in succumbing to the allurements of the girls in a burlesque show. Although practically the same story has been told many times before, another repetition may be kindly received. Gale Henry, Lillian Peacock, Milburn Moranti and Charles Conklin are in the cast.

MOUNTAIN BLOOD (Big U), Sept. 10.—There is nothing new in this story of moonshiners and the girl who tries to save them from the revenue officer. It has all the ingredients that one expects in a picture of the type, including a fight to the death at the close. Molly Malone, George Berrell and Jack Nelson are in the cast.

Universal Film Mfg. Company Specials

LIBERTY, CHAPTER 2 (Universal Special), Aug. 21.—If subsequent chapters of this serial equal the first two in exciting action, another melodramatic success will be added to the Universal list. There is an almost unbroken succession of exciting incident in these two reels, including a number of fights and considerable expert horseback riding, to which Marie Walcamp contributes her share. The story is readily followed and in producing the picture Director Jaccard missed no opportunities for sensational effects.

TIMOTHY DOBBS, NO. 3 (Universal Special Feature), Aug. 28.—A two-reel number, by Wallace Beery, featuring Carter De Haven as Timothy and Robert Milash as his handy man, Jeff. There are some amusing scenes in the boarding house, where they do their own cooking over the gas. They get work with the Skystone Film Company, but Timothy's work is so coarse that a big chase is started with everybody in pursuit of him. The number proves quite entertaining, though depending more on small business than plot.

THE RIGHT CAR BUT THE WRONG BERTH (L-KO), Aug. 30.—There can be no question about the laugh-provoking quality of this two-part slapstick comedy, in which Dan Russell is surrounded by an able company. The fun in the first reel develops in a fashionable ladies' tailoring establishment where the philandering proprietor makes love to every woman in sight. Better yet is the comedy in a sleeping car and that on a drawbridge, which carries several struggling men high into the air. As a slapstick number this production may be strongly recommended.

THE DESERT RAT (Bison), Sept. 2.—A two-reel Western story, by Gertrude B. Mason, featuring Romaine Fielding, Ruth Jones and Jack Lawton. The tale conceras an old character on the desert who finds his own son under unusual circumstances. The plot goes over familiar ground and has not been very strongly worked out. There is a certain weird attraction in the story, however; the glimpses of the giant cactus country at the beginning are well worth while. The subject has both strong and weak features.

TIMOTHY DOBBS, NO. 4 (Universal Special Feature), Sept. 4.—A two-reel number, by Bess Meredyth, featuring Carter De Haven, Robert Milash, Vola Smith and Helen Leslie. Timothy's efforts to get a moving picture job are amusing. He takes the part of chief crook in some underworld scenes and puts them all to the bad. The latter part of the production is not so pleasing as the first, though there are occasional good scenes. A little more definite plot would have strengthened this number.

THE NARROW PATH (Red Feather), Sept. 4.—A five-reel number, by Catherine Carr, featuring Violet Mersereau, Niles Welsh, Clara Beyers and others. This is almost identical in plot with a recent Red Feather release, entitled "The Heart of a Child," except that it has American instead of English settings. The story is an entertaining one, telling of the rise of a slum girl, who becomes a popular actress and marries the man she loves. Violet Mersereau is attractive in this role. The settings and general presentation are good throughout.

THE CODE OF THE MOUNTED (Gold Seal), Sept. 5.—A three-reel story of the Northwest, by Jacques Jaccard, featuring J. Warren Kerrigan, Ethel Phillips, Buck Connor and Norbert A. Myles. Love and jealousy in the mounted police constitute the theme around which much exciting action centers. The private, sent to arrest the girl's brother for murder, stands between love and duty. The latter wins, but later he rescues the girl from the hands of the scheming sergeant. The closing scenes are dramatic and well-handled. A picturesque number, breathing the out of doors.

LIBERTY, EPISODE NO. 3 (Universal Feature), Aug. 28.—The first reel of this two-part episode, containing a battle scene on a generous scale, is well up to the promise of the opening instalments. Director Jacques Jaccard gained many fine effects in depicting the attack on Discovery that is conducted in a spirited fashion. The second reel, while less thrilling, advances the story to a situation filled with possibilities. Marie Walcamp appears to be one of the most daring heroines of serial fame.

V-L-S-E, Inc.

ATHLETIC FEATURE FILM COMPANY, NO. 8 (V-L-S-E), Aug. 14.—This week's report of what is being done by the champions in the various lines of sport is as wonderfully interesting as usual. It begins with a glimpse of Mrs. H. Arnold Jackson showing finess at golf. Then there's a bout between Willie Ritchie and Lee Steffans. Best of all to many will be the exhibition of wrestling by Frank Grotch, who skillfully falls Jim Essen twice. There are two swimming matches, one in which Norman Ross wins a 220-yard race with ease and one in which Miss Olga Dorffler takes honors from a large field of mermaids.

THE FOOTLIGHTS OF FATE (V-L-S-E.), Aug. 21.—A Vitagraph Blue Ribbon feature from Louis Joseph Vance's book that will surely interest and can safely be counted upon. Naomi Childers and Mark MacDermott have the leads and are ably supported. Its a story of theatrical life and tells the trials of a young aspirant before she becomes a great actress. A longer review will be found elsewhere in this issue.

World-Equitable.

THE RAIL RIDER (World-Paragon), Aug. 21.—A good story, very well produced by Maurice Tourneur, with House Peters and Zena Keefe heading the cast. The plot deals with the rise of a locomotive engineer who brings about the undoing of the dishonest manager of the

road. Scenes photographed on a small road running through the mountains are particularly attractive. A review may be found on another page.

HUSBAND AND WIFE (Peerless-World), Aug. 28.—A modern society drama based on the stage play by Charles Kenyon. The story is above the average of its class, and the company under Director Barry O'Neill is excellent, with Holbrook Blinn and Ethel Clayton playing the leads. A review appears elsewhere.

Miscellaneous.

THE CRIMSON STAIN MYSTERY, NO. 1, (Consolidated), Aug. 21.—"The Brand of Satan" is the title of the first episode of this new sixteen-episode serial, in which Maurice Costello and Ethel Grandin are featured. The basis of the serial is an experiment by Dr. Montrose by means of which he has hoped to develop genius in human beings. Instead he finds that it germinates crime. Pierre La Rue, who becomes his master, is a criminal of the worst sort, and in his power the scientist is forced to do his bidding. This serial promises to be interesting. The novelty presented therein is the sudden conversion of the eyes of La Rue into balls of fire at will.

THE CRIMSON STAIN MYSTERY, NO. 2 (Consolidated), Aug. 28.—"In the Power of the Demon," as this number is called, shows Dr. Montrose further pressed even with an aching conscience to administer his crime breeding treatment to agents of La Rue, whose wanton killing of citizens becomes alarming. The serial continues to wax interesting.

Universal Film Corporation

ANIMATED WEEKLY, NO. 33 (Universal), Aug. 16.—Candidate Hughes on tour, inspection of weights and measures in New York, swimming contests and numerous war side lights furnish subjects for this entertaining number.

FIVE LASKY PRODUCTIONS IN AUGUST.

Changes during the past week in the forthcoming releases on the Paramount Program give to the exhibitors playing Paramount Pictures five Lasky productions in the month of August.

The addition to the four previously announced is Fannie Ward in "Each Pearl a Tear." The Lasky productions for the month and their release dates are as follows:

"The House with the Golden Windows," in which Wallace Reid and Cleo Ridgely are co-starred, August 3d. Blanche Sweet in "Public Opinion," August 17th; Sessue Hayakawa in "The Honorable Friend," August 24th; Lou-Tellegen in "The Victory of Conscience," August 28th, and Fannie Ward in "Each Pearl a Tear," August 31st.

LOCKWOOD AND ALLISON FINISHING "MISTER 44"

Harold Lockwood and May Allison, co-stars, and Director Henry Otto are at present busy at the new Metro-Yorke studio in Hollywood, California, filming the last of the interior scenes to be used in "Mister 44," a forthcoming Metro wonderplay. The company began work on the interiors immediately on their arrival a few days ago from Lake Tahoe, California, where the exteriors for the five-part production were made. Exteriors predominate the pictures, the story being a compelling romance of the great outdoors picturized from the novel by E. J. Rath.

FOREIGN WAR PICTURES FOR MUTUAL WEEKLY NO. 85.

The Gaumont Company has just received from Paris some entertaining pictures of France under war conditions. These are to be attached to Mutual Weekly No. 85, showing how Paris celebrated the Fourteenth of July, which corresponds to our own Fourth of July. There are also views of captured German soldiers, and pictures of ships seized by Portugal when that country declared against Germany.



Scene from "The Crisis" (Selig).

"THE HIGHER DESTINY" (Essanay).

This is one of the strongest heart interest dramas produced by Essanay for the month of September. It has a strong cast, including Warda Howard, one of the most emotional actresses on the screen, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun. It is the story of a man who wins the girl he loves by slandering his rival. Afterward he cruelly neglects and wrongs his wife, but finally awakens to his wrongdoing. Physically wrecked by dissipation he sees



Scene from "The Higher Destiny" (Essanay).

no other way to bring her happiness than to end his life. This he does. The girl finally wins to happiness when she meets her first sweetheart again.

NAT GOODWIN IN "THE MARRIAGE BOND."

The Unity Sales Corporation will release the first week in September "The Marriage Bond" produced by the Mirror Films, Inc., and starring the widely known Nat C. Goodwin. Mr. Goodwin is supported in "The Marriage Bond" by Margaret Green, who has had wide experience both on the stage and on the screen.

"The Marriage Bond" gives Mr. Goodwin a splendid opportunity to entertain lovers of the films, because there is no man in the country who knows more about "marriage bonds", etc., than this popular actor.

The story finds Mr. Goodwin playing the part of John Harwood, a well-to-do clubman. Jane Wilton breaks her engagement with the man she truly loves and weds Harwood for his money. However, she is unable to give up her lover and a tragedy ensues when she attempts to rid herself of Harwood.

Through the subsequent events in the story, largely brought about through the aid of Harwood's little son Jack, whom he idolizes, Harwood is led to forgive his erring wife and redeems her through his great love; so that at the end of the story we have the blessed triangle of father, mother and son united through overpowering affection.

The story is in five parts and is replete with striking photographic effects and scenes.

"THE PRINCELY BANDIT" (Universal).

Grace Cunard on September 9th will be seen in "The Princely Bandit," a two-reel Bison drama localized in Russia. And just to have her "color" right Grace bought herself a Russian wolf hound. These dogs have a natural antipathy for camera men, probably inherited from their forbears of the daguerrotype and paleolithic age, and Grace's land shark has an exceedingly nasty expression for the cameraman who took his picture.

The story of "The Princely Bandit" introduces Francis Ford alternately as the adventurous scion of a royal house and the leader of a band of mountain brigands. Francis robs the rich of his retinue to help the poor and his adventures constitute an interesting part of the play's action. Grace Cunard is cast as a princess who finally discovers that her royal sweetheart is playing a double game. She holds him up at the revolver point and a marriage follows.

"YOUTH'S ENDEARING CHARMS" IN SIX REELS.

Announcement is made by the Mutual Film Corporation that "Youth's Endearing Charm," first of the Mutual Star Productions featuring Mary Miles Minter, will be released in six reels instead of five as originally announced. This action was decided upon when the feature was projected in the American Film Co., Inc., studios, where the production was screened. Nearly 10,000 feet of film were used in this adaptation of Mabel Heickes Justice's story, selected as the first of the Minter Star Productions, and it was deemed best, in order to present as closely as possible every detail of importance connected with the story, to release it in six reels.

Manufacturers' Advance Notes

"BEHIND THE LINES" (Bluebird).

For the purpose of diversifying their program, Bluebird Photoplays, Inc., will introduce a military drama, Sept. 18, with Harry Carey, Marc Fenton and Edith Johnson the featured ones. Mary Rider's published novel was used as the basis of Walter Woods' scenario and the matter of direction was intrusted to Henry McRae. There will be an unusual



Scene from "Behind the Lines" (Bluebird).

amount of thrilling horsemanship displayed in the battle scenes and skirmishes and Evelyn Selby will be particularly in evidence for many extremely daring exploits in the saddle.

The Mexican situation is pictorially discussed in "Behind the Lines" and to give authenticity to the scenes, Mr. McRae took his company to Lower California where the military features were pictured in authentic locations. It is expected by the manufacturer that this feature will capitalize the martial spirit that is now awake in every community, and as the relations between the two Republics seem likely to be paramount issues for some time to come, there will be an increasing advantage in showing this Bluebird in the regular program.

Edith Johnson now makes her first appearance as a star in this series and Harry Carey for once discards "chaps" and spurs to play the role of an army surgeon who falls in love with his head nurse. L. C. Shumway will represent a Mexican spy; Marc Fenton will impersonate a Mexican diplomat and Ruth Clifford, Mill Human, Lee Hill, E. N. Wallack and Lee Hanford will have prominent roles in a large company.

MORE TERRITORY FOR "THE SPOILERS."

The Friedman Film Corporation, of which Benjamin Friedman is general manager, has added to the territory controlled for "The Spoilers" by the purchase of the rights in Iowa, Missouri, Kansas and Nebraska. The new de luxe edition of the famous Rex Beach story is said to be drawing better than ever in the western states, for in many respects the production now being offered is an improvement over earlier prints. Mr. Friedman is having no trouble in finding plenty of exhibitors who are anxious to show the twelve reels.

"CLIMBING THE AUSTRIAN ALPS" (Paramount).

This Paramount-Burton Holmes Travel-Picture, "Climbing the Austrian Alps," begins at Saltsburg, the birthplace of Mozart. Here Mr. Holmes takes his party mountain climbing, sometimes by rail through the clouds, sometimes roped to each other and the guides. After practicing on the lesser peaks, the travelers are taken to the pinnacle of the Gross Glockner, one of the highest peaks of the Austrian Alps, across snow fields and glaciers. In a short fifteen minutes you get all the thrills and excitement of many hours, without any of the perils, cold or inconvenience of actual mountain climbing. Few travelers have stood on the peak of the Gross Glockner, 12,460 feet above the sea, yet in the company of Mr. Holmes hundreds of thousands of American "easy-chair journeyers" will gaze upon the world below from this lovely pinnacle.

RIALTO FILM CORPORATION INDEPENDENT.

The statement has been circulated with some appearance of authority that the Rialto Film Corporation, financed by Detroit capital and of which Jesse J. Goldberg is vice-president and general manager, has contracted to release its future output of features through one of the larger distributing or program concerns. Mr. Goldberg denied the statement and said that although negotiations had been pending and are still pending with two program releasing concerns for a series of features that no contract has yet been entered into and that he could not tell at this time as to whether the productions of the Rialto Film Corporation will be disposed of before or after their completion.

"THE HONORABLE FRIEND" (Lasky).

Having recently created an unusual personal success in the Jesse L. Lasky production of "The Cheat," in support of Fannie Ward, and in the stellar role of "Alien Souls," Sessue Hayakawa, the noted Japanese actor, will be seen in "The Honorable Friend" on August 24th on the Paramount program. It is a thrilling photodrama written especially for him by Elizabeth McGaffey and adapted by Eva Unsell.

Sessue Hayakawa is a splendid type of the modern educated Japanese. In Japan his parents had planned that he should become a naval officer in the service of the Mikado, but Hayakawa thought otherwise, and took up the study of drama. Coming to this country he studied drama at the University of Chicago, and then returned to his native country with Japanese translations of the English classics. He was the first Japanese to appear in Shakespearean productions in that country.

Later he returned to this country and met beautiful little Tsuri Aoki, whom he married and she is always seen as his leading woman in Japanese productions.

Recently the wealthy Japanese of Los Angeles presented



Scene from "The Honorable Friend" (Lasky).

Hayakawa with a theater where he appears from time to time at the head of his own Japanese company in modern drama.

In "The Honorable Friend," Hayakawa is seen as a young Japanese gardener working for a wealthy and unscrupulous Japanese curio dealer. The old man is desirous of a bride and sends Hayakawa's picture, as his own, to Japan and Hayakawa is sent to the dock to marry the Japanese girl, having been told that she is to be his own wife. When he brings her before the wealthy old curio dealer, his ideals are shattered as he is informed that she is to be taken away from him. How affairs are finally adjusted and the dishonorable curio dealer receives his just deserts and the two lovers are reunited, is presented in an unusual and most dramatic manner.

VIM COMEDIAN PROVES PROWESS WITH RIFLE.

Louis Burstein, who directs Vim comedies, is constantly working into his scenarios the things that his stars do better than the average man and makes them part of the action. Babe Hardy, who is "Plump" in the Plump and Runt series of Vim comedies, weighs as much as four ordinary men, but is a wonderful rifle shot in spite of his bulk.

In the new Vim comedy "Stranded," just released, Plump and Runt run afoul of the artillery practice and their boat is



Scene from "Stranded" (Vim).

sunk. They reach an island on which a rich merchant and his family are encamped. The girl is kidnapped by the villain, who makes off in the sail boat, and here Babe shows his prowess, for with the second shot from shore he breaks the rope which holds the sail and stops the runaway boat.

Many stunts seen in Vim comedies that look like tricks and trifllings with the camera, are the real thing and cause much speculation among audiences as to how they are done. Vim comedies are released on the General Film Program, by the Melies Manufacturing Company.

"WHAT WOULD YOU DO IF—" FROM LIFE (Gaumont).

The clever little queries which have been appearing in "Life," the humorous weekly, "What Would You Do If——" have been making a decided hit on the screen as tabloid photo-dramas in Gaumont's Magazine in Film, "Reel Life." These have been directed by Edwin Middleton with the same throughness and skill that he devotes to a Gaumont five-reel feature. The question is asked pictorially, and the answer is left for the spectator. "Reel Life" Number 18, presents a short photoplay



Scene from "What Would You Do If—" (Gaumont).

which is typically melodramatic. The spectator is asked what he would do if he loved his wife, and returned to find her in the arms of another man, and found—after shooting his wife—that he had walked into the wrong house, and he had shot a woman in the arms of her fiance.

Among the players interpreting this clever and unexpected little conceit are Rose Ludwig, John Hopkins, Charles Coghlan and Mary Cunningham. Some of these players are seen in other tabloids in the same series, as the Gaumont company has developed a small stock company for the presentation of these little plays. "Budd" Ross is appearing as the leading comedian, and Miss Iva Shepard has a prominent part in a number of the playlets.

"Reel Life" Number 18 is a notable single reel, since its main feature is "A Day With the Yachtsmen." This pictures the cruise of the New York Yacht Club and some of the races which make this annual event one of the big aquatic gatherings of the year. Another division of the same reel tells in pictures of "A City Farm." This shows what may be done on a small plot of ground in a city by one who is skilled in intensive farming.

NATIONAL CARBON DISTRIBUTED BY P. T. E. CO.

The Picture Theater Equipment Company, of 1604 Broadway, New York, advise that they carry in stock a large quantity of National projector carbons in all sizes, and they can be obtained in case lots or by the hundred.

They also have a stock of the New National Silvertip Negative Carbon that is justly called the magic carbon, owing to the very fine results obtained on direct current. They furnish free with the silvertip carbon a bronze adapter. They also claim to have a fairly good supply of Electra pink label carbons, 5/8x12 cored and 1/2x12 solid.

"THE COUNTRY THAT GOD FORGOT" (Selig).

William N. Selig announces a change in plans concerning the release of the Selig Red Seal Play, "The Country That God Forgot," written and directed by Marshall Neilan. This stirring drama of the Western desert solitudes was announced for release through V-L-S-E on Monday, August 21.

Mr. Selig states that the five reel drama will not be released through V-L-S-E and that the date may be changed.

"This drama is so unusual, so excellent in my estimation,"



Scene from "The Country That God Forgot" (Selig).

stated Mr. Selig, "that I am planning some extraordinary exploitation and a new method for release.

"I would like to say that I consider 'The Country That God Forgot' one of the best five reel productions ever released—I bar none. The cast is a carefully selected one, led by Tom Santschi, who is supportd by George Fawcett, Mary Charleson, Charles Gerrard, Victoria Forde, Will Machin and others. Santschi has a role that will rival his 'McNamara' in 'The Spoilers.' The photography, the acting, the story are all A No. 1, and there are some strictly unusual and startling climaxes.

"I want every exhibitor to view 'The Country That God Forgot' when it is released, for this production, if I do say it myself, sets a new standard in five reel dramas."

The new release date and the method of releasing "The Country That God Forgot" will be announced in due time by the Selig Company.

A TRIP TO BERMUDA (Metro).

One of the most striking features in the weekly series of Metro Travelogues is the release of travel film in Bermuda, which is aptly called "Nature's Fairyland." This series is not only entertaining and instructive, but will prove a revelation in many other respects to persons who take the trip for the first time with the motion picure camera. An interesting feature is shown after the start by steamer from New York. In the space of a few seconds' time the comparative location of New York and Bermuda, the brief time it requires to reach the latter from the home of Father Knickerbocker, the climate and other data are flashed upon the screen in a telling manner.

This travelogue was officially compiled and produced under the supervision of William H. Denney, for a department of the Bermuda government, and the pictures are shown for the first time on the Metro program. Among interesting features shown are the homes of the late Mark Twain, President Woodrow Wilson, Dr. Charles W. Eliot, William Dean Howells, Frances Hodgson Burnett and the old home of Tom Moore, the poet.

OHIO FEATURE FILM GETS IVAN FILMS.

Arrangements have been concluded between the Ivan Film Productions and John Pekras, president of the Ohio Feature Film Company, whereby the latter will become exclusive distributors of all Ivan productions in the states of Ohio and Kentucky.

The Ohio Feature Film Company was organized by John Pekras, the largest theatre owner in Columbus in which city he operates the Dreamland, Hippodrome, Rex and Broad Street Theatres. Elyria, Ohio, is another city in which Mr. Pekras controls several motion picture theatres, the most notable being the American.

Offices of this company have been opened in the Belmont Building in Cleveland and in Cincinnati. Other offices will be opened immediately in Louisville, Ky. The first Ivan subject to be released will be "The Faded Flower," the all-star cast Ivan. This will be followed by "Her Husband's Wife," after which "The City of Illusion" and "The Immortal Flame" will be released.

"THE BOY OF THE GILDED EAST" (Universal).

There is a scene in "The Girl of the Golden West" in which the hard-pressed hero takes refuge in the attic. Sorely wounded, he does not notice that his gore is dripping through the cracks at the feet of the pursuing sheriff below. He is betrayed by that inadvertence.

In "The Boy of the Gilded East" Eddie Lyons plays a similar role, but instead of spilling his own gore he tips over a bottle of California grape juice. Lee Moran, the sheriff, discovers the scarlet tell-tale pool and Eddie is dragged down to retribution.

"The Boy of the Gilded East" is genuinely funny. It gets the honest chuckles where slap-stick comedy merely entertains. It is an unusually delicious travesty on a certain type of western play which simulates realism.



Scene from "The Boy of the Gilded East" (Universal).

Written by James Dayton and produced by L. W. Chaudent, it serves principally to display the capers of Eddie Lyons, Lee Moran and Priscilla Dean, "the prettiest girl at Universal City." The story, in short, tells of a New York soda dispenser who goes West to seek a gold mine and is mistaken for "Two Gun Harry," who poses in his hold-up excursions as a tenderfoot from the East.

"THE LIGHT OF LOVE" (Metro).

Only five principal characters are required to tell the story of "The Light of Love," Mabel Taliaferro's latest Metro wonderplay, being produced by Rolfe Photoplays, Inc. These are true types of the rugged life of the Maine coast, where the action of the drama is located.

Miss Taliaferro, with her supporting company and with Edwin Carewe, who is directing all Miss Taliaferro's pictures on the Metro program, are now at one of the most picturesque spots on the coast of the Pine-tree State, where a lighthouse is necessary to protect seafarers from treacherous rocks.

The lighthouse figures prominently in the development of this unusually powerful drama, and Miss Taliaferro, in her character in the play, has to do the actual work of caring for the light, to warn vessels at sea. Miss Taliaferro's remarkable versatility, and her ability to cope with any situation, real or fancied, is sufficient guarantee that she will please not only motion picture patrons, but satisfy by her realism those who know intimately the manipulation of the coast lights.

Channing Pollock and Rennold Wolf have supplied the diminutive star with this latest vehicle for her undisputed talents, and June Mathis, one of the ablest scenario writers in the country, has translated the work of the collaborators in terms of the motion picture studio. "The Light of Love" will be released late next month.

CHAPLIN IN "THE COUNT."

Charlie Chaplin again proves his right to the title of the world's funniest man and demonstrates that as an originator of inderous situations he is without a peer in the fifth Mutual Chaplin two-act comedy, "The Count."

The inimitable comedian returns to the type of motion picture farce in which he gained his fame and is seen in his familiar baggy trousers, cutaway coat at least two sizes too small, his dinky derby, diminutive moustache and slender cane, not forgetting the celebrated brogans.

During the action of this hilarious comedy, Charlie introduces many new bits of business sure to provoke laughter in the most staid and dignified. Fat men particularly should not see this picture as they loosen the screws in the seats, but if there is anything in the ancient quotation "laugh and grow fat," thin persons will perceptibly increase their embonpoint.



Scene from "The Count" (Mutual).

Assisting in the fun making are Edna Purviance, Eric Campbell, Leo White and Charlotte Mineau and others who add much to the gaiety of the nations.

"VACATION ON THE FARM."

Lule Warrenton and her company of child actors and actresses are finishing a one-reel comedy drama entitled "Vacation of the Farm," in which the children play the leading roles. Mrs. Warrenton is making pictures using children in all of the parts and especially for the younger ones of the motion picture audience.

"OUT OF THE MIST" (Selig).

"Out of the Mist" is a Selig Diamond Special in three thrilling reels, produced by Wm. Robt. Daly, from the story written by Emma Bell, and released in regular service through General Film Co., Monday, August 28. A very able cast of players enact the various roles, and these players include Fritzi Brunette, Wm. Scott, Guy Oliver, Frank Clark and Lillian Hayward.



Scene from "Out of the Mist" (Selig).

The story, in brief, has to do with the love of a shipping clerk for a stenographer. How the girl becomes a successful model for artists; how she refuses to listen to the voice of the tempter; how she finds her mother, and how she attains the love of the once clerk, now a successful attorney, are only a few of the details of this unusual drama of plot and counterplot, stirring situations and smashing climaxes. The photography and scenic effects are worthy of unusual mention.

MORE FLORIDA FEATURES PROJECTED.

Word comes from the Florida Feature Films Company at Miami, Florida, that encouraged by the favorable reception by the critics of their first offering, "The Human Orchid," on which bids from state rights buyers are now being considered, that work will begin next week on their fourth five reel production. Thos. J. Peters, who is now giving his personal attention to the business end of productions, states that the title for the fourth subject has not yet been decided upon, but that following the set policy of his company, the play chosen is along lines found to be in popular demand.

The second and third features of the Florida Feature Film company "The Toll of Justice" and "Fate's Chessboard" have both been completed, but will not be shown until most of the territory for "The Human Orchid" has been sold. The reason for this as explained by Mr. Peters is to avoid confusion and at the same time give the buyers of the first feature an opportunity to test its pulling power in ample time to submit their bids for the future releases of the company. This as he explains is one of the measures taken by the Florida Feature Film company to protect the buyers of their features in their respective territories.

"RUTH RIDLEY RETURNS" (American).

In the history of crime there are many black marks against the judiciary of all nations for prison sentences inflicted upon innocent persons, because of circumstantial evidence which pointed toward them as guilty.

Fiction for years has been directed against this deplorable practice; and fiction is now being sturdily backed by the motion picture campaign, which, if possible, is even more eloquent in its sermon because of the convincing force of illustration in excess of the strength of the printed page.

"Ruth Ridley Returns," is the title for the three-reel drama produced by the American Film Co., Inc.. under its "Flying A" brand, which is a powerful photoplay on this theme. The cast headed by Edward Coxen, Lizette Thorne and George Field, is well known for the strength of its productions.

All who are interested in the furtherance of fair practice in the courts of the world will do well to see this picture for its educational value regarding the discouraging influence of unearned prison sentence. It is to appear on the Mutual Film schedule August 14th.

"THE PAINTED LIE" (Horsley).

Announcement is made that the big military Horsley-Mutual photodrama starring Crane Wilbur, originally announced as "Somewhere in Mexico," will be released under the title of "The Painted Lie." This production, the locale of which is divided between Mexico and New York, was written by Mr. Wilbur and is being screened under the direction of Robert B. Broadwell.

The story of "The Painted Lie" is one of the most unique ever worked into a photoplay production, in that it deals, from a new angle, with the important Mexican situation which is now engrossing the attention of the Washington diplomats. In several of the scenes, actual clashes between Mexican bandits and American troops are shown, these having been filmed by the cameraman attached to the party headed by the star which visited Mexican soil to film several of the exteriors. In support of Mr. Wilbur will be seen such well-known Horsley-Mutual favorites as Mae Gaston, in the chief supporting role to Mr. Wilbur, Harris Ingraham, Ida Lewis, Marie Corteaux and others.

EXTERIOR SETTINGS COMPLETED FOR "HER SURRENDER."

The entire Ivan company under the direction of Ivan Abramson, who went to Asbury Park for exterior locations for "Her Surrender," the next all star cast Ivan feature, has returned to New York City after completing the filming of the settings required by the scenario.

The beautiful sunken Italian gardens located on the Duveen estate at Asbury Park were employed and several novel lighting effects were obtained on this spot. The swan colony which inhabits a lake on the estate gives added atmosphere to the picture.

Among those of the company who made this trip were Anna Nilsson, Rose Coghlan, Harry Spingler, William H. Tooker, Wilmuth Merkyl, Frankie Mann, Sue Balfour, Arthur Prisco and Director General Ivan Abramson.

MUTUAL ANTICIPATING BIG BUSINESS WITH "FANTOMAS."

The vast publicity which has been given "Fantomas," the series of French detective stories which have been running in newspapers this summer, has already created a big demand for the Gaumont pictures which Mutual will release as a series beginning September 7. This is the first three-reel series ever released in America, and the Gaumont company has already begun the printing of the first episodes since an unusual number of prints have been ordered to satisfy the demand for early runs. There will be five episodes, and then a second series will follow which is also in three reels but in a greater number of episodes.

"HUSBAND AND WIFE" (World Film).

Another of the William A. Brady stage successes to be released on the World Film program is "Husband and Wife," the Charles Kenyon piece which played at the Playhouse the entire season of 1915, with such well known stars as Robert Edeson, Montagu Love, Dion Titheradge, Emmett Corrigan and Olive Tell playing the leading roles.

In producing this play for the screen, Mr. Brady not only personally supervised the entire taking of this picture and the scenarioizing by Gardner Hunting, but also cast in it several of the stars who appeared in the original Broadway production. Emmett Corrigan, Dion Titheradge and Montagu Love play in the film version, the same roles which they made famous on the speaking stage.

Others appearing in this really all-star cast include Ethel Clayton, Holbrook Blinn, Gerda Holmes and little Madge Evans. It was directed by Barry O'Neill, while Mr. Brady himself attended to all the arrangements for the film production. Having himself seen to the proper development of all the details of this play for the stage, he also looked after these same details in the screen version, thereby assuring all of the same technical correctness which marked the Broadway performances.

MORE GEORGE ADE FABLES.

President George K. Spoor of Essanay announces that he will shortly issue in one-reel films the George Ade fables now appearing in current numbers of the Cosmopolitan Magazine. These fables are absolutely the latest work from the pen of the famous Indiana humorist and undoubtedly are even better than his earlier masterpieces. In magazine form they were illustrated by John T. McCutcheon, the famous cartoonist.

Essanay has been filming the Ade fables for some years with increasing success. It declares that the popularity of the unique comedies has grown to such an extent that they are now among the greatest selling single reel offerings in the market. The best players in the Essanay stock company appear in them. A strong cast multiplies the effect of the situations called for by Ade's amusing writings. Warda Howard, featured in numerous Essanay photoplays, has just completed a fable, and Harry Dunkinson, well known Essanay comedian, is another star who is now appearing in these brilliant offerings.

Notes of the Trade

DEPENDENCE upon their policy to make the play "the thing" gives Bluebird wide latitude for the selection of players, as they are independent of the enthrallment of "stars." This gives them a chance to cast pieces in conformity with the especial talents of players and brings these new leading women to the stock company in future releases: Ruth Stonehouse, Elsie Jane Wilson, Dorothy Davenport, Roberta Wilson, and retain Louise Lovely, Ella Hall, Mary MacLaren and Francelia Billlington among the bevy of Bluebird beauties.

* * *

Douglas Gerrard is directing "The Coward," a one-reel drama, at Universal City, in which the leads are played by Francelia Billington and himself. The story is by Fred Myton of the Universal City staff.

* * *

Director P. C. Hartigan is filming the "Burglar," a one-reel comedy written by R. A. Dillon of the Universal City staff, starring Harry Depp with Yvette Mitchell playing opposite.

* * *

Florence La Badie has just finished "The Fear of Poverty," a Thanhouser feature to be released through Pathe. In this picture Miss LaBadie plays two parts--a mother and her daughter. Nearly 1,200 feet of double exposure work was necessary before Director Frederick Sullivan finished the feature.

The story is by Agnes C. Johnston, author of a tale of a happy girl bootblack, "The Shine Girl," in which Gladys Hulette is being starred.

* * *

Two of the most important roles in "The House of Mirrors," a Mutual multi-reel drama featuring Frank Mills, fall to children, one of whom is just seven and the other six and a half years old. They are Jack Curtiss and Runa Hodges.

* * *

Mr. Frederick Palmer, for years connected with the Keystone companies, has been added to the staff of the Vogue Films, Inc. Mr. Palmer will devote all of his time to writing two-reelers of the comedy-thrill class, with an occasional special feature.

* * *

In Essanay's August releases will be found two of George Ade's funniest fables, "The Fable of Books Made to Balance" and "The Fable of How Wisenstein Did Not Lose Out to Buttinsky."

* * *

Director Henry McRae is busy at Universal City filming a two-reel Mexican border drama entitled "The Oppressed," written by Ben Cohn and William Parker. Edith Johnson and Harry Carey play the leads with Evelyn Selbie, a circus bareback rider.

To Our READERS

Commencing with this issue of the Moving Picture World the price per copy will be fifteen cents (15c). This change is made absolutely necessary on account of the greatly increased cost of paper, engraving and printing. Every reader will find this paper easily worth the difference.

For the present the yearly subscription price of three dollars will remain the same. As the saving in cost between the yearly subscription rate of three dollars and the above single copy price—which will amount to $7.80, figuring fifty-two copies at 15 cents per copy—is considerable, we suggest to our many readers throughout the country the advisability of sending us their subscriptions at once. A considerable saving will thus be made in addition to receiving the paper earlier each week.

MOVING PICTURE WORLD
17 MADISON AVENUE NEW YORK

Readers who are not subscribers will find subscription blank at the bottom of Page 1622. Mail it to-day with your remittance.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Portland's New Elm Theater

Metropolis of Pine Tree State Will See the Opening of a Beautiful New Theater by September 11, if Things Go Well—Finishing Touches are Now Being Put On—Some of the Interesting Details of the House.

By John Flannigan, 147 Park View Avenue, Bangor, Me.

PORTLAND, MAINE.—Indications point now to the opening of the Elm theater, Portland's newest amusement house, just a step out of Monument Square on the street after which it is named, by Monday, Sept. 11. Plasterers and decorators are busily putting the finishing touches on the interior these days, and the new house, located in the very center of the city, and erected at a cost of $75,000, will soon be receiving its first patrons. The policy for the present is pictures, and the management says: "We want the finest pictures that we can get."

The new house is arranged to seat slightly over 1,000 people, a little over 600 of whom will find seats on the main floor, and the rest in a comfortable balcony. There is not a post anywhere, neither on the main floor or in the balconies. The view of the screen is to be absolutely unbroken. The slope of the floor is of slightly more than the usual degree, making it almost impossible that any person in front can obstruct the screen view, even though the person be tall.

The main floor opens flush off the street through a lobby floored in terraze and with marble wainscoting on the sides. At one side of the lobby is the ticket office, and on the other side a check room where an attendant will be on duty at all times. The main floor is of concrete, and there will be an aisle down each side and none in the center. The stage is made large enough to accommodate any kind of a show it is desired to put on, and on either side of it are dressing rooms and toilets. There are also dressing rooms under the stage.

In the big balcony a very unusual feature is to be embodied in that instead of stumbling up the aisle when the house is darkened during the run of a picture, it will be possible for people to see the steps plainly by means of lights and glass set in the upright part of each aisle step, this glass lighted from behind by an electric bulb. Just enough light is given to show the surface of the steps plainly and do away with any hesitatation in the dark.

Undoubtedly the outside front of the house is one of the most beautiful in this state. It is done in gray fire brick with concrete trimmings with an ornamental stone Face of Mirth as the keystone of the big arch which embodies both window and doorway. Hundreds of electric lights will outline the whole front as well as the copper finished marquee which extends over the entrance. This marquee is suspended by massive copper chains.

A large tree made of electric lights will be one of the unique features of the front of the house. This sign of the tree is 28 feet high, and will be lighted with green in the summer and red when the leaves turn in the fall.

The decorating contract has just been let to Theodore Logan & Son and work is to commence immediately. Blue and gold will comprise the color scheme for walls, cornices, frescoes and ceiling.

Thomas Williams Now Heads Palace.

Bangor, Me.—Thomas Williams, formerly manager of the Nickel theater, is now manager of the Palace theater on Exchange St. Mr. Williams announces that the house has been thoroughly renovated and will cater chiefly to women and children. This theater is using Universal films.

$30,000 House for Westbrook.

Westbrook, Me.—The Maine Amusement Company of Rockland has purchased from Ovide J. Fortin of Westbrook the Star theater property, also two tenement houses in the rear of the theater, situated on Central Street, where they will build a fine playhouse which will cost about $30,000, according to Manager Fred M. Eugley. It is Mr. Eugley's intention to entirely remodel the present theater and build an addition in the rear which will have a seating capacity of 900 persons and a stage 20 feet deep and 42 feet wide, enabling the presentation of all kinds of theatrical performances, including vaudeville, musical comedies and road productions.

Up to date heating and lighting and ventilation systems will be installed and the very latest lighting system which changes the colors of the lights of amber, red, blue, etc., to blend with the pictures. The management plans to continue their first class motion picture policy as well as booking road attractions from time to time.

The Star theater was subleased to the Maine Amusement Company of Rockland by Hugh M. Warren of Pembroke in May, 1914, at which time the present manager, Fred M. Eugley, took charge and made his home in Westbrook.

The firm of Jackson & Salomonson of Boston have drawn the plans for the new playhouse.

Dover to Have Another Theater.

Dover, Me.—Dover is soon to number another motion picture house among its list of amusement places. Work was started recently upon the foundations of a new structure on the southerly side of Main street. The initial construction work included only the foundations, floor and a portion of the side walls and will be conducted as an open air theater by its proprietor, A. N. Merrill of Foxcroft, who is also manager of the Star theater. At the close of the outdoor season this will be converted into one of the most up-to-date motion picture houses in the county. This structure measures 45 by 70 feet and will accommodate 600 people comfortably. It will be entirely without posts and the floor is of the sloping type.

Charles M. Stern, manager of the New England Universal Film Exchange in Bangor, has returned from a visit to Boston, where he conferred with Mr. Mullen, new manager of New England Universal exchanges. Mr. Stern reports business is the best ever.

The Park theater, Bangor, Stephen Begrett, manager, is showing Laskey and Triangle pictures at the present time. Mary Pickford in "Hulda from Holland" proved a wonderful attraction there last week and the five reel Triangle feature, "Reggie Mixes In," with Douglass Fairbanks as the hero, was another remarkable photoplay. With such bills as these the Park will surely prosper. The Park has found the sale of buttered popcorn to be an important side line. Hundreds of bags are sold every day.

Entertainers Must Follow Public Taste

Talk by Manager Larsen of the Keith New England Theaters on Keeping Up With Times Is Echoed by Boston Film Men.

By William M. Flynn, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Robert G. Larsen, general manager of the Keith theaters in New England, says that the vaudeville of the future will comprise bills of headliners only. He says the mediocre acts will be cut off altogether, leaving only the top-notchers.

In view of the movement among moving picture men to raise the standard of picture production, Mr. Larsen's remarks in setting the standards to be followed in vaudeville houses is pertinent and timely.

"Vaudeville audiences are becoming harder and harder to satisfy," said Mr. Larsen. "They are demanding novelties as well as acts of higher quality. In a way it is like running a newspaper—we must constantly watch the public taste that changes every few months and give the latest style in acts as a newspaper must give the latest news.

"For instance, there was a craze in monkey acts a few years since. So we booked Consul, Peter the Great, and some other monkeys. Then came the society dance craze. At once we secured the Castles and other dancers of the ballroom type. Fashion shows became the vogue in New York. So we gave two or three here. The public went crazy over the cartoonists like Bud Fisher, Goldberg and Winsor McKay. They played our circuits soon afterwards.

"Where two or three years ago one headliner to a bill was the rule; now we play three and four headliners every week."

The remarks of Mr. Larsen, say local moving picture exchange managers, show the progress that must be made in moving picture houses. Instead of one good picture to a show and several mediocre ones to fill in, the bill of the future will consist of nothing but pictures of the best

type available. The producers, they say, must also keep up to the style and news of the day in their pictures.

H. G. Segal Organizes New Company.

Boston, Mass.—H. G. Segal, recently manager of the New Film Corporation, has organized the Globe Feature Film Corporation with headquarters at No. 16 Piedmont street, Boston. Associated with Mr. Segal are Benjamin J. Shoolman, one of Boston's most prominent attorneys, and Edward D. Levington, a well known Boston real estate man. Among the first releases of the Globe Feature Film Corporation will be "The Prima Donna's Husband," featuring Holbrook Blinn, also the Ella Wheeler Wilcox photoplay, consisting of a two-reel series each week.

New Incorporations.

Boston Mass.—The following new moving picture corporations have filed papers of incorporation with the secretary of state:

New England Photo Plays Company of Boston: Francis J. D. Ferguson, Edward H. Kelly, George E. McNamara, capital, $90,000.

Globe Feature Film Corporation of Boston: Benjamin J. Shoolman, Edward D. Levington, Harry G. Segal, capital, $25,000.

Acme Photoplays, Incorporated, of Worcester: William A. Svollen, Samuel G. Nash, J. Willis Parmenter, $10,000.

W. H. Patton Heads Local G. F.

Boston.—A number of important changes in the management of Boston Film exchanges have just taken place and others are about to follow. The most important change is that at the General Film. After the resignation of E. J. Farrell from the General Film several months ago the position has been filled temporarily by H. E. Lotz of the New York office of the General Film. Mr. Lotz came to Boston only as special representative. He is now succeeded in the management of the office by W. H. Patten, formerly assistant manager of the Mutual Film Exchange. Mr. Patten assumed charge of the General Film this week. He had been with the Mutual company for four years and before that time was an exhibitor in New England. Mr. Patten is a Boston man and is thoroughly acquainted with the New England exhibitors. He had traveled a great deal over the New England territory. Mr. Patten takes the management of the General Film with the best wishes of hundreds of New England exhibitors.

Pinkham Assistant at Mutual.

Mr. Patten's successor as assistant manager of the Mutual Film is Ralph Pinkham, who for many years has been head booker for the Mutual. Mr. Pinkham is one of the best versed men in the film business in Boston and made his start with Mr. Frank Howard, the pioneer of the moving picture business in Boston. He was formerly with the General Film and with R. D. Marson.

C. R. Seeley Visits.

Boston.—C. R. Seeley, general manager of the Pathe Exchange of New York, is a visitor in Boston. He has been looking over the affairs of the Boston Exchange and it is expected that a new manager will be placed in charge of the office shortly. Samuel Bernfield, formerly manager, it is said, will go to the west coast as manager of the Mary Pickford features.

Will Reopen Dreamland.

Boston.—Harold Barton, who formerly held the lease of the Dreamland theater in Beverly, will reopen that theater on Labor day. He will run pictures only and the theater is being thoroughly refurnished for the opening.

Plague Puts Burden On Theaters

Baltimore Exhibitors Confer With City Health Officers—Consider Latter's Action Drastic Since It Bears Solely on Picture Shows—Make Claims of Perfect Sanitation for Their Houses.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The drastic action which has been under consideration by the Maryland State Board of Health to fight the Infantile paralysis plague and which was prepared by Health Commissioner Dr. John D. Blake, went into effect in this city Wednesday, August 16th. This action was finally decided upon by Dr. Blake after a conference which he had with Mayor Preston on the subject. The order prohibits all children under 13 years of age from attending any moving picture theaters until further notice. The orders were distributed through the police department to the managers of the moving picture houses of Baltimore on Monday, August 14th.

In order to give the proprietors of these theaters adequate time to prepare for the new regulation, it was thought advisable not to make the order effective until the second day after distribution. During the week beginning August 7th, five deaths from the scourge were reported to the Health Department. There is also under consideration a regulation prohibiting the use of drinking glasses in public places. The category of such places would include saloons, restaurants and soda fountains.

Theater Managers Ask Hearing.

Quite unexpectedly on August 14th, at the instigation of Thomas F. Goldberg, a committee was formed which included Guy L. Wonders, E. H. Reddish, Joseph Brodie and A. E. McCurdy, for the purpose of approaching Health Commissioner Dr. John D. Blake to ask that the representatives of the moving picture industry in Baltimore be given a hearing so their side of the case might be presented in its true light before the edict which will bar children under 13 years of age from attending the moving picture theaters has gone into effect.

As a result of the activities on the part of these men, Dr. Blake granted them a hearing at 11 o'clock on Tuesday morning, August 15th, while the regulation was held over until the outcome should be ascertained.

The men stated that it was not their idea to oppose an order which was to be placed in effect for the good of all, but that they thought the order very drastic in view of the fact that it had been placed only on moving picture theaters. It was suggested by the delegation that inspectors should be appointed by Dr. Blake to investigate the ventillating conditions in the theaters and that those not meeting the requirements be closed, while others, coming up to specifications, be allowed to remain open.

On Tuesday, August 15th at 11 o'clock a. m., a delegation, including most of the leading moving picture exhibitors of this city, headed by Thomas L. Goldberg, went to the offices of Health Commissioner Dr. John D. Blake for a hearing in regard to his order barring children under 13 years of age from attending moving picture theaters until the infantile paralysis plague is wiped out. Exchangemen of this city and one from Washington, D. C., also attended the hearing.

Among those in the delegation were: Exhibitors: H. Moorehead, W. Tyler, T. J. Bohannon, H. Lewy, A. B. Price, H. Cluster, J. J. Hartlove, G. S. Benjamin, J. Rabinovich, F. H. Durkee, C. F. Habighurst, Levine Bros., Nick Burns, Chas. E. Anderson, G. L. Wonders, Messrs. McCurdy and Kolb, B. Rosenbaur, F. G. Schlichter and Mr. Langville. Exchangemen: Managers P. Oletsky, Baltimore Film Exchange; E. R. Price, Triangle Film, Washington, D. C.; H. E. Reddish, Baltimore Pathe Exchange; W. G. Evans, Baltimore Mutual Exchange.

After being heard in the matter, Dr. Blake decided to extend the ban to all theaters in the city. So after conferences with the other city officials it was decided that the regulation would probably continue in effect until the scourge has been stamped out of New York, Pennsylvania and other Eastern states.

The order has been passed and was sent out on Saturday, August 19, and became effective on Monday, August 21st. Rumor has it, however, that the theatrical men will join the moving picture exhibitors in a fight which may be waged against the carrying out of the order and that a test case will be tried in the courts if necessary. It is contended that the barring of children from these places of amusement is too drastic. This regulation, however, has been approved by Mayor Preston and it is understood that the Law Department is prepared to defend any action which may be taken against it. The order reads as follows:

"Until further notice, children under 13 years of age are forbidden to attend theaters or any moving picture theaters, or moving picture exhibitions. Parents and guardians are hereby forbidden to permit their children under 13 years of age to attend any theaters or moving picture exhibitions. All proprietors, managers and operators of moving picture parlors, theaters, exhibitions or halls are hereby forbidden to permit any child under 13 years of age to attend any exhibitions, theaters, moving picture theaters, parlors or halls while this regulation is in force."

State Taxes are Due.

Baltimore, Md.—The earnest attention of owners of moving picture theaters and exhibitors is called to the new radical change which has been made in the State Law, chapter 630, Acts of 1916, which was approved by Governor Harrington on April 18th last, which provides that interest will be charged on all State taxes if not paid by property holders before September 1st. Notice has been given by the State Collector of Taxes.

Another item of interest to those of Baltimore city is that a number of bills that are owed the city by people who have had the Health Department abate nuisances on their property, which range from a few cents to over $25, are being called to the attention of the legal department. All over $20 have been given City Solicitor Field, and those less have been handed to Elmer M. Harper.

G. L. Wonders Visits New York.

Baltimore, Md.—Guy L. Wonders, manager of the Wilson theater and president of the Maryland Exhibitors' League, went to New York during the week of July 31st, and while there visited a number of studios and met many of the cameramen who went to the scene of the munitions explosion on Black Tom island to secure pictures. Mr. Wonders also went over to the island himself to take a look. He is now telling several interesting stories told him by the cameramen who took the pictures.

The "Ramona" Benefit.

Baltimore, Md.—Through the benefit performance which was given of "Ramona" at Ford's opera house on Thursday, August 4th, the amount of the proceeds from the sale of seats which was received by the Milk and Ice Fund, for whom the benefit was given, amounted to $322.50.

Burdensome Health Restrictions

Philadelphia Exhibitors Feel Loss of Children's Patronage When City Health Authorities Put Ban on Attendance of All Under Age of Thirteen—They Are Still Glad to Do All That's Needed Against Plague.

From Philadelphia News Service, 326 Real Estate Trust Build ing, Philadelphia, Pa.

PHILADELPHIA, PA.—Proprietors of moving picture theaters throughout the entire city of Philadelphia were served with official notice from the Department of Health and Charities on Friday r orning, August 11, 1916, to close their establishments to children under sixteen years of age until further notice. This most severe restriction is due to the plague of infantile paralysis, which has recently invaded this vicinity and which has caused terror to spread throughout the city and its suburbs. Many deaths have already been reported and hundreds of cases are being treated in local hospitals.

This restriction comes as a great burden to the moving picture industry at this time. A larger percentage of the attendance at moving picture exhibitions at the afternoon summer shows is composed of children whose parents, wishing them to be off the street during the warmer part of the day, send them to the neighborhood theater to enjoy the pictures in a cool and restful manner. Now that Dr. Krusen has employed such severe methods to restrict the rapid growth of the disease it may readily be seen how the profits of the exhibitor will be annihilated. Many of the exhibitors have decided to close until the restriction is removed and some have decided to forego the usual afternoon matiness. It is only the large exhibitors whose business will not be seriously affected by the ban on children.

However, although their profits will be seriously lessened, the majority of local exhibitors are heartily in accord with the measure and are willing to do everything in their power to help the officials combat the dreadful disease. Many of the theaters have been thoroughly fumigated and every precaution has been taken to prevent any chance of the patrons running a risk of contracting the plague.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Plague Closes Theater.

Wissahickon, Pa.—Mr. Jefferies, who conducts several moving picture theaters in Wissahickon, Pa., has closed his doors until the ban recently placed upon children under sixteen years of age is lifted. During that period Mr. Jefferies intends to have his establishments renovated throughout and much additional equipment is to be installed.

Norfolk Drops Plan To Censor Films

Exhibitors Pledge Support to City Authorities in Clean City Campaign—Show Why No Censorship Board Is Needed.

By Clarence L. Linz, 635 Tenth Street N. E., Washington, D. C.

Norfolk, Va.—As a result of an agreement entered into by the motion picture interests of Norfolk, Va., whereby they are to refrain from the showing of suggestive pictures, the campaign looking to the establishment of a motion picture board of review has been dropped, at least temporarily, and Major I. Walker Truxtun, president of the Board of Aldermen, has withdrawn his proposed ordinance that would have created the board.

There has been considerable controversy over the subject in Norfolk for some time, the major and others contending that some of the pictures shown upon the screen in their city were unfit. The exhibitors have held that the best pictures only were booked and all were passed by the National Board, and often by other reviewing authorities before reaching the city, while if any films having a tendency to corrupt the morals of the people, which were lewd or indecent, should slip in, the power lies with the mayor and police department to step in and stop such exhibition.

The exhibitors pledged their support to the city government in a city clean campaign, urging that they did not desire to show that which would corrupt morals, but declaring that if called upon to support a board of review as contemplated, with the heavy taxes they are already forced to bear, there would be a number of theaters that would have to close their doors because no profit could be made from operating them.

There were several conferences in the matter and recently the exhibitors, through their attorneys, Moe Levy and Tazewell Taylor, have come forward with the following resolution:

"Whereas, we, the undersigned Owners, Operators and Managers of the Motion Picture Theaters in the City of Norfolk, Va., sincerely appreciate the spirit in which Mr. I. Walker, Truxtun and others have advocated for the City of Norfolk, Va., a policy of eliminating the presentation in the said City of Norfolk of photo-plays which will have tendency to shock and affect the morals of the community, and

"Whereas, It is our policy to maintain a high standard presentation of photo-plays in the City of Norfolk, Va., and co-operate with Mr. Truxtun in this movement, and

"Whereas, We recognize that the laws on the statute books are sufficient to enable the Mayor and Police Department of the City of Norfolk, Va., to properly safeguard the public against the presentation of any lewd, immoral or improper photo-play, and

"Whereas, It is our desire to co-operate with the Mayor and City Police Department whenever they know of any violation such as hereinbefore recited,

"We, the undersigned, do respectfully, on our part, agree that we will not contract for or allow to be presented, in any of the theaters in which we are interested, any immoral or sex-problem photo-play."

(Signed),

Otto Wells, manager Wells theater; M. Hofheimer, manager Strand theater; J. D. Hofheimer, manager Arcade theater; Don P. Trent, manager Ghent theater; George Karanicholas, manager Granby theater; Theo. Karanicholas, manager American theater; J. H. Nutter, manager Columbia theater; S. L. Harris, manager Bonita theater; E. Kohn, manager Manhattan theater; Harry Hofheimer, manager Palace theater; J. H. Nutter, manager Star theater.

In commenting upon the above agreement, Mayor Truxtun declared it to be in his opinion eminently fair and stated that in all probability it would prove more effective than any legislation in the matter could possibly be, and for that reason he withdrew his pending ordinance, feeling that there is no further occasion for any censorship of the pictures that are to be shown in Norfolk.

Will Film Cities in U. S.

Norfolk, Va.—The Little Visits Corporation is an organization recently formed by Norfolk business men which plans to make motion pictures of the various cities of the United States and exhibit them throughout the country as educational films. The officers of the company are Paul T. Collins, president; J. D. Hank, vice-president, and C. R. Keiley, secretary and treasurer. The company proposes to begin the series with pictures of Norfolk and recently submitted its plans to the advertising club and the Chamber of Commerce.

Newport News, Va.—Henry Koch, of the Onyx theater, has gone to Saratoga Springs, N. Y., where he will remain for several weeks.

Norfolk, Va.—The Wells theater made a large number of friends for itself recently when it presented to all patrons at its Friday and Saturday matinees during a showing of "Her Fighting Spirit," with autographed portraits of Billie Burke, the attractive star in that photoplay.

The Gate City Picture Company, of Greensboro, N. C., has been granted a charter of incorporation to engage in a general photographic film business. The authorized capital stock is $5,000 and $1,000 has been subscribed by Julian Price and others.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

J. R. MacEachron Joins World Film.

ATLANTA, GA.—J. R. MacEachron, Jr., who has been with the Colonial Film Company as traveling representative, has joined the World Film force in the same capacity, and is now working under the direction of Joe Marentette, general manager, boosting Brady-made and other World feature pictures.

Anti-Tuberculosis Shows Go Well.

Atlanta, Ga.—The series of open-air motion picture shows conducted by the Anti-Tuberculosis Association in suburban sections of Atlanta has proven a phenomenal success.

The pictures, which were given three nights each in ten different communities, including both white and colored, were witnessed by audiences that averaged five hundred people a night. Reels of pictures for the entertainments between lectures were donated by the Consolidated Film Company, Mutual Film Company and Worlds Film Company.

V-L-S-E at Vaudette—Triangle at Criterion.

Atlanta, Ga.—The Vaudette theater announces the exclusive first run Atlanta franchise of the V-L-S-E beginning August 14th, while the Criterion theater announces from the same date it will be the Atlanta theater to show first run of Triangle plays. These two theaters are perhaps the best patronized in the city; only recently the Vaudette changed managers, while the Criterion is Atlanta's newest theater.

Two Local Film Offices Move.

Atlanta, Ga.—R. M. Savin, president of the United Film Service, of Atlanta, which has been located for several years in the Rhodes building, will move at an early date to the corner of Walton and Fairlie streets, in the quarters formerly occupied by the V-L-S-E.

Manager William C. Brandon of the V-L-S-E will move to the Film building, further down on Walton street.

The Savoy theater, which for some time past has been showing the very excellent Universal program, announces that beginning Monday it will take on the General Film program as well.

Film News from Nashville

By J. L. Ray, 1014 Stehlman Building, Nashville, Tenn.

New Prices at the Knickerbocker.

NASHVILLE, TENN.—Wassman's Knickerbocker, the new $85,000 playhouse, has inaugurated a new scale of admission prices. The old rates were 10, 15 and 25 cents, but under the new arrangement all seats during the daytime bring 10 cents, and after 6.30 P. M. 15 cents. The palatial new theater is running the Triangle and Fox programs exclusively, and is drawing overflow crowds day after day. Although a 1,200 capacity house, by eight o'clock both the Sixth avenue and Boulevard entrances are jammed with patrons waiting to get inside, and Manager Wassman recently signified his regret that he had not utilized the adjoining property when laying his plans.

Watch Out for These Films.

Memphis, Tenn.—On July 1st the United Film Service shipped to one T. H. Stamps at Lafayette, Tenn., the following single reel subjects: "The Hello Girl of Angel Camp," "Harvest Romance," "The Villain Still Pursued Her," and the "White Pirate." Repeated efforts to locate these films have been of no avail, although the matter has been placed in the hands of county authorities at that point. The United Film Service requests that exhibitors and exchange men kindly advise the Memphis office if these reels come to their attention, or if the whereabouts of the consignee are made known.

Film Men Play Baseball.

Memphis, Tenn.—The baseball bug has been buzzing loudly in the ears of the Memphis film folk for the past few weeks, resulting in the organization of a league, the players consisting exclusively of film men. At present general and mutual companies comprise the league, but the Consolidated and United exchanges will be added shortly. The teams are evenly matched, as each has won two games. The last so far played resulted in a victory for General by the score of 9 to 7. The bright features of this game were the pitching of Manager Brown of the Mutual office, and the classy backstopping of Catcher King, manager of the local General branch. Treece and Cooper, bookers for Mutual and General, respectively, were the slugging stars, each ringing up two singles and triple during the game.

Unicorn Closes Memphis Office.

Memphis, Tenn.—The Unicorn Film Service Corporation opened a distributing office in Memphis about two months ago, with Sam Shurman as manager. However, it was found that their business in this section did not justify the maintenance of an office here, and E. L. Hammerstein came down from St. Louis to wind up the affairs of the local branch. The office was closed on August 12th, and future business in this territory will be handled out of the St. Louis exchange.

Big Pictures on Lyric Time.

Chattanooga, Tenn.—With assurance that the lyric will reopen this season with a number of stage successes, comes the announcement that the open dates have been filled with motion picture bookings comprising many of the really big productions of recent months, including such features as "Civilization," "Ramona," etc. The playhouse has been thoroughly renovated, and Chattanooga men exclusively are behind the project. It is understood that Howell Graham will assume the managerial reins.

Novel Chaplin Devices at Elite.

Nashville, Tenn.—The Elite's marionette caricatures of Chaplin which appear with each new Mutual release include an appropriate display for "One A. M.," the latest release. A huge hall clock with a continous stroke of one occupied the center of the lobby, to which the staggering Charles held with one hand and groped for support with the other, being operated by electricity. Granville Rives, scenic director for the Crescent Amusement Company, is responsible for the ingenious deviees.

Nashville Follows Strand Idea.

Nashville, Tenn.—Adopting the policy of the New York Strand, the Crescent theater of this city has designated certain weeks in which to feature return engagements of the most popular productions. During the week "Wildflower" and "Tess of the Storm Country" were offered, and the hearty response accorded these two pictures encourages the management to continue the new method. Incidentally, this marked the fifth exhibition of these two features in Nashville.

Theater Changes Hereabouts.

Nashville.—The Victoria theater has been closed down for the present. It will probably reopen in the fall.

Memphis.—The Bellevue and Popular airdomes have been closed by Nathan & Frank, due to the inclement weather.

Washington's Exchange Problem

Another Proposition to Build a Big Central Exchange Building in the Capital City Brings Up Interesting Discussion—Why Local Film Men are Shy of Long Leases—Why Such a Building Would Pay.

By Clarence L. Linz, 635 Tenth Street N. E., Washington, D. C.

WASHINGTON, D. C.—Another attempt is being made to float a proposition that will result in the erection of that long-talked-of film exchange building in Washington. This, the third building placed on paper, it is understood, would be located somewhere in the neighborhood of Fourteenth street.

The main difficulty seems to be in getting the film companies to sign a lease for a term of years that would warrant the investment of capital in a special enterprise of this kind. The promoters want to be reasonably sure of a tenancy that will safeguard their interests, but the film people hold out offers of leases of but one or two year-terms. There are too many uncertainties in the business to become tied up for too long a period with a lease for any sort of quarters.

Every time it is contemplated to establish a new exchange in the city of Washington and every time an exchange already located here desires to move to other quarters they run up against the proposition of fire laws, insurance and such engineering problems as whether or not the floors are sufficiently strong to support the weight to be placed upon them. Washington is practically devoid of lofts suitable for the film business. The erection of a film exchange building would obviate all of this.

In all probability should such a building be erected, newcomers to Washington would be referred to it by the city authorities and in fact it may be that some of the quarters at present occupied would be condemned as unsafe and the recommendation made that the business be removed to the fireproof structure. Thus if capital is willing to pin its faith in the permanency of the motion picture business, it would seem as though these backers need have no fear that the space provided will remain unoccupied for any length of time.

The building here under consideration would be six stories in height and of course would be fireproof throughout, equipped with vaults and all facilities that are required for the proper conduct of the film business from this viewpoint. Its advantages are apparent—safety from fire loss, low insurance rates if insurance is desired, quicker express service by reason of the fact that with all exchanges in the same building deliveries and pick-ups could be facilitated, and exhibitors would find it much easier to transact their business with all of the renting concerns under the same roof—and it would be a great boon for operators when returning shows at night, who now have to traverse many blocks with heavy packages if the show happens to come from certain of the exchanges.

Triangle Branch Opened In Capital City

J. H. Bunter Establishes Triangle Film Corporation Office at 708 Thirteenth Street, N. W., Washington, D. C.—Sketch of His Career.

Washington, D. C.—J. H. Butner, formerly Philadelphia manager for the Triangle, has completed the establishment of a branch of that concern in this city, and is now taking care of its business in the District of Columbia, Maryland, Virginia and that part of West Virginia conceded to this territory, in a way that commends itself to the company's customers.

This new exchange is located at 708 Thirteenth street, northwest, where the entire second floor of the building is occupied. This is divided into three sections, that facing the street being used as the manager's office and occupied also by the bookkeeper and stenographer of the exchange. Upon entering the exchange one finds himself in that section in the center which is used as a sort of reception room. Beyond this is the shipping, rewinding and poster departments, occupying a long stretch of floor space to the rear.

Good lighting and ventilation is afforded by windows at the front and the back of the exchange and artificial lighting is obtained from a half dozen ceiling fixtures running the length of the exchange.

Mr. Butner is quite well known in Washington by reason of his former connections, for as a newspaper man with the Associated Press he was stationed here for about four years. He started in the film business about four years ago, when he secured employment with the Mutual. For a few weeks he was a salesman and was promoted to the position of manager of the Philadelphia exchange of that concern. He joined the Triangle as manager of the Quaker City branch, opening that office, when it was founded.

Although in the city but a very short time, Mr. Butner has, one might say, made a very good impression upon the exhibitors with whom he has come in contact. He has a very affable manner and is of that type of man who is accepted as a friend. He is welcomed into the field here with expressions of hope for unqualified success of his efforts.

Last Year's Theater Tax.

Washington, D. C.—The war emergency revenue law of October 22, 1914, was productive of $1,014,911.28, during the fiscal year ending June 30, 1916, insofar as theaters, museums and concert halls are concerned, according to the preliminary report of W. H. Osborn, Commissioner of Internal Revenue, which has just been submitted to the Secretary of the Treasury. This sum is $224,914.21 in excess of the collections of the preceding twelve months, which totaled $789,997.07.

Parcels Post Indemnity Rule Changed

Postmaster General Burleson Makes New Regulation Covering Articles Only Partially Injured in Transportation.

By Clarence L. Linz.

Washington, D. C.—With the increasing use of the parcel post service by the film industry it will be of interest to note that the postal regulations covering indemnity on account of injury to articles contained in registered, insured and C. O. D. parcels in the United States mails have been amended by Postmaster General Burleson to cover cases where articles are not rendered worthless, reparation to be made for "the actual, usual, direct and necessary cost of repairs required to place them in serviceable condition."

Up to the time of the promulgation of this amendment, indemnity has been restricted to articles which have been irreparably damaged in the mails. Claims for damages under this amendment must be made by the consigner of the mail matter through the postmaster at the office from which it was sent, as prescribed by the Postmaster General in the regulations governing. Indemnity for injury or loss of domestic registered mail matter is restricted to its value, not exceeding $50 for first-class matter and not exceeding $25 for third-class matter, and subject to a number of conditions prescribed by the Postmaster General.

NASHVILLE NOTES (Continued).

Theater Changes.

Nashville.—The Rex announces a reduction of from ten to five cents admission. This is a feature house, and is just starting "The Secret of the Submarine" serial.

Memphis.—Mrs. A. Gerni, owner of the Beauty and Queen theaters, Main street houses, will open a new house in Memphis about September 1.

Kaufman Secures New Series.

Memphis, Tenn.—Manager A. H. Kaufman of the local United branch has secured exclusive rights on the Mutt and Jeff Cartoons for Tennessee, Mississippi, Louisiana, Alabama, Georgia, Florida, North and South Carolina. This territory is handled by both the Memphis and Atlanta offices. Mr. Kaufman states that United broke its sales record during the week of August 6th, and indications point to still further increases during the coming season.

Robert H. Goodwin Now With Mutual.

Chattanooga, Tenn.—Robert H. Goodman, former director for a number of the large producers, was in Chattanooga a few days ago as special representative for the Mutual. Mr. Goodman is well versed on the progress of the industry, as set forth in an interview given the Chattanooga press, and gave out some interesting data as to the cost of production of some of the recent big features.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Nashville Notes.

The pleasure Dome, a north Sixth Avenue house, is closed during the summer.

L. Rudolph of New York was in the city last week in the interest of the Kleine-Edison Company.

Following the return to five-cent prices comes the announcement that the Rex theater will return to the daily change of program, including features, short reels and serials. The "Submarine" serial and Pathe's "Grip of Evil" are late bookings.

The Star theater, operated by Ira Lusky exclusively for negroes, was damaged by fire to the extent of $100. Several reels of film were destroyed.

The Lincoln, a negro house, has been closed due to lack of patronage. This theater is located in the negro business district, with strong competition existing, and has never been a paying proposition.

Memphis.—J. B. B. Loomer, in charge of General's poster department, has returned from a short trip to Texas, and reports business slack at most points in the cactus state.

Chattanooga.—Among the recent visitors at the Chattanooga office of Southern Metro were Messrs. Harry Horner of the Bohemia, Cleveland, Tenn.; Geo. N. Shorey, Gay and Queen, Knoxville, and F. O. Buchanan, manager of the Colpet theater, Cedartown, Ga.

Chattanooga.—E. G. Whitkins, booking clerk for the local office of Southern Metro, is back at his desk after undergoing an operation for appendicitis.

Buffalo News Letter

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Young Film Man Drowns.

BUFFALO, N. Y., Aug. 15—Carl Warner, a shipping clerk employed by the Victor Film Co., Buffalo, was drowned recently at Crystal Beach, a Lake Erie summer resort near this city. At various times he served on the staff of the Sylvia moving picture theater, in Fillmore avenue, of which his father, Henry G. Warner, is proprietor. The young man struck his head while diving and was unable to keep from sinking. Friends attempted a rescue, but were unable to save him.

"Art" Young Gets Married.

Buffalo, N. Y.—Arthur Young, head broker of the Victor Film, Buffalo, was recently married to Miss Isabelle Schumann of Rochester. On returning from his honeymoon trip, Mr. Young received a beautiful electric lamp as a wedding gift from the Victor Company's local staff. Congratulations accompanied the gift and in a neat speech Mr. Young expressed his appreciation of the tribute.

Olean's New 1,800 Seat House.

Olean, N. Y.—Bordonaro Bros., leading merchants of Olean, will build a new moving picture theater in that city. The house will cost $100,000 and will seat 1,800 persons. The theater will be centrally located in Union street and will be built of brick and tile. In appearance, furnishings, service and general equipment the house will be thoroughly up-to-date. Bardonaro Bros. have the utmost faith in the future of moving pictures in their city and despite plenty of competition in Olean they are willing to back up their confidence in the business by spending their money unsparingly on their new enterprise.

Feared No Hot Weather.

Geneva, N. Y.—All during the recent hot weather L. G. Brady, manager of the Regent moving picture theater, Geneva, showed to satisfactory business. Original advertising in the local newspapers and on the screen helped Mr. Brady's trade. He formerly managed the Hippodrome at Scranton.

Sympathy for Exhibitor Morse.

Penn Yan, N. Y.—Mr. Morse, one of the proprietors of the Sampson theater, Penn Yan, N. Y., is receiving the sympathy of his friends on account of the recent death of his mother.

Gather Here and Hereabouts.

Waterloo, N. Y.—Crawford Wright of the Wright theater, Waterloo, N. Y., is using four Paramount piltures a week, and, according to a report regarding his audiences, he is "standing them up."

Clifton Springs, N. Y.—Many wealthy guests who visit a sanitarium in Clifton Springs, N. Y., each summer are faithful patrons of the Palace, a ten-cent moving picture theater of that village. Williamson & Gresh are the proprietors.

Crystal Beach, N. Y.—Howard F. Brink, traveling representative of the William L. Sherry Feature Film Company's Buffalo offices, is co-operating with many exhibitors in the Western New York territory. Assistance in the preparation of programmes, projection, house service and other features that point to the betterment of the moving picture business is given willingly by Mr. Brink. He recently visited Crystal Beach with his son, Earl Brink, shipping clerk at the Paramount offices.

Cuba, N. Y.—C. U. Gross, manager of the Keller opera house and the Peerless moving picture theater of this city, is ready for a lively fall business. He has just returned from his summer vacation and is as "brown as a berry."

Belfast, N. Y.—Frank James is renovating the Grand theater of Belfast, of which he is proprietor. On account of satisfactory trade Mr. James did not close his house during the hot weather.

Buffalo, N. Y.—A. R. Sherry, former manager of the Lyric, Family and other theaters in this city, was a recent caller. Mr. Sherry is considering an offer to manage a Buffalo theater. Details will be given later.

Buffalo, N. Y.—Manager Michaels of the Academy theater, Buffalo, has been using a youthful spieler to attract people to his house. The young man is a forceful speaker and is supplied with a good line of talk.

Corning, N. Y.—J. M. Gorchof, former traveling representative of the Mutual Film, Buffalo, was a recent visitor. He is located in Corning, N. Y. Mr. Gorchof has just given the writer a subscription to the Moving Picture World.

Buffalo, N. Y.—The Star theater, Buffalo, which throughout the year plays regular dramatic productions, has opened the season with the film "Civlization," Dr. Peter C. Cornell is manager of this house. The Teck, a similar theater, managed by John Oishei, opened with the moving picture feature, "Ramona," and will follow with high class dramas.

Camden, N. Y.—James Le Richeux will build a moving picture theater here on the site of the opera house which was burned.

Ogdenville, N. Y.—Moving pictures and vaudeville will be featured in a road show organized by William Hayward, who has left Dodgeville on a six weeks' trip.

Harold Filkins, road representative for the Essemar Film, Buffalo, recently visited his father, M. I. Filkins, road representative of the Pathe Exchange, this city. Mr. Filkins, Jr., had just completed a six weeks' trip through New York State. "Florence Rose Fashions," produced by the Pathe Co., is being booked heavily in Rochester and vicinity.

IN PITTSBURGH.

Says Exhibitors Can Be Found in Morning.

Charles F. Schwerin, manager of the Pittsburgh branch of the World Film Corporation, 938 Penn avenue, recently made a two-day trip through the coke region of the state, visiting eleven towns and doing business at practically every point. He made this tour to convince himself that an exhibitors can be located any time during the day. Mr. Schwerin says that to hear salesmen tell it, the exhibitor can only be seen after two o'clock.

Miller Opens Film Booking Office.

H. B. Miller, formerly manager of the Mutual Exchange in Pittsburgh, and a partner in the Rowland & Clark interests, has opened a film booking agency under the name of the Theater Booking Company. Offices have been established in the Peoples Bank building, Pittsburgh, and will be ready for business in the near future. Mr. Miller states the purpose of the new concern is to act as representatives of the out-of-town exhibitors to look after their interests at the source of supply here. Each feature coming to this city will be examined and those not booked here also will be looked up, with the idea of ascertaining the merits of the various releases and then permitting the exhibitors to choose for himself.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.
Helpfully yours,
THE MOVING PICTURE WORLD.

Belmar Club's Outing.

Pittsburgh, Pa.—The Rowland & Clark theaters' organization of employees, known as the Belmar Club, held an outing at Oakmont, Pa., recently, and had as their guests a number of prominent film men and exhibitors and twenty-five employees of the various exchanges. The party was led by George Vogenberger, manager of the Belmar theater. A most enjoyable day was spent swimming and boating.

Vacation Notes.

Harry Grelle, manager of the Supreme exchange in Pittsburgh and Philadelphia, has been enjoying a brief vacation at Atlantic City, N. J. Within the next few days he will go to St. Louis, Mo., where the Supreme will open an office for handling the film "Where Are My Children?"

Charles Seltzer, head of the Seltzer Music Company, agency in this territory for the Seeburg pipe organ, has left for a two weeks' vacation along the Jersey Coast. He will visit Spring Lake, Atlantic City and Asbury Park.

In answering advertisements,

please mention

The Moving Picture World

Use of Theater Name Enjoined

In Pittsburgh, the Rowland & Clark Theaters Have Secured a Preliminary Injunction Against Use of Name "New Regent" by Enterprise Amusement Company—Date of Hearing Set for September 5.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Roland and Clark theaters, operated by R. A. Rowland and James B. Clark, of Pittsburgh, has secured preliminary injunction against the Enterprise Amusement Company, formerly known as the Rex Amusement Company, to restrain that firm from operating a moving picture house under the name of the New Regent. The Enterprise Amusement Company recently took over the Cameraphone theater at 1600 Fifth avenue, and after remodeling it announced its reopening under the name of the New Regent. The injunction proceedings were instituted at once by Rowland & Clark, who conduct the Regent theater, at Penn and Highland avenues, to prevent what was regarded by them as an infringement on the title of their house. The Camcraphone was then retained, pending the outcome. Later an effort was made to have the injunction declared permanent by the court. Attorneys appearing for the Enterprise Amusement Company requested that the case be continued and Judge Cohen fixed September 5 as the date for a hearing in the case. A decision is awaited with interest by exhibitors, as the question involved is one that has confronted local moving picture theater owners at various times.

International to Move.

Pittsburgh, Pa.—The local branch of the International Film Service, which has been located in the Film Exchange building, 938-940 Penn avenue, Pittsburgh, for several months past, is preparing to move back to its former quarters in the Sauer building, 804 Penn avenue. On account of the rapidly growing business of the exchange and the limited space available at the present location, Manager Lyon decided on the change. The fourth and fifth floors of the Sauer building have been leased, but only the fifth will be utilized for the time being. When the International Film Service rented quarters in the new Exchange building, it was with the understanding that two extra stories would be added to the structure and that the firm was to also occupy the seventh floor. The recently enacted code regulating the height of buildings used for film purposes has made it impossible to increase the number of stories and the plan had to be abandoned by the owners. The new quarters of the International are quite centrally located and will afford ample space for expansion in the spring, when the fourth floor will be taken over. Plans are being made for remodeling the Sauer building into an up-to-date fireproof film building, work thereon to be started in May.

The International Film Service has announced the first-run houses in this section on the Beatrice Fairfax series, produced by Wharton. They are the Liberty theater, East End, two days, and the Downtown Cameraphone theater, Fifth avenue, Pittsburgh, and the Columbia theater, Erie, Pa. Three prints of the film are handled by this office and the subject is booking with marked success.

Takes Over Gamble's.

Altoona, Pa.—M. O'Brien has recently taken over Gamble's Family theater, at Altoona, Pa. A number of improvements have been made in the house which is among the most attractive and up-to-date in its locality. A latest model Simplex projection machine was installed, in addition to other new equipment.

H. W. Johnson Takes Territory.

Pittsburgh, Pa.—The central Pennsylvania territory of the Pathe exchange has been placed in charge of H. W. Johnson, who succeeds W. H. Wood. Mr. Wood has entered the exhibiting end of the business at Roaring Springs, Pa. This field of operation embraces Johnstown and Altoona and is known as territory D. Another new Pathe salesman traveling out of the Pittsburgh office is D. L. Faralle. His territory is the northwestern part of the state and was formerly covered by W. K. Provan.

Would Investigate for Exhibitors.

Bluefield, W. Va.—A new concern for the purpose of investigating and reporting on the sanitary condition and safety of moving picture theaters and other places of amusement and issuing certificates of approval of same has recently been granted a state charter of incorporation under the laws of West Virginia. The concern is known as the American Playgoers' Protective Association and is located at Bluefield, W. Va. The authorized capital stock is $10,000. The incorporators were C. B. Banks, E. L. Bowman, G. H. Jolliffee, W. P. Hawley and B. H. Henderson, all of Bluefield.



Scene from "A Welsh Singer" (Mutual).



Scene from "The Torquoise Mine Conspiracy" (Kalem).

Operators Claim Rate Agreement

Cleveland Union Says That Picture Men Agreed Two Years Ago to Give Higher Wages at This Time—Managers Ask for Proof of This and Claim That the Union Has Been Working Against Good of the Business.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—An alleged "gentleman's agreement" is the principal basis of recent increased wage demands made by Cleveland moving picture machine operators affiliated with the International Alliance Theatrical Stage Employes. This agreement was referred to by speakers for the operators when the latter attended a meeting of the Northwestern Ohio Motion Picture Exhibitors' League in the Republic building, August 15th. M. B. Winton, president, and Harland Holmden, business agent of the union, declared that when a compromise was made with the exhibitors on wage demands two years ago, the exhibitors promised to grant a further increase in pay at this time. The demand two years ago was for a five-dollar-a-week raise. Two dollars was granted. The operators now assert that their present demand for the equivalent of a three-dollar increase is but a carrying out of their end of the compromise bargain made two years ago.

The exhibitors on their part insist that they have never heard of such a promise as the operators claim was made and declare that if the operators can offer documentary proof that such a pledge was made, it will be promptly fulfilled.

The committee of operators attended the meeting of the exhibitors at the request of the latter and were specifically asked to show cause why their demands should be granted. In addition to the "gentleman's agreement" argument, the operators asserted that they are not now getting a living wage and that if their pay is increased they will no longer be compelled to do outside work to earn a living wage.

Work Against the Business.

Some of the exhibitors took issue with the operators because of their contention that their wage demands have been ratified by the Cleveland Federation of Labor. B. J. Sawyer, president of the exhibitors, made the direct charge that Cleveland labor leaders in the Federation have been friends of censorship and antagonistic to the moving picture business.

Mr. Sawyer further asked the operators why organized labor in Cleveland has not aided the exhibitors in their censorship fight and whether there was any assurance that labor would aid the exhibitors in the future.

No action was taken at the August 15 meeting, but two committees were appointed to meet the operators in special session the night of August 18, at labor headquarters.

Members of these special committees are Ernest Schwartz of the Erie theater; Sam Bullock, Columbia theater; W. J. Slimm, Marquis theater; S. F. Deutsch, Sun theater, and William Miller, Olympia theater. The following three represent downtown houses: Samuel Aubrey, Corona theater; John Sliney, Reel theater, and Henry Lustig, Avenue theater. Two committees were named because it is declared the suburban and downtown houses are facing different problems.

It is being predicted that the wage question will be settled by a compromise and that there is no danger of a strike of operators.

Exhibitors Nail Libel.

Cleveland, O.—Cleveland moving picture exhibitors are planning a vigorous protest against many recently published newspaper stories in which moving picture theaters have been referred to as contributing causes to crime and moral delinquency, particularly on the part of young girls.

"It is a rank injustice," Benjamin J. Sawyer, president of the local exhibitors' league, said. "In a recently published story, the statement of one man was made the basis for alleged startling revelations in the white slave traffic and moving picture theaters were held up as a snare for young girls.

"We have never had a single case of this kind in Cleveland and the exhibitors would deem it a great favor if any misconduct in or about any moving picture theater were reported to them. Here our picture theaters have been lauded by clergymen and educators as an educational force second only to the public schools."

Screen Club Outing.

Cleveland, O.—Members of the Cleveland Screen Club held their second outing of the season at Willoughbeach, August 24. A corn roast and swimming contests were features.

Investigating Exchanges.

Cleveland, O.—Deputy State Factory Inspectors have been in this city recently investigating complaints that several film exchanges have been violating the law by working women employes overtime. No warrants have been issued.

Mutual in Its New Ouarters.

Cleveland, O.—The Mutual film exchange has just moved into new quarters in the Belmont building, 750 Prospect avenue, where it occupies the entire second floor. The Mutual exchange was formerly at 108 Prospect avenue. The new quarters include a reception room, general offices, projection room, shipping, booking and advertising departments. This is the third exchange to move into the new Belmont building, the Fox and World having been there several months.

Alhambra Improves Ventilation.

Cleveland, O.—An elaborate new ventilating and cooling system has just been installed in the Alhambra theater. This house is continuing its special matinees for children, despite alterations which are being made to increase the capacity of the house.

Things Lost and Found in Theaters

Louisville Manager Estimates that Half of Ordinary Articles Get Back to Owner—Money and Jewelry About Ten Per Cent.

By G. D. Crain, Jr., 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—Inquiries relative to the percentage of articles lost in local theaters and returned to the management by patrons, show that about 50 per cent. of ordinary articles find their way into the box office, but in the case of jewelry or money the returns drop off to about 10 per cent. One of the leading exhibitors stated that one of his ushers recently found a roll containing between $40 and $50, mostly in small bills, and returned it to the office. The owner dropped in the next morning, described the roll and got his money. However, if a patron of the theater had picked up the roll the chances are that it would never have found its way to the office. A great many people apparently have the idea that money found in a public place is legitimate prey, and are rather doubtful whether the real owner will ever get it if it is returned to the box office, and the same condition applies to expensive articles or jewelry. Quite often losses are reported where undoubtedly the article lost was lost elsewhere, but the theater is blamed for the loss.

Most of the local theaters supply their ushers with small hand searchlights, and in case an article is reported as lost at the time, an instant search is made. Wideawake ushers, upon hearing a coin drop in a theater come forward at once to investigate without having to be notified. In fact one house some two years ago flashed a light on every seat as it was emptied in order to prove to its patrons that a close watch was kept for the patrons' benefit. To-day, however, no investigation is made unless asked for during regular show hours, but the house is looked over after the last show and again looked over in the morning during the clean-up period. In spite of precautions, however, it is almost impossible to keep some people from feeling that house employees have made away with the lost articles, when in many cases lost articles are either lost elsewhere or carried out by other patrons. Good, honest ushers are therefore about the only asset that the exhibitor has in handling the lost article proposition, as he can bank that the article was not left in the house.

Penalty for Improper Posters.

Covington, Ky.—The City Commissioners last week changed one of the local ordinances to conform with the penal section of the Kentucky statutes as follows: "Placing improper pictures on billboards or in locality within the city limits carries with it a fine of not less than $20 nor more than $100, with a jail sentence of from 10 to 50 days or the assessment of both the fine and imprisonment, in the discretion of the police judge." Moving picture posters and advertising are generally well inside of the limit, but the exhibitors of Covington will in the future be careful to see that none of their posters could be construed as improper.

Kentucky Theater Changes.

Mt. Sterling, Ky.—The Paramount theater has opened as a strictly colored show house, and will endeavor to give the negroes of the Mt. Sterling district the best pictures obtainable.

Lancaster, Ky.—Luther Herron is arranging to sell the Rex theater at public auction shortly.

Irvine, Ky.—Elvin Lindon, of Irvine, has sold his interests in the Irvine airdome to J. E. Stivers, Stephen Stone and A. L. Corbett.

Walton, Ky.—R. D. Stamler, of this city, after an unsuccessful venture with pictures at the Opera House, at Williamstown, Ky., has closed the Williamsburg house.

Owingsville, Ky.—The new Owingsville theater will be rushed to completion about September 1. New fixtures, box office and operating booth are being installed, the floor lowered and additional exits cut.

Frankfort, Ky.—C. A. Lowelle, operator at the Capital theater, is laid up as the result of a recent fall. Lowelle in falling in the booth caught at one of the machines and cut his hand to the bone.

Murray, Ky.—The Dixie Theater Company, of Paris, Ky., will open with pictures at the Woodruff Opera House, of Murray, as soon as the building can be made ready.

Dover, Ky.—Curtis & Voorhees, operators of a moving picture theater at Brooksville, Ky., have opened a new airdome in this city.

Berry, Ky.—Doctor Bowman is planning to install a lighting plant and moving picture theater shortly.

Russellville, Ky.—The interior of the Divie theater is being entirely remodeled.

Louisville News Notes.

Announcement was made in Louisville on August 15 to the effect that E. F. Albee, general manager of the Keith circuit, on behalf of the Louisville Keith house, had authorized a subscription of $1,000 to the Louisville Industrial Foundation, which has raised a million dollar factory fund. Lee Goldberg, manager of the Mary Anderson theater, of Louisville, also subscribed personally for a share of stock.

George Starke, representing The Big Features Rights Corporation of Louisville, which recently obtained rights in several states on "The Little Girl Next Door," has started out on a booking trip through Kentucky on this picture. "The Battle Cry of Peace," which is also controlled by this company, is still being booked out in the state, and will probably be booked for return engagement this fall during the political campaign as an additional argument for preparedness. Fred Levy, president of the company, is now in the East, where he expects to book additional pictures.

Walter S. Adams Co., real estate dealers, are endeavoring to sell or rent the Parkland theater at Twenty-eighth and Dumseneil streets. This theater has a seating capacity of about 500, and was built about two years ago by a $15,000 stock company, headed by ex-Governor Thatcher of Panama.

The Central Film Service Co., operating at Louisville and Indianapolis, recently filed suit in the Floyd County Circuit Court, at New Albany, Ind., asking that a receiver be appointed for the New Albany Theater Co., which formerly operated the Royal theater at Market and Bank streets. The film company alleged that the New Albany company was insolvent, and presented a claim for $33.68 representing service handled through the Louisville exchange. Judge John M. Paris later appointed Fred Sauer receiver for the company. The house has been closed for several months.

A good many people were attracted to the Baxter theater of Louisville last week when cards were given to every person entering the house, these cards being later mixed up, and ten withdrawn. Those named on the ten were presented with building lots in the New Glendale addition of New Albany, Ind., the managers of which have adopted this form of advertising in order to get the property started.

CINCINNATI NEWS ITEMS.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, O.

G. W. Noyes Owns Forest Theater.

CINCINNATI, O.—Some confusion arose recently in connection with the sale of the Forest theater and airdome, in Avondale, and it develops that the purchaser of the property was erroneously reported. For some time, ever since the Forest Amusement Company disposed of the property, it has belonged to George W. Harris, and has been operated under a lease of several years by the well-known firm of McMahan & Jackson. Several weeks ago Mr. Harris disposed of the theater and the adjoining airdome to Geo. W. Noyes, of the Brunhoff Mfg. Co., of Cincinnati, and Mr. Noyes is now the owner, subject to the lease of McMahan & Jackson. The operation of the theater under the lease will be continued, as far as any plans now contemplated are concerned, the airdome being especially prosperous on account of the extremely hot weather experienced this summer.

Rex Weber and Marjorie LaFern Go to Essanay.

Cincinnati, O.—Returning a short time ago from a vacation spent at Michigan and other Lake resorts, Rex Weber and Marjorie LeFern (Mrs. Weber) announced that they will work during the coming season season with the Essanay Company, probably in the East. Mr. Weber who established the Five-A Studios and produced some excellent pictures in Cincinnati, at first contemplated continuing his producing work in and around the Queen City, but the attractiveness of the opportunity for a return to work with a leading producing company led him to give up his plans.

A. E. Brandt in Town.

Cincinnati, O.—A. E. Brandt, special representative of the Universal Film Corporation, was in the city recently making arrangements for the return engagement at the Grand of "Where Are My Children?"

"Grip of Evil" Well Advertised.

Cincinnati, O.—Manager W. S. Wessling, of the Pathe exchange, has been supervising some first-class publicity work in connection with the newest Pathe serial, "The Grip of Evil." Posters in advantageous locations have familiarized the public with the new subject, and the big electric sign at Pathe headquarters on Fifth street, which is visible for several blocks, all the way to Vine street, bears the query, "Is the World in the Grip of Evil?" This makes them look and wonder, and it all helps at the box-office.

Popular Hits at the Lubin.

Cincinnati, O.—The Lubin, always one of the most popular of the Fifth street houses, is enjoying prosperity which seems to have been little affected by the heat of a torrid summer, with its new policy of five features a week, as distinguished from the usual down-town policy of two changes of program a week. Manager Hennegan has been running some of the best of the recent releases, the fact that they have previously been seen rather adding to than detracting from their drawing power. Blanche Sweet in a Lasky production, "Stolen Goods," and Ethel Barrymore in "Final Judgment," were among the features on a recent week's Lubin program.

Picture House Escapes Forest Fire

Theater Building Plans in Town of Timmins, Ontario, Nearly Destroyed by Recent Forest Fire, Will Not Be Changed.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ontario.

TORONTO, ONT.—The appalling forest fire which swept a northern section of Ontario has not daunted the enterprising spirits who had gone ahead with moving picture theater enterprises in the affected district. The amusement houses escaped destruction because the majority of populated centers were saved. Surrounding territory was wiped out, however, and the catastrophe was a distinct blow to the community on account of the great loss of life.

One of the mining camps which narrowly escaped the conflagration was Timmins. At this place plans had been adopted before the fire for the reconstruction of the local picture house, the Empire theater. It is understood that the fire will not cause the abandonment of the projected building and this decision means that Timmins will have one of the finest places of amusement north of Toronto. The building will be a three-story structure, making it one of the large features of the small center. The seating accommodation will be 900, 200 of which will be located in a balcony. The seats will be of the latest opera chair design. There will be a stage for vaudeville and traveling shows, but the attractions at the Empire will be mainly photoplay features. A satin fibre screen will be installed.

The front elevation of the theater shows practically an office building, as there are two stores on the main floor, four business offices on the second and six offices on the third floor. The basement will accommodate a billiard hall and bowling alleys.

Toronto's New Regent Growing.

Toronto, Ont.—The opening of the new Regent Theater on Adelaide street west will form, when completed, one of the principal amusement houses in the down-town section of the city. With the structure nearing completion, Mr. Thomas W. Lamb, the New York architect, paid a visit here for the purpose of inspecting the house and to confer with Cassavant Freres regarding the installation of a concert organ. Mr. Lamb announced that an indirect lighting system, similar to the illumination idea adopted for his recent New York houses, would be used in the Regent, changeable colored lights to coordinate with the picture themes being the adopted idea.

The president of the company which controls the Regent theater is E. L. Ruddy, who is also head of a well-known local billboard firm, and the billboards will be used extensively for the advertising of attractions. The vice president of the theater company is J. P. Bickell of Toronto. The board of directors includes W. J. Sheppard, a director of the Royal Bank of Canada; James Tudhope and N. L. Nathanson, all of Toronto.

The theater will be opened about the middle of September, it is expected.

Stratford's Majestic Sold.

Toronto, Ont.—Announcement has been made that the Majestic theater at Stratford, Ont., one of the largest and best-equipped houses in Western Ontario, has been purchased by Stratford interests from the Canadian Theaters, Limited, which owns a string of theaters in Ontario and Quebec. A. Brandenberger is now the manager of the Majestic.

Col. Balderson Opens Theater.

Colonel Balderson, a member of the Canadian militia, who owns the Balderson theater at Perth, Ont., has opened the Princess theater at Smith's Falls, Ont. It has been almost completely remodeled. P. R. Ball of Perth has charge of the Princess theater, while his brother, J. Ball, has become manager of the Balderson at Perth. The Ball brothers formerly had the Royal theater at Perth.

Orangeville's Dufferin Reopens.

Extensive improvements have been made to the Dufferin theater at Orangeville, Ont., and it has been reopened after two months' darkness under the management of Mr. J. Donohue, formerly an exhibitor of Tweed, Ont. A new wiring system has been installed, while the ventilating arrangements have been greatly improved. New chairs have also been placed in the house, and several hundred dollars have been spent in decorating the interior. Mr. Donohue has decided to pay the amusement war tax for patrons himself, but the prices of admission on Wednesday and Saturday nights will be 10 and 15 cents. On other evenings a scale of 5 and 10 cents will prevail.

Censors Pass "Inspiration."

Toronto, Ont.—The Theatrical Board of Appeals for Ontario reversed the decision of the Ontario Board of Censors with regard to the Mutual release, "Inspiration," in which Audrey Munson takes the part of an artist's model, the appeal board finding that the subject was acceptable because of its art theme.

Maritime Exhibitors To Organize

Film Men in the Provinces of New Brunswick, Nova Scotia, and Prince Edwards Island Get Together—Committees Appointed.

By Frederick F. Sully, Box 1229, St. John, New Brunswick, Can.

ST. JOHN, N. B.—Over a score of exhibitors, representing the trade throughout the provinces of New Brunswick, Nova Scotia and Prince Edward's Island, recently gathered in St. John for the first general get-together of the trade ever held in this section of the Dominion. For several months the film men of St. John have cherished hopes of forming an organization that would be of general and permanent help to the exhibitors and their associates, but there seemed to be little to call them together. The announcement that F. H. Richardson, editor of the projection department of the Moving Picture World, woud visit the city and discuss trade problems, offered the opportunity that had long been wanting and little difficulty was experienced in getting the men together.

Mr. Richardson proved an able counsellor. His informal platform talks were helpful, practical and comprehensive. The conference opened on a Saturday evening at the Imperial theater immediately after the last performance. Mr. Richardson with his daughter, Miss Nellie, made the trip from New York on a motor cycle, and after the opening session an informal reception was given for them in one of the main anterooms. This afforded a splendid opportunity to establish more of a social equation, and was succeeded the next morning by a delightful sail up the St. John River in the steamer Lord Kitchener. The various managers, exhibitors, members of the New Brunswick Board of Censorship, and the employees of the St. John theater made up a party of over 100. After the sail through the most picturesque part of Canada and on the return home there were some informal speeches on deck.

The gathering had proved so helpful and the social intercourse such an inspiration that the Halifax exhibitors extended an invitation to the entire party to be its guests in Halifax on Sept. 16 to perfect a permanent organization and to take advantage of the elaborate program that will be carried out in conjunction with the annual exhibition. For completing arrangement for this conference, from which a real, live organization should grow, the following committee was appointed: W. H. Golding, St. John, chairman; S. Hurley, St. John; S. W. Dimick, Campbellton; L. Rosenfeld, St. John; Charles E. Stevens, Archie Mason, S. Tory, Moncton; A. A. Ayre, Sackville, and W. T. H. Fennety, Fredericton.

Among the representatives were: N. V. Gastonguay, Orpheus hall, Halifax, N. S.! G. J. B. Metzler, Empire theater, Halifax, N. S.; F. B. Metzler, Empire theater, Halifax, N. S.; J. M. Franklin, Strand vaudeville and picture theater, Halifax, N. S.; M. Herschorn, Imperial theater, Halifax, N. S.; A. E. Wall, chief Board of Censors, Halifax, N. S.; Roy Holman, "Happy Home," Alberton, P. E. I.; S. W. Dimock, theaters at Campbellton, Dalhousie and Athol, N. B.; James F. Cripps, Digby, Middleton, Annapolis and Shelburne, N. S.; C. A. Walfield, Bridgewater and Lockport, N. S.; J. J. Gaudet, Summerside, P. E. I.; A. A. Felding, Princess theater, Truro, N. S. The St. John managers were: Stepphen C. Hurley, Unique; Gilbert D. Sweeney, Palace; A. B. Farmer, Star; William C. Smith, Empress; Fred K. Trifts, Gem; W. C. McKay, opera house; W. H. Golding, Imperial; F. G. Spencer, Lyric, Unique and opera house.

R. J. McAdam Is Building Theater.

Halifax, N. S.—Manager R. J. McAdam of the Casino, Halifax, hopes to have the new theater, which is now in the course of construction, ready for occupancy by the latter part of the fall. The structure when completed will cost slightly over $75,000. It has a seating capacity of 1,200 and will be one of the most modern theaters in this section of Canada.

Lockport's New Theater Ready.

Lockport, N. S.—C. A. Walfield has just completed the erection of a small theater in Lockport, N. S. The building will be put into use within a week or two, and will be ready in time to catch the latter part of the summer patronage, which is heavy in that section.

Interesting Maritime Notes.

L. Rosenfeld, manager of the St. John exchange of the Famous Players Service, has just returned from a three weeks' business trip through the Sydnies and Nova Scotia. He reports that the larger communities are doing an excellent business, but the smaller town theaters are being less generously patronized.

C. W. MacKay, manager of the opera house, St. John, has announced that the house, which has always been run legitimate during the winter season, will continue its policy of Famous Players features during the coming year.

K. Kelty of the People's theater, Yarmouth, N. S., says that he is having the heaviest patronage this year of any season he has been in business. The influx of summer visitors has been large and has greatly helped the moving picture business in that section.

"The Yellow Menace," one of the new serials of the Famous Players service, is to be released in the near future, and exchanges say that it is being booked the strongest of any of the recent introductions in the provinces. Among Paramount features that are running strong are "The Eternal City," "Madame X," and "Nurse Cavell."

J. R. Kaufmann, who has been in charge of the shipping department of the St. John exchange of the Famous Players service, has been transferred to Toronto and will be succeeded by J. Liberman, who comes from the Toronto office.

STRAY WESTERN NOTES.

Washington State.

Pathe's Inspector-Auditor Here.

Seattle, Wash.—We could not get a look-in at the Pathe office this week. They all seemed terribly busy. We don't know why. The booker informed us hurriedly that Fred C. Summers, Pathe's inspector-auditor from New York, was spending ten days in the city, and that he was making a tour of the Western offices.

Everett Theater Sold.

Everett, Wash.—W. C. Gowan, former owner and manager of the Princess and two other theaters at Everett, Wash., has sold these and bought the Electric theater at Hoquiam, which he is operating under the name of the Orpheum.

Clemmer Gives Benefit Concert.

Seattle, Wash.—A benefit concert was given on Wednesday morning, August 9th, at the Clemmer theater, by its eight piece Russian orchestra for the wives and families of the late Sergeants Wiley and Weedin of the Seattle police force, who were killed in a recent shooting aflair in Seattle. Mr. Clemmer has also shown his charitable inclinations by donating this week 10,000 tickets to aid a Jewish settlement house. The tickets were sold by the society who keeps up the house.

Big Horn Theater Sold.

Thermopolis, Colo.—Otto Schmit has sold his big Horn theater at Thermopolis to M. C. Gerhart of Cheyenne. Schmit will go to Lewiston, Montana, where he plans to open a moving picture house.

California.

Exchange Man Leaves for London.

San Francisco, Cal.—Ernest Bru, a well known exchange man of this city, for some time in charge of the local Apex interests, left recently for New York and London. He has been making his headquarters for some time with the Apex exchange at 116 Golden Gate avenue.

New Manager for Apex.

San Francisco, Cal.—Marion H. Kohn, head of the Apex Feature Service, returned recently from a trip made to Los Angeles for the purpose of selecting a location for a branch film exchange. He will return to the southern city shortly to open this and will remain in charge, having secured the services of Morris Epstein to manage the local exchange.

Oregon.

Portland, Ore.—The Service Film Company has an interesting exhibit of new and old picture machines in the foyer of the People's theater. Manager Pumphrey recently sold a new Powers 6B to the Peoples and has placed a 1906 Edison alongside of it to show the advances in projection machines.

Portland, Ore.—The equipment of the Hawthorne theater has been bought by A. S. Graeper, of the Union avenue, to be used in remodeling his house.

Portland, Ore.—Among the week's visitors at the exchanges were E. R. Redlich and Robert Montgomery, of the Fox, en route to San Francisco, C. C. Waters, of McMinnville, and Mr. and Mrs. A. E. Sparks of Estacada.

IN DETROIT.

Big Shows for Detroiters.

"How Britain Prepared" ended a two weeks' run at the Detroit Opera House, Sunday, August 6, and was succeeded by "Ramona," which came with special operators, Motiograph projection machines and special music. "Civilization" is reported to be slated for a two weeks run following "Ramona," after which the opera house will start its regular season with Klaw & Erlanger legitimate attractions.

H. N. Nelson's Cartoons.

Detroit.—H. N. Nelson, 79 Woodward avenue, Detroit, is now turning out comedy cartoons that give promise of becoming nationally prominent. He has associated with him several well-known cartoonists who are now at work on two series. One of each series has already been completed. In addition to this class of work, Mr. Nelson is doing a good commercial business.

Some Gilligham Announcements.

Detroit.—A. J. Gilligham announces the appointmentof David Kline as manager of the Majestic gardens, Grand Rapids, Mich. Mr. Kline was formerly manager of the Orpheum in that city, both houses being under the control of the Gilligham & Smith corporation. The opening of the Majestic gardens takes place August 27th. Before the opening the Majestic will be completely redecorated and a new stage setting along Venetian design will be provided. The ice-cooling system is also to be improved. In addition to Paramount productions, the Majestic will show Triangle films, and the new Billie Burke serial, "Gloria's Romance." Mr. Gilligham announces that there will be no change of policy at the Strand.

No Films on Street Cars.

Detroit.—The Detroit United Railway, operating the local street car system, has made a new ruling relative to film—effective September 1st. This ruling is that no film will be permitted on street cars on and after that date. As a result of this, a "pick-up" system is being arranged for by several of the truck and transfer companies. Some theater owners question the right of the street car company to carry out its ultimatum and may take the matter into the courts.

Lew W. Foster.

Detroit, Mich.—Among the many popular and well-liked film exchange representatives in the Wolverine State is Lew W. Foster, whose photograph it is a pleasure to reproduce herewith. (We mean this, Lew.) Mr. Foster was for some time a successful exhibitor in the city of Cincinnati. Later he got into the exchange end of the business and has been there ever since. He is now special ambassador in Michigan for the Triangle Film Corporation, making his headquarters at the Detroit office, 73 Broadway. He has been in Detroit, you might say, since the inception of the Triangle Company, coming here to establish the Triangle office.



Lew W. Foster.

Summer Shirt Sleeves in Theaters

Detroit Film Men Are Arguing About Comfort vs. Decorum for Men Patrons of Picture Shows on Sultry Days.

By Jacob Smith, 503 Free Press Building, Detroit, Michigan.

DETROIT, MICH.—There has been considerable argument among managers of the high-class motion picture theaters and the public as to whether men should be compelled to wear their coats in such playhouses during extreme hot weather.

The manager's side of the controversy is: "It is not becoming to the dignity of a high-class theater to have men on the main floor with coats off, sleeves off and possibly collars off. If you granted the privilege to one you would have to do the same to all. Furthermore, it is not exactly fair to the well-dressed man or woman who has to sit next to such person. Quite a number of men have asked me why they could not take off their coats, but when I explained the reason, they thanked me and said they understood thoroughly and conceded I was right."

Here is the argument on the other side as given by several high-class theatergoers: "When the thermometer is hovering around the 90 and 100 mark, theaters no doubt do everything in their power to make their auditorium cool and comfortable for their patrons, yet they insist that men wear their coats which prevents them from keeping comfortable while viewing a photoplay for several hours. One manager argued to me that 'how would you like it to be dressed up and have a forelgner or workingman come in with coat off and sleeves up.' I told him that a high-class theater seldom gets that caliber of men on its first floor, mainly because of the increased price for seats over the balcony and upstairs seats. When it is extremely hot there isn't a single reason that I can see for restraining men from taking coats off, because a theater manager should be ready to concede anything that will mean greater comfort for his patrons. Speaking for myself, I have decided to keep away from such playhouses during the summer because it is impossible to enjoy a picture when you can't be cool and comfortable."

On Future of Film Business.

Detroit.—A. E. Whitbeck, one of the promoters of the Washington and Orpheum theaters, Detroit, and who is promoting a number of moving picture theaters outside the loop in the city of Chicago, has been in Detroit for the past week. He said to the World correspondent: "I used to think that the picture business would not last, but what makes the industry look substantial and permanent to me is that the producers are turning out better pictures than ever before and are constantly striving to improve them. With such a spirit better pictures are bound to be the result and that means theaters will be able to hold their patrons."

Propose Central Exchange for Detroit

Local Film Men Get Offer of Big, Up-to-Date Exchange Building, Provided Lease Prospects Are Encouraging.

DETROIT, MICH.—A meeting of a half dozen exchange managers was held August 15th at the office of Manager G. Spencer Trask of the Mutual exchange. The exchange managers have received an offer from a real estate company to build in the downtown district a special building designed for use exclusively by moving picture exchanges and allied trades. He has agreed to proceed with the erection of the building on one of three sites, providing he can be assured of tenants among the local exchanges. He is willing to put up just the kind of a building that will be suitable to the needs of the exchanges. Among those at the meeting were Mr. Trask of the Mutual; Mr. Ames of the General; Mr. Duncan of the V-L-S-E; Mr. Kingsley of the Fox Film Corporation, and Mr. Dembow of the World. Manager Parkhurst of the Pathe and Mr. Fishman of the Standard have expressed a willlngness to enter into the proposition and will gladly take space if the project become a reality.

Not Balked by Luck.

Detroit.—Knowing just how much business should be done with certain pictures with well-known stars is something that exhibitors should watch carefully. For instance, Eddie Murphy, manager of the Gladwin Park, Detroit, booked "Silks and Satins" with Marguerite Clark. That night it poured continuously from seven until midnight and the result was his receipts came to $50 only. But Mr. Murphy knew that had the weather been right he would have done a great deal more, so he immediately booked the picture for the following week on his "open" night. On the second showing of the film, he packed them in for all performances. "I know that that picture should get more money than it did, so I booked it again," he said.

To Mr. and Mrs. J. L. McCurdy, a Boy.

Detroit.—On August 12th an eight-pound baby boy was the stork's deliverance at the residence of J. L. McCurdy, representative in Detroit for the Bluebird Photo Plays, Inc. Congratulations.

H. P. Seaborg Trustee of Grand Circus.

Detroit, Mich.—Henry P. Seaborg, of Detroit, has been elected trustee by the creditors of the bankrupt Grand Circus theater, 301 Woodward avenue. He has been authorized to continue the theater business until further order from the court. He was also instructed to file a petition by August 15 recommending a way to dispose of the theater company's property.

Asks Refund on License Fee.

Detroit, Mich.—Petitions with the common council have been filed by the Plaza Theater Company, East Jefferson avenue, and Your Theater Company, operating the Your and Forest theaters, asking $75 refund on their license fees because of the recent enactment of an ordinance reducing the fee.

Four New Theaters.

Detroit, Mich.—The Russell Realty Co., comprising Messrs. Hall and Mitchell, are building a photoplay theater on Russell street, near Farnsworth. It will seat about 1,500 and will be ready in the fall. A Wurlitzer organ is to be installed. The builders are the Frank Farrington Co.

Detroit, Mich.—Work has already started on the new Iris theater, corner of Joseph Campau and the East Grand Boulevard.

Detroit, Mich.—It is definitely assured that the new Madison theater, Broadway and Grand Circus Park, will be ready by Thanksgiving Day.

Iron Mountain.—The contract for erecting a new moving picture theater at Iron Mountain, Mich., for A. E. Brauns, has been awarded to Hans Nelson, of Green Bay, Wis. The building will be 60 by 120.

Local Film Men Get Together.

Detroit.—There was a large attendance of exhibitors and exchange men at the Griswold House, Friday evening, August 18, to attend the special meeting and Dutch lunch. The real purpose of the meeting was to create a better understanding between those engaged in the moving picture business and the city officials. The principal speakers were Hon. John Gillespie, police commissioner, and Ira W. Jayne, head of the Recreation Commission. A. J. Gilligham acted as chairman of the meeting as it was through his efforts that the get-together was held. Mr. Gilligham is president of the Detroit Screen Club. (We will have a complete story in next week's issue.)

Detroit Metro's New Quarters.

Detroit.—There are very few theaters in Michigan playing a daily change that do not book Metro features at least one day out of the seven. The Detroit exchange is now located in new quarters on the second floor of the building at 73 Broadway, where everything is complete for the accommodation of exhibitors. A. J. Richardson is manager of the Detroit exchange. There is also a Metro exchange at Escanaba, Mich., which handles business in the upper peninsula in charge of Joe Ferte.

W. H. Hoffman Guiding the Ferry Park.

Detroit.—The Ferry Park theater at 1701 Grand River avenue, Detroit, is now being operated by W. H. Hoffman, who purchased same from Clarence Seebald. The theater is being redecorated, refurnished and remodelled. It seats 400.

C. Davies to Manage Schram Houses.

Detroit.—Charles Davies, formerly in the exchange business, and one of the organizers of the Michigan company of the Metro Film Corporation, has been appointed manager of the Monroe and Bijou theaters on Monroe avenue, Detroit, owned by Wesley Schram. Mr. Davis is thoroughly conversant with the demands of Monroe avenue theatergoers.

Sunday Arrests In Huntington, Indiana

William Rudolph, Owner of the Princess and Empress Theaters, with Four Other Exhibitors, Is Arrested for Sunday Show.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

HUNTINGTON, IND.—The climax of a long newspaper campaign in which the pulpit speakers joined, against opening the moving picture theaters on Sunday, came when five Huntington theater owners and employes were arrested by the police following a Sunday opening. The sentiment in the city has been decidedly against the opening of the theaters and an acute situation has arisen because of the publicity which has been given the opening of the theaters.

William Rudolph, the owner of the Princess and Empress theaters, was one of the five arrested. He had previously announced that the theaters would open for the usual performance on Sunday and a big crowd had collected near his theaters, for it had been rumored that the police would stop the Sunday shows. When the doors were thrown open and the picture on the screen plain clothes men entered the theater and several minutes later uniformed men appeared and made the arrests. It was with difficulty that the picture people obtained bond, a special session of the court being necessary to fix the amount of the bond. The cases have not been heard.

Manager Murray Injured by Fire.

Bedford, Ind.—Charles Murray, manager of the Star theater, which was damaged by fire recently, was burned about the hands and arms while fighting the fire. Films became ignited and caused the fire. The audience got out without trouble.

Manager Clevenger Loses Finger.

Columbus, Ind.—Henry Clevenger, manager of a moving picture theater here, says he is inclined to believe there is some truth in the old adage about the charms of music. His finger was cut off to music and did not hurt a bit, he says. There is an orchestrelle in the show managed by Clevenger and it was playing a dreamy waltz when he decided to shut it off. He reached for the switch but missed it and his fingers went into a set of cog wheels. The first finger was ground off at the first joint. Clevenger says for publication that the finger did not hurt a bit while the music went on but afterward and when it was dressed it hurt quite a little.

Mark Gates to Guide Circle Theater.

Indianapolis, Ind.—Announcement is made that the new manager of the Circle theater, the latest addition to the photoplay houses, will be Mark Gates, who last winter was treasurer of the Murat theater, of this city. H. P. Stothart, who last winter was musical director for High Jinks, will be the conductor of the orchestra. It is further announced that the Circle is to have the benefit of the experience of New York's big picture house director, S. L. Rothapfel, of the Rialto. Rothapfel will help direct the opening of the Circle, which is expected about the first of September, and advice from him will be forthcoming during the season. It is quite likely that there is an established connection between the New York theater and the Circle, although there is no official information to this effect. Many of the productions will come from the Rialto here.

Colonial Theater Showing Paramount.

Indianapolis, Ind.—It is announced that the Colonial theater, one of the big downtown houses, will show the Paramount program exclusively hereafter. Change days will be reduced from three to two days, Sundays and Thursdays being the change days selected.

The Colonial, while a big theater, is out of the downtown district, though in it, and enjoys the patronage of many children who can go unescorted. The Burton-Holmes travel pictures are to be shown.

Singer Killed by Train.

Kokomo, Ind.—Karl McDonald, brother of Gail Sherwood, one of the most popular of Indiana's moving picture theater singers and himself a singer of some reputation, was killed beneath the wheels of a train in this city recently.

Strand Goes Back to Melodrama.

Indianapolis, Ind.—The Strand, formerly one of the finest of the big downtown motion picture houses, will go oack to melodrama. Negotiations are now under way for the lease of the house by the Strand Company, which recently went into the hands of a receiver after showing feature motion picture productions for several months. The out of the way location of the Strand and the fact that there are so many other houses downtown brought about the failure of the theater.

Exchangemen Buy Automobiles.

The automobile craze has got into the motion picture business and a number of exchangemen have motoritis. Among the latest victims are L. M. Day, of the Metro; Fritz Wathne, of the International, and Earle E. Reese, assistant to the latter.

Trade Notes.

Ft. Wayne, Ind.—The lobby of the Palace theater is to be redecorated, and with the beginning of the work comes complaint from one of the managers of the theater to the effect that, while the lobby is still new, vandalism on the part of the supposedly well-bred theatergoers is responsible for the marring of the lobby. His complaint is well taken and other theater managers over the country probably have experienced the same trouble.

"Strange enough," he says, "an investigation has developed the fact that this destructive work has not been done by irresponsible boys from the gallery, but by men of affairs who have occupied the best seats in the house—men who seem to think that their presence there entitles them to do damage to the building entailing a loss many times greater than the price of their admission."

Announcement is made of the opening of the Transfer Theater, in the business district of Ft. Wayne. The theater introduces something new in a 10 o'clock opening. Other theaters of the city have remained closed until the afternoon. The management will cater to the class of trade which goes to a movie at noon. A. W. Collier is general manager of the new theater.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

A Trump for a Circus's Ace.

SCOTTVILLE, KAN.—A ribbon bedecked girl in a riding suit and boots rode up and down the main street of Scottville, Kansas, right in front of the motion picture theater. She had a megaphone through which she announced in loud tones that the "greatest tent show on earth will start in a few minutes in the large canvas covered tent around the corner from the square."

This announcement was not music to the ears of Manager Christie of the picture show on the main street. He stood in front of his theater and gritted his teeth and called down curses on tent shows. But even while he cursed the great idea came and with it came action. Action of the dynamic type.

Flash—the idea: "What's sauce for the goose is sauce for the gander."

Five minutes later the girl's voice in the street was drowned by the stentorian tones of real bally-ho man. And he announced "Pathe's greatest feature, 'Excuse Me' will be started in five minutes and all those who want seats will have to hurry, as the house is rapidly filling."

Immediately after this announcement the electric piano was started and the crowds came. And "Excuse Me" went over big while the tent show showed to ten.

Moral: It sometimes pays to carry the fight into the enemy's camp.

K. E. Portor's Attractive Window Card.

Kansas City, Mo.—K. E. Portor of the New Cater theater and airdome, Marceline, Mo., has prepared an especially attractive window card, 13x21 inches, in which the 10 inch Paramount trademark cut is featured. Mr. Portor runs Paramount Tuesday and Friday nights and on this card these dates are given; the cards being useful indefinitely. They are put up in windows, on posts and elsewhere in the town and nearby and the Paramount trade-mark, attracting attention, centers the interest on his theater.

Donald C. Thompson Back.

Topeka, Kan.—Donald C. Thompson, known internationally as a war photographer, has returned to the United States after a stay in Rome. On his arrival at New York, word was sent to his mother at his home town, Topeka, that he would stop here before joining his company at the border. Mr. Thompson, before leaving for Europe, accepted a captaincy in the Nebraska National Guard.

Turn Back to Winter Shows.

Topeka, Kan.—Roy Crawford, manager of the Hippodrome theater at Topeka, has announced that that house will revert to stock this fall. The play "Under Cover," by the Theodore Larch Stock company, which will put on the plays at the Hippodrome this winter, will open the house Labor Day.

The Novelty theater will open on August 28. The Grand theater will open to vaudeville about the middle of September. Both of these theaters have been showing moving pictures during the summer. During the past winter they afforded both vaudeville and moving pictures for their patrons. The Novelty, as was the case last season, will put on five vaudeville acts instead of four.

Sinopoulo Bros. Buy Tulsa House.

Tulsa, Okla.—The Broadway theater here has been purchased by the Sinopoulo Brothers of Oklahoma City, who will take complete charge by August 20. The same men own the Lyric, one of the best houses in Oklahoma City. With a policy of five vaudeville acts and six reels of pictures each performance, they have built up a large patronage. This same policy will be pursued in their Tulsa branch. These two boys are ranked as the leading exhibitors of the state of Oklahoma and their actions are closely followed by those in the industry. The service used in both houses will be of the General Film.

New Producing Company Formed.

Kansas City, Kan.—The Kansas Film Corporation has been organized in this city to make a number of high-class pictures. The men composing the new organization are: John B. Born, general manager; A. D. Allison, assistant manager; L. E. Barnard and H. J. Kaelin, associate directors. These men are all experienced in the making of picture plays, and A. D. Allison, assistant manager, was formerly Pathe general manager of France and Belgium. The office is on the second floor of the Grossman building.

Visitors to Kansas City.

Kansas City, Mo.—Charles Townsend, manager of the Lyceum theater at Leavenworth, Kansas, dropped in to the local exchanges last week.

O. A. Bandy, Pittsburg, Kansas, was one of the exhibitors who visited the Kansas City exchanges last week.

Roy Burford, an exhibitor of Arkansas City, Kansas, came to Kansas City last week and while here visited all of the shows "around town." He said that he had had a record house on the nights he showed the "Iron Claw."

Heard at Local Exchanges.

Kansas City, Mo.—Preparations are being made in the George Kleine moving picture exchange for the reception of J. M. Sheldon, president of the Randolph Film company, New York City, which controls "Gloria's Romance." This serial, the territorial rights for which have been held by the Willis Wood theater, will now be open to the exhibitors of the city. A. C. Melvin, manager of the local office of the George Kleine company, has gone to the convention at Topeka.

The local Pathe exchange, Incorporated, held a very successful private Trade Show at the Willis Wood last week, at which several episodes of the serial "The Shielding Shadow" were shown. A large crowd of exhibitors attended the show, and many favorable comments were extended to the Pathe Exchange men.

F. L. Kiltz, manager of the local exchange of the Mutual Film Corporation, reports that the two serials: "The Girl and the Game" and "The Secret of the Submarine" are going good in all of the surrounding territories.

Charley Harden, manager of the Metro exchange, has gone to the convention at Topeka. With him went Harry Skirboll, the road representative in this territory. The trip was made in Mr. Harden's motor car.

William Wraner, formerly with the Mutual and handling the serials of that exchange, is now in charge of the serial department of Metro. He is managing the serial "The Crimson Stain," which has sixteen episodes.

MINNEAPOLIS JOTTINGS.

By G. C. Johnston (for Minnesota letter see page 1578).

New Theaters and Changes.

Winona, Minn.—H. A. Rolbiecki is rushing the work on his New Strand theater here and plans to open the same within a few weeks.

Earlville, Iowa.—A. H. Jennett has purchased the Nemo theater here.

Storm Lake, Iowa.—Fire destroyed the opera house here last week. W. C. Skiff was the owner.

Hardin, Mont.—Work has been started on the Dan King theater on Center avenue here.

Helena, Mont.—A five-story building costing $200,000 will be erected here shortly and will include a spacious moving picture theatre in its construction.

Sioux Falls, S. D.—A new moving picture theater is soon to be erected on Phillips avenue and Eighth street here.

Minneapolis, Minn.—Bert Barnett, Sr., manager of the Paramount exchange here, has returned from New York, where he made arrangements for a publicity manager. Mr. Ver Haelen, formerly connected with the Raver interests, was Mr. Barnett's selection and the new member of the staff will be at his desk August 1.

Minneapolis, Minn.—Victor H. Hodd, assistant to Mr. Seelye of the New York Pathe, after spending a month at Minneapolis going over the affairs of the Minnesota exchange recently taken over by H. E. Friedman, has gone to Cleveland, O., and will return to New York shortly.

A. Malone, Twin City salesman for Pathe, has gone to Denver to work at that Pathe exchange and he has been succeeded by J. E. Schwartzbein, formerly of the Minneapolis Tribune advertising staff.

Sunday Show Referendum In Michigan

Traverse City, Michigan, Is Going to Let the People Decide Whether Sabbath Shows are Needed or Not Wanted.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

TRAVERSE CITY, MICH.—The city commissioners decided to let the people settle the question of whether Traverse City should have motion picture shows on Sunday. The proposition was placed on a special ballot to be voted upon in connection with the regular primary election, August 29. The city has always been without Sunday shows, but a recent opening brought about the issue. Instead of charging admission the exhibitors took free will offering. This aroused the church people and they were instrumental in having an ordinance submitted prohibiting Sunday shows. City officers, however, decided it was a matter for the referendum.

Films to Boost Western Michigan.

Traverse City, Mich.—A special train made a trip over the G. R. & I. railroad, making moving pictures of the agricultural, horticultural and pleasure advantages of western Michigan. The G. R. & I. is receiving the co-operation of the East Jordan & Southern railroad and Pere Marquette railroad, Western Michigan Development Bureau, the Chicago "Herald's" motion picture travelog service and the federal bureau of commercial economics. In addition to using these films for exploitation purposes in the United States, they include sufficient information to be of value in the development of foreign trade and will be shown abroad.

New Theaters and Changes.

Owosso, Mich.—Fred R. Patterson has purchased the Temple theater from B. L. Converse and will operate it on Saturdays and Sundays until his new theater now under construction is completed. Later the two will be combined. He will use Paramount program.

Marion, Mich.—J. Piper has opened the new Crescent theater here. A. B. McLeod is manager.

Flint, Mich.—Fred C. Phillips, formerly manager of the Rex theater on North Saginaw street, has opened the Gem theater at Stever avenue and Lewis streets. The house, which is fireproof construction and seats 300, is now showing moving pictures, vaudeville will be had.

Manistee, Mich.—When local merchants declared a half-holiday, Manager Otto Laurer of the Lyric had as his guests at a special matinee, 200 newspaper men, merchants, clerks, and office employes. "The Fourth Estate," a story of a big newspaper, was the feature.

Ludington, Mich.—"The Land of Sky Blue Water" was the name of the local film made here by the Standard Motion Picture company. The slight plot details, the historical development of the Pere Marquette river [illegible] Pere Marquette in 1675.



[illegible]NOIS.

[illegible]. Lowman and [illegible]ranley, who have opened the Rozy theater for three years, have sold it to Lincoln Swigart.

Kewanee, Ill.—Big film attractions such as "The Birth of a Nation," "Ramona" and "Civilization" are due to play at the Grand theater here, which has just been leased for the season by W. J. West. Vaudeville will be used this season.

Rushville, Ill.—A. R. McCormick of Vermont, Ill., and his associates have sold the Majestic theater here to Glenn Mallory and Ethel Stephens.

Quincy, Ill.—J. W. Holmes is now manager of the Bijou theater.

Clinton, Ill.—Construction of the new "K" theater, which was delayed because of a shortage of material, has been resumed. The new moving picture house will seat 750.

Illinois Notes.

Peoria, Ill.—The Majestic theater has ended its summer season of pictures and is being overhauled for the winter run of the "legitimate."

Rock Falls, Ill.—M. A. Maroney, proprietor of the Grand Theater, became seriously ill and was unable to manage his theater for several days.

Rutland, Ill.—Moving picture shows at the Opera House were discontinued until cooler weather.

Urbana, Ill.—Different types found in a university were prominent in "Pio Patria," a home talent photoplay made by University of Illinois students and shown for two days at the Park theater.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

WISCONSIN THEATER NOTES.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Orchestra Leases Picture Shows.

TWO RIVERS, WIS.—The Gloe-Naidl orchestra now operates two local moving picture shows, having leased the opera house from Ed Niquette. The orchestra has been operating the Empire theater for some time. Niquette retires from the photoplay business, because his son, Cyril, who has been assisting him in the management, has gone to college.

La Crosse Theater Co. Incorporates.

La Crosse, Wis.—The La Crosse Theater company mentioned in last week's Moving Picture World as being formed to operate the moving picture theaters in this city, has filed its articles of incorporation with a capital stock of $75,000. The incorporators are H. L. Colman, Frank Schwalbe and Frank L. Koppenberger.

Changes Among Local Theaters.

Milwaukee, Wis.—The Orpheum has resumed its policy of vaudeville and pictures.

Milwaukee, Wis.—Reitman & Straus contemplate the erection of a theater on rear of a lot on Grand avenue between Fourth and Fifth streets.

[illegible]rst, Wis.—C. M. Dwinnell, who the Opera house for three years, o open a moving picture show early September.

[illegible]airchild, Wis.—The Star theater in [illegible]airchild has been added to the string of moving picture houses operated by C. B. Fleming & Son, who purchased the local theater from Henry Schultze. Other shows are operated at Osseo and Eleva. C. E. Fleming of Spring Valley, will manage the Circuit.

Bloomer, Wis.—George Anaker has sold his interest in the Ideal theater to his partner, Millard Schmock.

Amery, Wis.—Patrick McMann has given up his lease on the Gem theater here and has gone to Hancock, Wis., where he has purchased a photoplay theater.

Didn't Need Any Special Sabbath Vote

At Beatrice, Nebraska, Manager Hal Kelly's Petitions Get So Many Names That Plainly No Special Election Is Needed.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

BEATRICE, NEB.—Manager Hal Kelly of the Gilbert and Lyric theaters secured so many signatures to his petitions for Sunday moving picture shows that he thought a special election upon the issue was not necessary. Therefore he suggested that the City Council attain the desired result by amending an ordinance so as to allow Sabbath performances. He promises that if the seventh day shows are legalized there would be nothing offered at an exhibition in the Gilbert or Lyric theaters that could call for criticisms from any reputable citizen.

Warren Film Co. Incorporates.

Omaha, Neb.—The Warren Film company has filed certificates of incorporation in the office of the county treasurer. The concern, which has a capital stock of $60,000, has been doing local and industrial moving picture work in the middle west for several years. It is expected to center the production in Omaha, and in addition to the special work some comedy subjects will be made here. Incorporators are W. T. Warren, who has been located at Chicago, Edward Wetzel and H. M. Sherman.

Omaha, Neb.—The season's bookings for the municipal auditorium include an exhibition of the big Fox Film featuring Annette Kellerman, this for some time in the winter. The film industry also is expected to be represented at the auditorium by the middle west show for exhibitors.

Wausa, Neb.—G. H. Liddell and E. L. Swanson sold their moving picture theater to H. J. Cropper.

New Iowa Houses and Personal Notes.

Bouton, Ia.—The Bouton Opera House has been incorporated with capital stock of $3,000. The directors are C. C. Hansen, J. C. O'Malley, M. F. Parks and others.

Reinbeck, Ia.—C. Sperbeck of Ft. Dodge has purchased the Princess theater from John Wilkens & Son.

Schleswig, Ia.—The Pastime theater has been sold to August D. Paulsen.

Storm Lake, Ia.—The opera house here owned by W. C. Skiff was destroyed by fire.

Ossian, Ia.—For the seventh time within a year the Majestic theater has changed hands, David Jacobson selling to Clyde Eddington.

Clinton, Ia.—Manager Samish of the A-Muse-U theater has put the price back to 5 cents and 10 cents for regular shows and only on extraordinary occasions will the admission price be above this.

Dakota Changes.

Minto, N. D.—Harry Walker is rem[illegible] eling the Greskowiak building for [illegible] a moving picture theater.

Minot, N. D.—F. E. Shaw, who s[illegible] Vincent J. Quinn as manager of [illegible] ceum theater was formerly co[illegible] with the Idle Hour Photoplay thea[illegible] Aberdeen and Watertown, S. D.

Langdon, N. D.—W. F. Winter has [illegible] awarded the contract for the construction of the Electric theater.

Crosby, N. D.—R. W. Sellers has sold the Photoplay theater to A. A. Ashley, a former owner.

Hankinson, N. D.—E. A. Pfeifer of Groton, S. D., has purchased the Gem theater from Frank Woskic.

Sanish, N. D.—D. S. Pinney is now manager of the Savoy theater.

Summit, S. D.—A moving picture theater will be opened here by Antone Gydstrup and Ole S. Olson.

Minneapolis News Letter

By G. C. Johnston, 814 Produce Exchange, Minneapolis, Minn.

Local Business Freshens.

MINNEAPOLIS, MINN.—The picnic over and the weather gradually becoming cooler, exchange men and exhibitors have settled down to plug hard for a good fall business. The light rain of Wednesday last broke up the long, hot spell and incidentally cheered those interested in the industry who have been doing a very poor business of late owing to the weather. Exchange men hereabouts are busy sending out circulars, circular letters and advertising extensively in preparation for a busy season and the outlook for a big fall and winter business in all locations is exceedingly bright. Serials which have done much to hold up the summer business are coming to an end and snappy features are now much in demand. Several serials are to be released shortly for use during the months of September, October and November. "The Crimson Stain," "Grip of Evil," "Yellow Menace" and the Beatrice Fairfax series are the fall serials.

Andress Gives Business Show.

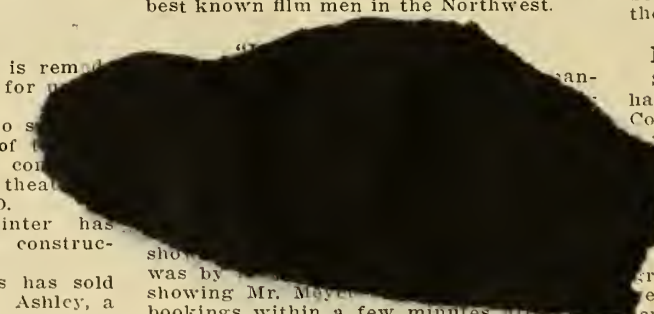
Minneapolis, Minn.—Hugh C. Andress, Northwest representative for the International Film Service, gave a special showing of Hearst releases at the New Grand theater Thursday, August 10. Two weeklies, three cartoon reels, the first of the Beatrice Fairfax series and several slides were shown. Admission was by invitation only. Members of the press, clergy, censor board and exhibitors were present. Mr. Andress is now located in new quarters in the Produce Exchange building.

Changes in Independent Film.

Minneapolis, Minn.—Nelson & Moor have taken over the work of booking "The Yellow Menace" for the Lochren Film Corporation. The Independent Film Corporation, with which Messrs. Nelson & Moor are connected, recently took over the National Film Corporation features and now ranks among the leading film exchanges in Minneapolis. The Independent has recently opened branch exchanges in Omaha and Milwaukee.

Harry Rowe Heads Local Unicorn.

Minneapolis, Minn.—Harry Rowe of "Uncle Tom's Cabin" fame has taken charge of the Minneapolis Unicorn exchange. During the last few months J. C. Wolf, W. R. Merrill and E. R. Schlaifer have been in charge of the Unicorn offices. Mr. Rowe was one of the big guns at the recent film men's picnic and is one of the best known film men in the Northwest.



"Reel Facts" a New Weekly.

Minneapolis, Minn.—"Reel Facts," a Western moving picture magazine for exhibitors, exchange men and film fans, is scheduled to make its appearance in the territory Saturday, August 19. It is published by W. J. Egan and edited and illustrated by John L. Johnston. "Reel Facts" will cover the territory from Missouri to California to Washington to Northern Michigan and will be issued weekly.

Kimball & Cobb Open Laboratories.

Minneapolis.—Kimball & Cobb have opened their laboratories and studio in the Jeweler's Exchange building and are now prepared to handle orders for cartoon, commercial, news and other film and lantern slides. The new quarters include six spacious rooms and many of the latest types of studio equipment.

Personal and Business Notes.

Minneapolis, Minn.—Otto N. Davies, manager of the Minnesota Metro is in New York attending the monthly meeting of the Metro directors. A. A. Hixon, assistant to Mr. Davies, is touring Wisconsin and Central Minnesota talking up "The Crimson Stain Mystery" serial.

Minneapolis, Minn.—Messrs. Harry Rathner and Myron Conhaim, owners of "Civilization" rights in this territory, have made elaborate preparations for the premier presentation of the gigantic spectacle at the Minneapolis Shubert, August 11. The run at the Shubert is unlimited. The production is to be put on identically as it is staged at the Criterion theater, New York, and the Cohan Opera House, Chicago. One hundred persons are used in the prologue alone.

Minneapolis, Minn.—George Carroll Johnston has been chosen to manage the "End of the World" road show which M. R. Dick of Minneapolis will put on the road September 1. Bookings for the show have reached the middle of October.

Minneapolis, Minn.—Mr. and Mrs. Ben E. Drum of the Minneapolis V. L. S. E. exchange have returned from Chicago, where they spent a two weeks' vacation.

St. Louis News Letter

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

L. C. F. Exchange for St. Louis.

ST. LOUIS, MO.—Levy, Chatkin and Feldstein, the state right buyers and operators, have opened an exchange at 3311 Olive street. F. J. Fegan is the new manager, and he will distribute "The Yellow Menace" serial in St. Louis and the Eastern half of Missouri, and the large list of features controlled by the L. C. F. combination in Missouri, Illinois and Indiana. Mr. Fegan is very enthusiastic over the prospects of his territory and says that bookings on "The Yellow Menace" are coming in very fast.

Sam Shurman Goes to Fox.

St. Louis, Mo.—Sam Shurman, well known in film circles, has just returned from Memphis, and has been appointed traveling representative of the William Fox exchange at 3632 Olive street. Sam is a favorite with exhibitors, and everybody is glad that he has come back to the old home town to live and work.

Local G. F. Starts Publicity Dept.

St. Louis, Mo.—A publicity department has been established at the General Film Company's exchange, at 3610 Olive street. [illegible] new department is intended to be [illegible] ne sole benefit of the exhibitors, and [illegible] id them in as many ways as possible; [illegible] to advertise, when to advertise, and [illegible] best methods of advertising. The de[illegible]rtment is under the direct supervision [illegible] Edgar H. Wolfberg, who has lately [illegible] raduated from the Missouri State Uni[illegible]ersity, where he specialized in journal[illegible]sm.

The Dixie Becomes the Variety.

St. Louis, Mo.—Ansell and Fienshriber, who purchased the Dixie theater at 13 North Broadway, have changed the name of the house to the Variety. The Dixie is one of the oldest theaters in the city, and the first one to be opened in the

downtown shopping district. The place has always been in a prosperous condition and since the present firm has taken hold of it things are humming along at a brisker rate than ever. A great many improvements have been added to the place, and things have been freshened and brightened up in general.

J. J. Barrett Buys the Acme.

St. Louis, Mo.—James J. Barrett, of the Chippewa and Knickerbocker theaters, has added the Acme, on 1417-19 Cass avenue, to his string of amusement houses and is getting it in readiness to open within a few weeks. The Acme seats 800 persons, and it is being treated to a set of new furnishings and equipment. Mr. Barrett has made a huge success of his other two houses, and the same system of management will prevail at the Acme.

The Astor Theater Sold.

St. Louis, Mo.—The Astor theater, 7 North Broadway, has been purchased by the Rainbow Amusement Company, and has been thoroughly overhauled, redecorated. John Angelich is the manager of the Astor, which seats something like four hundred persons.

St. Louis, Mo.—Harry Leonhardt, traveling representative of the Fox exchanges, was in St. Louis for two days last week, looking over the Fox office, and Joe Levy, the manager.

Will Build Theatre at Salt Lake

Harry A. Sims Heads New Company That Will Erect a Fine New Picture House in Salt Lake City—Will Stand on Site Now Occupied by the Isis at East Third South Street and Will Seat 1,200 Persons.

By H. W. Pickering, Address, Deseret News, Salt Lake City, Utah.

SALT LAKE CITY, Utah.—According to announcement made last week by Harry A. Sims, Salt Lake is to have another magnificent motion picture theater.

The new house, to be built by a corporation, known as the Deseret Theater Company, headed by Mr. Sims, will be called the Deseret theater, and will be built on the site now occupied by the Isis theater, in East Third South street.

The house will be built strictly for the exhibition of pictures and will have a seating capacity of 1,200. The total estimated cost of the building has not been divulged, but from the plans and specifications will require the expenditure of a large sum of money.

The front elevation of the theater will be built of rough-texture golden-brown brick, laid up with buff-colored mortar and trimmed with cream-colored terra cotta. Tall towers will be on either side of the building and will be surmounted by a great light ball, sixty feet from the ground. A panel in green bronze tile, with buff joints, will form the principal decoration of the towers. On the east tower will hang the large electric sign, and to the west tower will be attached a bronze flagstaff. A glass marquise will extend over the full width of the sidewalk across the full width of the entrance.

A feature will be the large plate glass "studio windows" covering a large part of the facade from the marquise to the cornice. This window will furnish light for the general offices and private office and for the women's rest room and writing room on the mezzanine floor.

The lobby and foyer will be finished in tile with marble trimmings. The very latest and most up-to-date lighting and ventilating systems will be installed, the latter designed to circulate 24,000 cubic feet of fresh air through the house every minute.

The Deseret theater will be pushed to completion with all possible speed and should be ready for opening before the winter season.

The company forming the corporation are: Harry A. Sims, president and manager; Herbert S. Auerbach, vice-president; Levi N. Harmon, secretary and treasurer. These officers, with H. J. Wallace and Susie M. Sims, form the board of directors.

Censorship Invades Colorado

Greeley, Colorado, City Council Institutes Board to Censor Theatrical Morals—No Sunday Shows Allowed.

By E. C. Day, Denver Times, Denver, Col.

GREELEY, COLO.—Legalized censorship of moving pictures has finally been put into effect in Greeley. An ordinance was passed at the last meeting of the city council providing for a board of four members with power to compel all managers of amusement places to conform to the accepted ideas of the board.

This is the first town in Colorado to have an officially recognized board of censors. Denver has an amusement inspector appointed by the city, but the duties of this official have more to do with the conduct of dance halls and the interior arrangement and lighting of moving picture theaters, with respect to the morals of the young, than with the photoplays shown on the screen.

Censorship in Greeley is the outgrowth of an apparently innocent plan entered into by the exhibitors, whereby they permitted a self-constituted board of censors to pass on film productions. Now there is agitation in Boulder and Fort Collins, neighboring towns in Northern Colorado, for similar action.

The ordinance passed by the Greeley council empowers the board to have charge of the legitimate theaters as well as the moving picture houses and contains a clause prohibiting the opening of theaters on Sunday for the showing of any kind of moving pictures. The mayor is given power to appoint the members of the board and it is probable that the members of the old board which included two women, a minister and a layman will be named on the official body.

At United Exchange.

Denver, Colo.—M. Levy, president, and D. J. Chatkin, vice president of the United Film Corporation, spent three days in Denver last week arranging with H. Bradley Fish, local manager, for the exploitation of "The Yellow Menace" serial, distributed by the company. A trade showing of the first three chapters of the serial was given for the benefit of local exhibitors during their stay and elicited much favorable comment.

Following the departure of Messrs. Levy and Chatkin, Manager Fish announced the addition of a road man to his local staff in the person of A. A. Chatkin, former manager of the Kansas City exchange of the United.

W. B. Glasser Back With Distributors.

Denver, Colo.—W. B. Glasser, who for years has been connected with the various film exchanges of the West, is to return to the distributing end of the film game after a short whirl in the exhibiting branch. Glasser came to Denver recently to manage the Paris theater and later took charge of the Strand. Now he is negotiating with one of the large film corporations and probably will accept a responsible poposition in one of the Denver exchanges.

Milton H. Cohn Recovering.

Denver, Colo.—Milton H. Cohn, manager of the Notable Feature Film Company of Denver, distributors of Paramount pictures in the Rocky mountain region, is convalescent after a three weeks' illness of mumps and typhoid fever. Cohn is one of the most popular exchange managers in Colorado and news of his rapid recovery is received with much pleasure by moving picture people. In Mr. Cohn's absence J. W. Scott has been acting as manager.

Paris Theater Returns to Jitney.

Denver, Colo.—The first break in the campaign to establish Denver as a ten-cent moving picture city occurred this week when the Paris, one of the largest downtown houses, announced a return to the five-cent admission price. The action followed a rather eventful two-month period in which three different managers guided the destinies of the theater.

Denver Operators Demand Higher Wages

Local Union Files Notice of New Wage Scale and Asks Extra Compensation for Operators Who Have to Carry Films.

DENVER, COLO.—The Moving Picture Operators' Union filed notice simultaneously with the State Industrial Commission and Theater owners of an increase in its wage scale to take effect at once. All of Denver's downtown houses and some of the neighborhood theaters will be affected.

The new scale provides for a weekly wage of $25 for operators in the larger downtown houses where an eight-hour shift is worked; for $15 a week for relief operators who work not over five hours and for $15 a week for operators in neighborhood houses which are open only in the evenings and on Sunday afternoon. Fifty cents per hour is demanded for overtime in all instances except between the hours of 12 midnight and 7 A. M., when double time is demanded.

A new feature contained in the wage scale submitted by the union provides for compensation for the operator where he is required to carry films from the exchange to the theater and return. He is to be paid $2.50 extra per week for this service.

At the present time operators in Denver's downtown houses receive from $18 to $21 a week, depending largely on the man, while in the smaller theaters the pay ranges from $8 to $14 a week. Practically all of the downtown houses employ union operators, but only a small percentage of the neighborhood theaters have union men.

Musicians Ask $5 Increase.

Just what action will be taken on the demands for increased wages probably will be decided at a meeting of exhibitors this week. At the same time the question of increased wages for the union musicians employed in the downtown houses will be discussed. The musicians have demanded a flat increase of $5 per week. Only four of the larger houses, the Princess, Strand, Rialto and Iris, are affected by this. The other Curtis street theaters have organs, while the suburban houses employ only a pianist or a pianist and violinist.

Propose Big Exchange Building

San Francisco Capitalists Feeling Way Toward a Great, Centrally Located Exchange Building in Heart of Film Row, Between Jones and Levenworth Streets—Depends on Prospect for Leases—Details.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, CAL.—The erection ofin a film exchange building on Golden Gate avenue, between Jones and Leavenworth streets, in the heart of what is now termed Film Row, is being seriously considered by property owners and the project has reached a form where architects have been employed to prepare preliminary plans. These have been submitted to owners and managers of local film exchanges and in case sufficient space can be leased in advance, the erection of the structure will be commenced at an early date. A number of firms are now seeking larger quarters but are unable to secure locations on Film Row, as the available stores are all taken.

The preliminary plans for a Film Exchange Building are for a six-story structure covering a ground area of sixty-five by one hundred and thirty feet. The building is to be of strictly fireproof construction and will embody all of the improvements that have been found to be of advantage in structures of this nature. Projection rooms are to be established on each floor and special equipment will be installed for the rapid and safe handling of films.

Operators Plan Grand Ball.

San Francisco, Cal.—The fourth annual Movies Ball will be given under the auspices of the San Francisco Moving Picture Operators' Union, Local 162, on the evening of September 2d, the Exposition Auditorium, the largest structure of its kind on the Pacific coast, having been secured for the occasion. A grand electrical display and cabaret show will be given in connection with the ball and it is anticipated that the attendance will exceed that of any previous event of this kind tendered by the organization. Plans for the event are in the hands of a committee of five members headed by P. Boyle, and a large amount of advertising is being done through the medium of window cards and slides. Music will be furnished by a fifty-piece orchestra and everything will be on an elaborate scale.

Photo Player Company in New Home.

San Francisco, Cal.—The American Photo Player Company, which has for several years conducted offices and salesrooms at 130 Kearny street, has removed to 109 Golden Gate avenue, where it occupies the entire top floor of the Film Exchange building with more than sixteen thousand square feet of office and display space at its command. A large amount of remodeling work has been done and this has delayed the removal plans of the concern but, judging from the splendid appearance of the new quarters, both the delay and the expense incurred have been justified.

The main display room is located directly at the entrance and here it is planned to show the various types of instruments made by the firm, from the small ones for the suburban house to the large ones for the very largest theaters, such as the New Mission. Off this room are smaller ones for the display of special lines, shipping rooms and offices. One large room is being fitted up as a theater for reviewing pictures and it will be possible to present these with proper music, something that is lacking in most of the private exhibiting rooms. A large space has been set aside as a gathering place for exhibitors and here are tables, desks, chairs, stationery and reading matter for visitors.

Since the opening day Edward B. Baron, who is in charge of the floor, has welcomed many exhibitors to the new quarters and is inviting all who are interested the moving picture business to make this place their headquarters while in the city.

World Film Manager a Busy Man.

San Francisco, Cal.—M. E. Cory, manager of the local office of the World Film Corporation, has been very busy of late and reports a fine summer business. His former assistant, H. W. Stubbins, recently resigned to go to Los Angeles with the General Film Company, and no successor has been chosen as yet. Mr. Cory is particularly busy at the present time in furnishing the opening programs for new houses, having booked several films of late for such occasions. The new Searchlight theater on Church street was opened on August 5th with the attraction "What Happened at 22" and on August 26th the splendid Reliance theater at Oakland will open with "A Woman's Way," and will feature World productions four times a week. On September 2d the beautiful Royal theater on Polk street will open with the attraction "Miss Petticoats."

Equipment Business Good.

San Francisco, Cal.—Walter Predde has been doing a splendid equipment business during the summer, having made several installations of note of late. He has installed two Powers Cameragraphs No. 6B in the Roman Ampitheater at Idora Park, Oakland, and has also furnished Powers machines for the Lyceum theater, a new house at Fresno, Cal.

Creditors Give Producer More Time.

San Francisco, Cal.—A meeting of creditors of the California Motion Picture Corporation of San Rafael, Cal., was held recently and it was decided to allow the concern and the new manager who will shortly be in charge a year in which to pay the general claims. A committee was named, this consisting of E. E. Bogle, Charles O. Jensen, P. A. Powers, M. L. Mayers and Albert H. Elliott and the members of this will keep in close touch with the affairs of the corporation. M. L. Mayers represents the Eastern creditors, while Albert H. Elliott represents most of the local creditors.

Two Exchange Men Off for New York.

San Francisco, Cal.—Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., left recently for New York on a hurried business trip, and J. L. Warner, head of the Warner Film Attractions, left the same day to secure new attractions.

Metcalfe Issues Fine Catalogue.

San Francisco, Cal.—G. A. Metcalfe, 117-119 Golden Gate avenue, has just issued a handsome illustrated catalogue of moving picture theater equipment. This catalogue, which contains 178 pages, is noteworthy for its arrangement as well as for its completeness. There is no index, but instead everything is listed alphabetically, making the title "The A-B-C of Moving Pictures" quite appropriate. This handy volume was compiled by Walter L. Stern, the efficient sales manager of the firm.

San Francisco News.

Harry C. Drum, formely with the World Film, is now with the Pathe exchange.

Fox features are now being shown regularly at the Rialto on Market street and will be shown at the Franklin theater, Oakland, commencing September 6th.

The Breck Photoplay Supply Company has been busy of late sending out projection equipment, among the machines sold of late being a simplex for the C. & O. Lumber Company at Brookings, Ore., an American Standard machine for the A. & B. theater at Tonopah, Nev., and machines for the Bray Lumber Company, Bray, Cal., the Elite theater, Merced, and the Crystal theater of San Rafael.

The Searchlight theater has been opened at Twenty-eighth and Church streets by G. E. Seymour. This new house is a very attractive one with a seating capacity of 400 and takes its name from the searchlight that is to be erected on its roof.

Seattle Sees an Elaborate Production

Alexander Pantages and Isaac Rosenthal Doing Excellent Business With "Civilization"—Is Magnificently Put On—Former Big Films.

By J. S. Anderson, East Seattle, Washington.

THE big Ince spectacle, "Civilization," with all of the elaborate lighting and mechanical effects of the New York production, is in its second week at the Metropolitan theater, Seattle, with packed houses indicating a probable run of several weeks.

The big prologue, staged under the direction of J. J. Cluxton of San Francisco, and Michael J. Hooley, a veteran stock actor, has created a sensation as it is the first time that such a feature has been shown in the northwest. An orchestra of twenty musicians under the direction of Charles Lombard, president of the Seattle Philharmonic Society, interprets the score for the picture.

To Alexander Pantages and Isaac Rosenthal goes the credit for the first success with a multi-reel feature in Seattle. "The Birth of a Nation" and "Cabiria" met with poor success in "legitimate" houses, while "The Battle Cry of Peace" did little better on its first offering, but made good later on a return showing.

"Civilization" is being produced in Seattle by the Western Corporation, Alexander Pantages, president; Duncan Stewart of New York, vice president; W. I. Rosenthal, secretary, and Lois A. Pantages, treasurer. The corporation has a capital stock of $150,000 and owns the rights for ten western states and Alaska. The next opening will be at the Heilig theater, Portland, and Spokane, Tacoma, Butte and other northwestern cities will follow in rapid succession.

The Northwestern Corporation is "in the money" on "Civilization," for which achievement its officers are receiving congratulations.

Strand's Censorship Troubles.

Seattle, Wash.—W. H. Smythe, manager of the Strand, is not one of the complainers. He says business is good; but he has his troubles, anyway. During his recent showing of "War's Women," which had been passed by the national and city censorship boards, Mayor H. C. Gill entered the Strand on Friday, after the picture had run unmolested for five days, and, after viewing the film, ordered it taken out by the police. The mayor held that certain eliminations ordered by the city censorship board had not been made and fined the manager fifty dollars. Mr. Smythe claimed that the eliminations had been made and appealed the case to the superior court, where it will be decided in September.

Class "A" Changes Hands.

Seattle, Wash.—W. H. Smythe sold the the Class "A" theater a short time ago to E. A. English, who has put a fotoplayer and several other improvements into the

house. The Class "A" is a popular five-cent, first run house, situated in the best part of the downtown district.

Big Features at the Grand.

Seattle, Wash.—Eugene Levy, manager and owner of the Grand theater, a combination vaudeville and picture house, this week announced the closing of an arrangement with the leading film producing companies of the country for the dispaly of their best features at the Grand at no advance in the regular house prices.

World Film Office Notes.

Seattle, Wash.—John W. Drum, who has been World's special traveling representative in Washington for the last 60 days, has just left for Spokane.

Manager Rennie has just signed a new contract with W. D. Gross for Southeastern Alaska.

J. H. Baum is now making boat trips to the coast towns around the Puget sound.

Alaska Exhibitors Visit Seattle.

Seattle, Wash.—Four of Alaska's picture men are leaving this city on Sunday, August 13th, for their homes, viz.: Captain Lathrop, who owns theaters in Anchorage, Cordova and Seward, W. D. Gross of the Alaska Film exchange, Juneau, P. E. Jackson, who is getting out plans for a new theater in Juneau, and Dick Thorne, who spent the winter in this city, is returning to his theater in Fairbanks.

Mutual Moves to Fine New Home.

Seattle, Wash.—The Mutual exchange has moved to a new building in the heart of Seattle's new business district at Third avenue and Virginia street. The building was erected at a cost of $20,000, and is fitted with all the latest improvements needed by film exchanges, such as automatic fire prevention, a fine auditorium for showing film and daylight inspection room.

SPOKANE NOTES.

By S. Clark Patchin, E1811 11th avenue, Spokane, Wash.

Theater Managers Picnic.

SPOKANE, WASH.—Members of the Spokane Theater Managers' Association are now contemplating a big picnic for managers, their employes and their families. The matter was up for discussion at a recent meeting and plans will be outlined at the next meeting. It is the aim to hold it in August.

New Uniforms at the Liberty.

Spokane.—Manager Ralph Ruffner, of the Liberty theater, has purchased new uniforms for the ushers and the doorman of the theater. They are of the dark maroon broadcloth, trimmed in sterling silver. The coats have velvet collars and cuffs and a double row of silver buttons.

Gathered Among Spokane Exchanges.

Kelner & Arena took over the old Orpheum theater in Whitefish, Mont., and have signed for the Mutual service. E. J. Sissel, former owner of the Orpheum, has built a new theater which he recently opened.

J. Harrington, roadman for the Mutual Film Corporation on the coast, and formerly manager of the Universal exchange in Seattle, is traveling in this territory for a couple of weeks for the Mutual.

E. Auger, of New York City, special representative of the Mutual Film Corporation, spent a couple of days here. He is making a tour of the northwestern offices of the company to get into close touch with managers and exhibitors and also to learn conditions.

Roy Maddern, manager of the local Mutual Film Corporation exchange, met with an accident in an automobile smash-up last week. Aside from a few bruises and a good shaking from the jolt he appears all right at this writing.

Petitions Put To Council

Portland, Oregon, Exhibitors Make Plea for Fairer Censorship Before Commissioners—The Mayor Is Antagonistic—Upholds Censor Colwell—Commissioner Baker Proposes New Ordinance—It Goes Over to Third Reading.

By Abraham Nelson, 809 Journal Building, Portland, Ore.

PORTLAND, ORE.—The motion picture interests of this city had their first real inning with the City Commission on August 9 in their fight for fairer censorship. Notwithstanding the fact that the table about which the commissioners sat was loaded with petitions from theater patrons siding with the picture men, statements by Mayor Albee were evidently given more weight by some than the voice of the people. The ordinance was read the first and second time in a matter of fact way and the final answer to the motion picture men's plea for fairness, if there must be censorship, will probably be made August 23 when the proposed ordinance comes up for the third and last reading.

Commissioner George L. Baker presented the ordinance and made an able address in favor of the right of appeal to the courts from censors' decisions. He reminded the other commissioners that it was their duty to do what was best to conserve the interests of the city. D. Solis Cohen, representing the picture men, related their grievances against Portland's no-appeal censorship, stating that it was not the purpose of the proposed ordinance to do away with censorship, but merely to give the picture men that protection to which they are entitled as American citizens.

A. F. Flegel, a Portland attorney and recently a candidate for Congress, argued vehemently in favor of the present no-appeal censorship. All the theater men and the attorneys present were surprised that a man of Mr. Flegel's standing should take such an un-American view of the situation. It is generally believed by the film men that Mr. Flegel's opposition to the ordinance was due to a lack of knowledge on the subject and that he spoke at the request of his wife, who is one of the Mayor's stanch supporters for no-appeal censorship, and who refused point-blank to listen to the film men's side of the case. Mr. Flegel drew comparisons between the regulation of motion pictures and the regulation of saloons and vile dives that the picture men resented as palpably unfair.

Thomas McCusker, secretary of the Employers' Association, evidently in the interests of his daughter, whose work as a viewer was criticised in the newspapers, also sided with Mayor Albee against giving the picture men an appeal.

G. T. Holtzclaw, of the Circle theater, spoke on the unfairness of Portland's censorship and other exhibitors cited instances of the injustice of the no-appeal feature.

Mrs. Millie R. Trumbull, representing the National Board of Review, read the following telegram from that body: "The National Board authorizes you to represent us in opposition to the present drastic, erratic and impractical ordinance and in favor of appeal to the courts. We favor skilled official expression of real public opinion on motion pictures."

The session was interspersed with interruptions by the mayor and Mrs. E. B. Colwell, the secretary of the board, taking exceptions to some of the speakers' remarks. The mayor finally succeeded in evading the big issue, namely, the right of appeal, and the session before the Commission became a petty quibbling match. When pinned down to a question why he objected to an ordinance giving the picture men the right of appeal to the courts, Mayor Albee stated that the present ordinance was working fine and there was no reason for a change.

Organized Labor Gives Support.

Eugene Smith, representing the Central Labor Council, also spoke before the Commisson. "The people who are trying to hold control of picture censorship are the same who would dictate what we should read or where we should go," said Mr. Smith. "This long-haired stuff in this Western country of some one always trying to censor some one else is what is ruining our country. You can't make a progressive nation if you don't let the people develop themselves."

Since the session before the Commission, the Labor Council, responding to an address by G. T. Haltzclaw, passed a resolution favoring the picture men. The theater men are laying their case before all classes of organizations.

Commission Government a Failure.

It is conceded by many of Portland's business men that the city's tyrannic censorship is merely one of the evils of the commission form of government with which Portland has been experimenting during the past few years. They say it places arbitrary power in the hands of a few men. The commission form of government is stated by the business men in question to be the greatest drawback to the city's progress, and there is a smouldering sentiment against it that will undoubtedly burst into flame before the next election.

Exhibitor Wins.

Dallas, Ore.—O. C. Smith of the Orpheum Theater won his appeal on the Sunday closing issue when Judge Belt ruled that the city ordinance prohibiting the opening of theaters on Sunday evening was in direct conflict with the state law. The appeal was taken from a decision of the municipal court of which Mr. Smith intended to make a test case.

Murphy Back at the Sunset.

Portland, Ore.—J. E. Murphy is back at the Sunset as house manager. J. A. Jennings, owner of the theater, is now running it personally, but the possibilities are that he may soon put his house man in entire charge. Mr. Murphy was manager of the theater when it first opened about two years ago and is very popular with the Sunset patrons. The house recently added Paramount and Triangle to its program.

Another Newcomer.

Forest Grove, Ore.—C. A. Hoffman, owner of the Star theater, is the proud father of a baby boy. Mr. Hoffman was on Portland's film row shortly after the happy event and did not hesitate to say that he would start the youngster in as an operator as soon as possible.

Pertinent Briefs.

Marshfield, Ore.—The Orpheum theater opened August 19 with Pathe's "Little Mary Sunshine." Marsh & Potter, who opened the house, were in Portland recently and purchased a new Powers 6A machine with motor attachment and rectifier from Pete Sabo. The house is built to seat about 1,200.

Star, Idaho.—Johnson Bros. opened a new theater here August 26. They formerly operated a store show here.

Portland, Ore.—Freedman & Bullier have opened the Richmond theater. It is under the direct management of C. S. Ayres.

Corvallis, Ore.—Byron Taylor, who operates the airdome here, is meeting with fine success. This airdome is about the only one in the state.

Ashland, Ore.—O. F. Bergner, who controls the theatrical situation here, is one of the chief promoters of the local Round-up.

Portland, Ore.—C. P. Merwin, traveling representative for V-L-S-E, recently returned from a trip over the entire territory and reports excellent business for his firm.

Calendar of Daily Program Releases

Releases for Weeks Ending September 2 and September 9

(For Extended Table of Current Releases, See Pages 1608, 1610, 1612, 1614.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, AUGUST 28, 1916.

SELIG—Out of the Mist (Three parts—Drama).....21085-86-87
SELIG—The Selig-Tribune No. 69 (Topical)..... 21089
VITAGRAPH—The Fair Fare (Comedy) 21088
BIOGRAPH—A Change of Spirit (Reissue No. 75—Drama). 21090

TUESDAY, AUGUST 29, 1916.

ESSANAY—His Stolen Fortune (Two parts—Dr.)... 21091-92
KALEM—Ham In the Drug Store (Comedy)..... 21093
BIOGRAPH—Enoch Arden (Reissue—Two parts—Drama) 21094-95

WEDNESDAY, AUGUST 30, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of Washington (Cartoon)—Scenic Picture on same reel 21096
VIM FEATURE COMEDY—The Tormented Husband (Comedy) 21097
KALEM—Tigers Unchained (No. 4 of "The Girl from Frisco") (Two parts—Drama) 21098-99

THURSDAY, AUGUST 31, 1916.

SELIG—The Selig-Tribune No. 70 (Topical)..... 21100
VIM—An Aerial Joy Ride (Comedy)..... 21101

FRIDAY, SEPTEMBER 1, 1916.

KALEM—Tangled by Telephone (Comedy)..... 21102
VITAGRAPH—Love and Trout (Comedy)..... 21103
VIM—The Reward (Comedy) 21104

SATURDAY, SEPTEMBER 2, 1916.

ESSANAY—The Higher Destiny (Three parts—Drama) 21105-6-7
VITAGRAPH—A Fool and His Friend (Three parts—Drama) 21108-9-10
KALEM—The Secret of the Box Car (No. 95 of "The Hazards of Helen") (Drama) 21111
SELIG—Tom's Strategy (Comedy)..... 21112

General Film Company.

Advance Releases.

MONDAY, SEPTEMBER 4, 1916.

BIOGRAPH—Iola's Promise (Reissue—Drama).
SELIG—The Selig-Tribune No. 71 (Topical).
SELIG—His Brother's Keeper (Three parts—Drama).
VITAGRAPH—It's a Bear (Comedy).

TUESDAY, SEPTEMBER 5, 1916.

ESSANAY—The Pacifist (Two parts—Comedy).
KALEM—Ham the Fortune Teller (Comedy).

WEDNESDAY, SEPTEMBER 6, 1916.

ESSANAY—Canimated Nooz-Pictorial No. 15 (Cartoon).
—Scenic on same reel.
KALEM—The Ore Plunderers (Fifth of "The Girl from Frisco") Two parts—Drama).
VIM FEATURE COMEDY—The Chalk Line (Comedy).

THURSDAY, SEPTEMBER 7, 1916.

SELIG—The Selig-Tribune No. 72 (Topical).
VIM—Side-Tracked (Comedy).

FIRDAY, SEPTEMBER 8, 1916.

KALEM—Meter in the Kitchen (Comedy).
VIM—A Bag of Trouble (Comedy).
VITAGRAPH—A Villainous Villain (Comedy).

SATURDAY, SEPTEMBER 9, 1916.

ESSANAY—A Million for a Baby (Three parts—Drama).
KALEM—Ablaze on The Rails (No. 96 of "The Hazards of Helen"—Drama).
SELIG—Taming Grouchy Bill (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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IN "The CHALK LINE"

COELMAN

Calendar of Daily Program Releases

Releases for Weeks Ending September 2 and September 9

(For Extended Table of Current Releases See Pages 1608, 1610, 1612, 1614.)

Universal Film Mfg. Company.

SUNDAY, AUGUST 27, 1916.

BIG U—The Lady From the Sea (Drama)..... 01705
L-KO—Snoring in the High C (Comedy)..... 01706
REX—No release this day.

MONDAY, AUGUST 28, 1916.

NESTOR—The Terrible Turk (Comedy)..... 01711
RED FEATHER—The Folly of Desire (Five parts—Drama) 01723
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs, That's Me, No. 3, "He Becomes a Cop" (Two parts—Drama) 01724
UNIVERSAL SPECIAL FEATURE—Liberty No. 3, "American Blood" (Two parts—Drama)..... 01726
UNIVERSAL SPECIAL FEATURE—The Heart of a Show Girl (Two parts—Drama)..... 01725

TUESDAY, AUGUST 29, 1916.

GOLD SEAL—The Chance Market (Three parts—Drama) 01712
VICTOR—A Lucky Leap (Comedy)..... 01713

WEDNESDAY, AUGUST 30, 1916.

ANIMATED WEEKLY—Number 35 (Topical)..... 01715
LAEMMLE—No release this day.
L-KO—The Right Car, But the Wrong Berth (Two parts—Comedy) 01714

THURSDAY, AUGUST 31, 1916.

BIG U—No release this day.
POWERS—Japan's Gateway to the Temple of the Gods (Educational) 01716
VICTOR—No release this week, replaced by the Universal Special, "The Heart of a Show Girl."

FRIDAY, SEPTEMBER 1, 1916.

IMP—The Call of the Past (Two parts—Drama).... 01717
NESTOR—No release this day.
POWERS—Little Brownie's Bravery (Drama)..... 01718

SATURDAY, SEPTEMBER 2, 1916.

BISON—The Desert Rat (Two parts—Drama)..... 01719
JOKER—The Elixir of Life (Comedy)..... 01721
LAEMMLE—No release this day.

SUNDAY, SEPTEMBER 3, 1916.

REX—No release this day.
BIG U—The Song of the Woods (Drama)..... 01721
VICTOR—Arthur's Desperate Resolve (Comedy)... 01722
RED FEATHER—The Narrow Path (Five parts—Drama) 01743
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs—That's Me (No. 4) (From the Rogues Gallery—Two parts—Drama) .....
UNIVERSAL SPECIAL FEATURE—Liberty (No. 4) (Two Parts—Drama) .....

MONDAY, SEPTEMBER 4, 1916.

NESTOR—The Boy from the Gilded East (Comedy). 01727

TUESDAY, SEPTEMBER 5, 1916.

GOLD SEAL—The Code of the Mounted (Three parts—Drama) 01728
VICTOR—Love's Boomerang (Comedy)..... 01729

WEDNESDAY, SEPTEMBER 6, 1916.

LAEMMLE—Circumstantial Justice (Drama)..... 01730
L-KO—Crooked from the Start (Two parts—Comedy). 01731
UNIVERSAL ANIMATED WEEKLY—Number 36 (Topical) 01732

THURSDAY, SEPTEMBER 7, 1916.

VICTOR—He Became a Regular Fellow (Comedy). 01733
BIG U—The Triumph of Truth (Two parts—Drama) 01734
POWERS—Making a United States Soldier (Educational) 01735

FIRDAY, SEPTEMBER 8, 1916.

IMP—The Pinnacle (Two parts—Drama)..... 01736
REX—His Country's Call (Drama)..... 01737
NESTOR—No relcase this date.

SATURDAY, SEPTEMBER 9, 1916.

BISON—The Princely Bandit (Two parts—Drama). 01738
BIG U—The Laugh of Scorn (Drama)..... 01740
JOKER—The Deacon Stops the Show (Comedy)...

Mutual Film Corporation.

SUNDAY, AUGUST 27, 1916.

FALSTAFF—A Swiss Sea Dog (Comedy-Drama).... 05001
GAUMONT—Reel Life No. 17 (Mutual Film Magazine) 05002

MONDAY, AUGUST 28, 1916.

AMERICAN—The Key (Two parts—Drama)..... 05003-4
MUTUAL STAR PRODUCTION—The Diamond Runners (Signal—Five parts—Drama) (No. 130)...

TUESDAY, AUGUST 29, 1916.

FALSTAFF—In Mexico (Comedy)..... 05005

WEDNESDAY, AUGUST 30, 1916.

MUTUAL WEEKLY—No. 87 (Topical)..... 05006
BEAUTY—Two of a Kind (Comedy)..... 05007
GAUMONT—See America First No. 51 (Scenic)..... 05008
—Kartoon Komics (Cartoon-Comedy)... 05008

THURSDAY, AUGUST 31, 1916.

MUSTANG—The Forgotten Prayer (Three parts—Drama) 05009-10-11
MUTUAL STAR PRODUCTION—The Man Who Would Not Die (American—Five parts—Drama, (No. 131) .....

FRIDAY, SEPTEMBER 1, 1916.

MUSTANG—The Gambler's Lost Love (Two parts—Drama) 05012-13
CUB—Jerry and the Bandits (Comedy)..... 05014

SATURDAY, SEPTEMBER 2, 1916.

CENTAUR—The Trap (Two parts—Drama)..... 05015-16

SUNDAY, SEPTEMBER 3, 1916.

VOGUE—The Stolen Booking (Two parts—Comedy) 05017-18
GAUMONT—Reel Life No. 18 (Mutual Film Magazine) 05019

MONDAY, SEPTEMBER 4, 1916.

AMERICAN—Atonement (Two parts—Drama)..... 05020-21
MUTUAL STAR PRODUCTION—Youth's Endearing Charm (American—Six parts—Drama) (No. 132).

TUESDAY, SEPTEMBER 5, 1916.

FALSTAFF—Musickers (Comedy) 05022

WEDNESDAY, SEPTEMBER 6, 1916.

MUTUAL—Mutual Weekly No. 88 (Topical)..... 05023
BEAUTY—The Boomerang Goldbrick (Comedy).... 05024
GAUMONT—See America First No. 52 (Scenic)..... 05025
—Kartoon Komics (Cartoon Comedy).... 05025

THURSDAY, SEPTEMBER 7, 1916.

GAUMONT—The Phantom Crook (Fantomas No. 1—Three parts—Drama) 05026-27-28
MUTUAL MASTERPICTURE—The Light (American—Five parts—Drama) (No. 133).....

FRIDAY, SEPTEMBER 8, 1916.

MUSTANG—Matchin' Jim (Two parts—Drama)..... 05029-30
CUB—Making Things Hum (Comedy)..... 05031

SATURDAY, SEPTEMBER 9, 1916.

CENTAUR—The Jungle Flash Light (Two parts—Drama) 05032-33

Universal Program

Bigger-Better Fall - - - - - 1916

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The Animated Weekly—always first with the world's best news—

Novelties in comedies; novelties in features; the world's greatest Educationals; the world's greatest movie players.

See the list for the week of September 4:

Eddie Lyons, Lee Moran and Priscilla Dean, Famous Nestor Comedians
J. Warren Kerrigan, Popular Feature Star
Billie Ritchie, who made laughter famous
Pat Rooney, the stage comedy star—an immense hit in pictures
Cleo Madison, loved by millions
Tom Chatterton, always featured
Myrtle Gonzalez and Richard Stanton, versatile and popular
Edith Roberts, dainty and charming
Lee Kohlmar, eminent stage star
Francis Ford and Grace Cunard, two of the most popular players of the day
Ben Wilson and Edna Hunter, special feature players
Wm. Franey and Gale Henry, the funniest team alive

Note the Special Features:

Violet Mersereau in "The Narrow Path," a Red Feather Production
Carter De Haven in "Timothy Dobbs—That's Me," the Comedy series that is sweeping the country
The Serial Glorious "LIBERTY," Episode 4; with Marie Walcamp, Jack Holt, Eddie Polo and a brilliant cast, with 500 people in the support

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Gets the Crowds

Stories of the Films

SELIG.

SELIG-TRIBUNE NO. 64 (Aug. 10).

London, Eng.—The American Golf Club members receive annual prizes won in Golf tournaments.

Camp Wilson, San Antonio, Tex.—Big Brother Henry, of Company A, Illinois Engineers, does his own sewing.

Hammond, Ind.—This new steel armored car, built under the direction of army engineers, and constructed in 27 days, will be equipped with rapid fire guns and ammunition at the Sandy Hook proving grounds.

Los Angeles, Cal.—Fencing and jiu jitsu form part of the exhibition by Japanese naval cadets from the training ship Taisei Maru, which carries one hundred and one future commanders of the emperor's commercial fleets.

Washington, D. C.—George L. Covert and son, who, in their donkeymobile, are carrying a letter from the Mayor of New York to the Mayor of San Diego, Cal.

Washington, D. C.—In an effort to forestall the threatened great strike of 400,000 railway employees on 1,700 railroads in the United States, Judge William L. Chambers of the Mediation and Conciliation Board, calls on President Wilson.

Seattle, Wash.—With the spirit of Preparedness, society girls here form a company of "Rockyettes."

Long Branch, N. J.—"Shadow Lawn," the summer capital, is finally ready for President Wilson.

Spring Lake, N. J.—The excessive heat forces the hotels in this exclusive summer resort to hold their weekly hops on the verandas.

SELIG-TRIBUNE NO. 65 (Aug. 14).

Brownsville, Texas.—Troop horses of the First Illinois Cavalry receive a chemical bath to prevent "ticks." Mexicans dig trenches under guard of Illinois troops.

Seattle, Wash.—The huge main lock in the Government canal, or fresh water channel between Puget Sound and Lake Washington, is completed and opened to traffic.

Atlantic City, N. J.—On Sunday, August 6th, 1916, this city had the largest attendance in its history, when over half a million persons visited the resort and took a dip in the surf.

Del Monte, Cal.—Willie Ritchie, former lightweight boxing champion of the world, makes a successful aeroplane flight.

Detroit, Mich.—Charles Evans Hughes, Republican Presidential nominee, accompanied by Mrs. Hughes, arrives here on a campaign tour, which will carry him into sixteen states. Mr. Hughes in the ball park shakes hands with rival athletes.

Berkeley, Cal.—Children from five to twelve years of age are given lessons in handicraft at a school maintained by the University of California during the summer months.

Chicago, Ill.—After dining, delivering several impromptu speeches and shaking the hands of thousands of people Mr. and Mrs. Hughes leave for the Coliseum, where he speaks to thousands of people.

Chicago, Ill.—Here are some of the nifty, nobby, chic and exquisite gowns being exhibited at the Bismark Gardens, where the Chicago Style Show is being held.

OUT OF THE MIST (Three Parts—Aug. 28).—The cast: Louise Dillon (Fritzi Brunette); Harry Grandin (Wm. Scott); Ben Ali Hashim (Guy Oliver); Grace Wilson (Gertrude Oakman); Arthur Marchand (Frank Clark); Mrs. Dillon (Lillian Hayward). Written by Emma Bell. Directed by Wm. Robert Daly.

Harry Grandin, a shipping clerk, is in love with Louise Dillon, a stenographer, who, after working temporarily for a firm, is notified that her services are no longer required. Ben Ali Hashin, an Arabian painter, has Grace Wilson pose for him. He is not satisfied with his work, and says he is tired of painting pretty women, as he cannot give them what they lack, namely, a soul.

Harry Grandin tells Louise that he is nearly through with night law school, and after his graduation they can be married. Grace tells Ben Ali of Louise, who she thinks would be a perfect type for his coming picture. Arthur Marchand, a libertine, wins the affections of Grace Wilson. Ben Ali, looking out of the window during a storm, sees the aged wreck of a woman selling newspapers. He is inspired with the desire to paint her, and says he will call the picture "Out of the Mist." He gives the woman money and starts the picture.

After many weeks Grace Wilson is cast aside by Arthur Marchand, who becomes infatuated with Louise Dillon. Harry Grandin cautions Louise against Arthur Marchand, and tells her that the attention of rich men to artists' models can result in no good. The statement is not relished by Louise. Grace Wilson vows to be revenged upon Marchand. When he calls at Ben Ali's studio he finds Louise alone and seizes her in his arms. The aged woman who sold newspapers then confronts him and tells him to turn back the sinful leaves of his memory and recall the time when he made love to her when she was young and beautiful. She tells Marchand: "The girl you just held in your arms and whose downfall you were planning is your own child and I am her mother."

Marchand, overcome by this news, staggers from the building and is confronted by Grace Wilson, who takes the man's life. Louise and Harry Grandin are reunited and the aged woman is cared for by Louise.

TOM'S STRATEGY (Sept. 2).—The cast: Tom Miller (Tom Mix); Florence Manton (Victoria Forde); Betty Dunn (Betty Keller); Howard Dunn (Howard Farrell). Written and produced by Tom Mix.

Tom Miller, a cowpuncher, is in love with Florence Manton. Howard Dunn and his wife Betty visit Tom and his pals, who are in camp. A bear frightens the horse Betty is driving, she loses control of the animal, which runs away. Tom, seeing Betty's danger, rescues her. Florence, riding along, sees Tom stooping over Betty and thinks he is kissing her. She will have nothing more to do with the cowpuncher.

Tom and his pal spy a bear, which Tom shoots and kills. He then writes a note to Florence to the effect that he has been clawed by bruin. Florence and her friends then start for the scene where it is believed Tom has been clawed up. As Florence takes Tom in her arms he smiles and tells her it was only a joke. Florence is again angered, but Betty's husband comes upon the scene and thanks Tom for saving his wife's life. Then it is that Florence realizes that Tom is loyal to her and they are reunited.

VIM.

THE REWARD (Sept. 1).—The cast: Pokes, a secret service man (Robert Burns); Jabbs, the pseudo doctor (Walter Stull); Butler, also a secret service man (Robin Williamson); The Girl (Mabel Best); Her Father (Frank Hanson); Her Mother (Helen Gilmore).

Masked behind the garb of respectability accomplished by the pseudo title of doctor, Jabbs conducts a gambling den in one of the most exclusive districts of the city. Although warned by a confederate that the hand of the law is about to grasp him, Jabbs refuses to leave. Pokes, a secret service man, who is delegated to watch Jabbs, saves Mabel from death at the peril of his own life. Jabbs, however, claims the credit for the rescue and later entices Mabel to come to his office. Once he has Mabel inside the office, Jabbs drops his mask and attacks the girl. Pokes on guard outside hears the noise of the struggle and the screams of the girl and dashes into the waiting room.

He finds his way to the private office barred, but nothing daunted, Pokes batters down the doors, and enters the private office. In the private office Jabbs, hearing the hammering on the doors, throws Mabel into a back room and now awaits Pokes' rush. The two men clinch and a struggle ensues during which both Pokes and Jabbs fight for the possession of a knife. Locked in a death-like clinch the fighting men roll out of the window and off the roof to the yard below.

Eluding Jabbs again, Pokes risks his life once more and reaches the room where Mabel is confined. Just as Jabbs enters the room Pokes seizes Mabel in his arms and dives out of the window into a passing machine. Inside the room, Jabbs is raging as Robin, another secret service man posing as a butler in Jabbs' office, clamps the handcuffs on the ruthless villain, while in the car Pokes now discloses his identity to Mabel, and wins his just reward.

VIM FEATURE COMEDY.

THE LEMON IN THEIR GARDEN OF LOVE (Aug. 23).—Hubby (Harry Myers) and wifey (Rosemary Theby) are happy but for Fido, "the lemon in their garden of love." Wifey showers more attention on Fido than upon her husband, which makes hubby angry. They quarrel and leave breakfast unfinished. When hubby gets to the office everything he touches or looks at turns into a little dog. Later hubby is notified that Fido has been killed, having fallen from a window sill where wifey placed him to get a sun bath. Hubby thinks he will be the "peach" in their garden of love and everything runs along smoothly until a package arrives. Hubby is advised that it contains the ashes of wifey's Fido.

Dinner is being served and the maid has just placed a plate of hot dogs on the table. Wifey attempts to place the jar containing Fido's ashes on the table and trouble commences again. He declares he will live with live dogs, eat hot dogs, but will not have his table decorated with cremated dogs. In reaching for the jar he accidentally knocks it over and breaks it. Wifey insists that he have it repaired. Realizing that he must get rid of this "lemon," hubby throws the jar away and concocts a story that he was held up and robbed of everything, even the jar. Although she is sorry for the dog, wifey is also very sorry for poor hubby.

Later on, when she is out walking, she is attracted by the sale of an antique jar, and returning home for her check book tells hubby, who has been reading about the jar, that it reminded her so much of the dog's jar that she must try to get it. Realizing that it must be the jar, hubby also decides to attend the auction and try to prevent wifey from getting the jar; he has a man bid against her. When the bid finally reached $1,500 hubby stops and wifey gets the jar. Upon returning home they discover that the jar is the one containing Fido's ashes. Wifey never intends to leave the jar out of her sight again and places it by her bed after kissing it good night. Upon seeing the jar turn into a dog hubby throws a pillow and knocks the jar to the floor. Wifey woke and tells him it is time for him to go. He goes as the picture fades out.

ESSANAY.

A MAN FOR A' THAT (Two parts—Aug. 22).—The cast: Frank Willard (Francis X. Bushman); Count Ver Sailles (Bryant Washburn); Ruth Davis (Ruth Stonehouse); Grace Meredith (Irene Warfield).

Frank Willard, a wealthy clubman, becomes disgusted with society. He chances to see a newsboy sharing his slender funds with a beggar, and this gives him an idea. He will live among the poor and obtain their point of view. Clothing himself in shabby attire, he leaves a note for Grace Meredith telling her he has gone out of the city, and then seeks the newsboy. He says he is out of work and starving and the boy takes him into his own home, where he lives with his grown sister, Ruth Davis. Willard goes to work as a laborer and continues to live with them. The girl falls in love with him, and he reciprocates the affection. One day the boy comes home excitedly displaying a paper with the photographs of Willard and Miss Meredith and the announcement of their engagement. He accuses Frank of deceiving his sister. Willard leaves, but is overtaken by Ruth and together they go to his home. There they find a letter notifying Willard that Grace Meredith has eloped with Count Ver Sailles.

THE FABLE OF HOW WISENSTEIN DID NOT LOSE OUT TO BUTTINSKY (Aug. 23).—Once there was a Steady who over-played his Stand-In and came within an Ace of losing his Ticket. One Evening he took a Friend with him to inspect the One Best Bet. The Friend, a clever two-handed boy, had practiced a few folds of his own. He declared himself in on the Close-up and made it a Three-some. Neither was a Quitter. Wisenstein played a deep system. He painted Buttinsky in bright colors and told the girl that lot of Women were spreading their nets for dear old Buttinsky. When the lady urged Buttinsky to demonstrate his Accomplishments he sang in a tenor that straightened the Princess out and had her biting at the Doilies. He helped matters a lot by advising the Princess to have no Dealings with a man who Drank, meaning Wisenstein. She became indignant because he roasted his friend who had always spoken so Lovely of him, and immediately classed Buttinsky as a false alarm.

MORAL—Beware of the Friend who tells how Good you are.

THE FACE IN THE MIRROR (Three parts—Aug. 26).—The cast: Conway Royle (Edmund F. Cobb); Gail Harvey (Patrick Calhoun); Helen Terrane (Josephine Sylvester); Warren Terrane (John Thorn).

A letter from the penitentiary informs Helen Terrane that Conway Royle, her first sweetheart, has been drowned while escaping. Hardly does she finish reading it than through her mirror she sees his face as he peers in a window. She mentions it to her husband, who sneers at her. Angered, she tells him she believes it was his treachery that sent Royle to prison, and declares that she married him only because of a letter from Royle urging such.

Gail Harvey phones Terrane as he is about to leave his home and by threats of revealing how the two committed the bank theft for which Royle was sentenced, demands money. He goes to the Terrane home that evening. Royle, who was believed drowned because he left his prison clothes near a swamp, has

secreted himself in the house. He overheard how the two plotters had him, their fellow bank clerk, accused of the crime. Helen, too, overhears, and compels Harvey to telephone a confession to the newspapers. The police arrive, but Terrano picks up the pistol his wife had laid down, and ends his life. Royle and Helen begin anew.

HIS STOLEN FORTUNE (Two parts—Reissue—Aug. 29).—The cast: Frank Wentworth (Francis X. Bushman); Lola Holcombe (Beverly Bayne).

Frank Wentworth, an adventurous young American, is left a vast fortune by an uncle. After enjoying it for six months and engaging himself to a society girl, he discovers a letter from the deceased relative, confessing that the fortune was stolen from a Pole, named Max Illnski. Frank is ordered to return it. He advertises for the rightful heir and hundreds of Illuskis appear.

Mrs. Holcombe, his prospective mother-in-law, denounces him publicly. His experiences in seeking the lost heir give him a thrilling twenty-four hours, at the end of which he is found exhausted by the attorney for the estate. The latter informs him the letter was merely to test his honesty and that he is the rightful possessor of the fortune. All ends pleasantly.

VERNON HOWE BAILEY'S SKETCH BOOK OF WASHINGTON AND SCENIC (Aug. 30).—The internationally famous beauties of our capital, repeatedly photographed, are here pictured more graphically than ever before in these motion drawings. They offer the best idea of what the seat of government is like from an architectural standpoint, attaining this result by perfect development of perspective.

This split reel, picturing as it does the White House, the Capitol proper and the various department buildings, together with the numerous embassies, legations and such, is highly educative and is the next best thing to a trip there in its vivid description. The other 500 feet of the reel is made up of beautiful scenic.

THE HIGHER DESTINY (Three parts—Sept. 2).—The cast: Helen Blair (Warda Howard); Richard Standing (Sydney Ainsworth); John Standing (Edward Arnold); Allene Blair (Gertrude Glover); Philip Cobb (Patrick Calhoun).

A physician advises Helen Blair to seek a different climate. She is without money. Philip Cobb, her daughter's sweetheart, tells them his employer, Richard Standing, has refused him an increase. Thus Mrs. Blair discovers the whereabouts of Standing, whom she rejected years before to marry Blair.

Standing treats her savagely when she appeals to him. His son, John, overhears the conversation and, seeing the girl, forces them to take the necessary funds to save the mother. The father discovers his love affair and sends him to Honolulu. The jealous Cobb gets a letter from a friend there and forges a new note telling that young Standing has become a drunkard. Allene and Cobb are married. John Standing returns after months and he and Allene learn of the deception. Cobb repents his deceit and drowns himself.

LUBIN.

THE USURER'S DUE (Two parts—Aug. 22).—The cast: Larry Finn (L. C. Shumway); Mrs. Dell (Velma Whitman); Martin Keen (George Routh); Italian Fruit Seller (Melvin Mayo); gang leader (Robert Gray). Written by Kenyon T. Nolan. Directed by Paul Powell.

Henry Dell, a clerk, becomes involved in debt to Martin Keen, a loan shark, and when Dell dies, his widow discovers that Keen holds a judgment note for $125 for which her furniture is security. Keen tells her he proposes to collect. Larry Finn, leader of a tough gang, becomes involved in a quarrel with the leader of another gang in a dance hall. The quarrel leads to a bitter feud. On the day when the widow Dell must either pay the judgment or lose her furniture, Finn is discovered by the opposition gang in their district. None of his followers is with him and he is obliged to seek safety in flight. He is pursued when Mrs. Dell opens the door of her home. Finn takes this avenue of escape, dragging Mrs. Dell inside with him and slamming the door just before his pursuers arrive. When he has explained the situation to the frightened woman, he finds her sympathetic.

Finn is still in hiding in the apartment when Martin Keen arrives for his money. Thinking it may be one of his enemies, Finn hides in an adjoining room and overhears Keen bullying and threatening Mrs. Dell. Keen leaves to obtain a constable to eject the poor woman. Finn returns to the living room and tells the woman to follow Keen and tell him that if he will return a few hours later, the note will be paid. Finn then leaves and proceeds to put into execution a plan which he has made. He knows that an Italian fruit dealer in the vicinity has saved up a sum of money to bring his sweetheart to America and he calls on the Italian. By pursuasive arguments he succeeds in borrowing $125 for a few hours. He takes the money to Mrs. Dell and instructs her to pay Keen and destroy the note.

Keen calls on Mrs. Dell at the appointed time and receives the money surrendering the note. Then he starts back to his office, but on the way meets with an unidentified footpad who relieves him of his fat purse. Later in the evening Finn turns up at the fruit stand and repays the money he borrowed from the Italian. Several months later Mrs. Dell changes her name to Finn.

VITAGRAPH.

A RACE FOR LIFE (Aug. 4).—The cast: Kitty (Mary Anderson); A Studious Student (William Weston); The Cook, Oliver (Otto Lederer); The Waitress, Mollie Mush (Jack Mower). Written and directed by William Wolbert.

Bill Strongarm, a college student, is in love with Kitty. Kitty is a hero worshipper and as there is not much of the hero about Bill, she pins her affections on one of the athletes of the college. When Bill goes to a restaurant for his luncheon, he interrupts the reading of a dime novel by Mollie, the waitress, who sees him as the incarnated hero of the book and proceeds to fall in love with him, much to the annoyance of Bill and Oliver, the cook who loves Mollie. Enraged Oliver chases Bill from the place and in seeking a haven of refuge Bill stumbles into the room of a stranger who, objecting to his presence, proceeds to throw him out.

In the process of expulsion, Bill loses all his wearing apparel with the exception of his nether garments. Outside once more, the cook resumes the chase and Bill keeps on going in fine style. A college meet is going on nearby and Bill's college is on the losing end. The last race—one mile—is about to start and on it the college bases its last hopes. Just as the pistol shot goes off, Bill appears on the scene, followed by the cook. He runs along the track outdistancing all the other runners, breaks through the tape and wins the meet for his college. After a triumphal ride around the field on the shoulders of his admirers, Bill finds that he has worked his way into the good graces of Kitty, who now considers him her hero.

THE BOND OF BLOOD (Broadway Star Feature—Three Parts—Aug. 5).—The cast: Holden (Van Dyke Brooke); Evelyn (Leah Baird); Tom Ware (George Arvine); Jack Moore (Jack Ellis). Written and produced by Van Dyke Brooke.

Penniless, forsaken by all his friends, and with nothing left to live for except the vain hope of finding the daughter he has not seen for a great many years, Holden, a former actor, determines to consign his body to the mercy of the waters and thus end his misery. He is rescued by a fellow vagabond and they both drown their sorrows in liquor. A clerk from a theatrical agency, in search for "down and out" types for a new play, sees Holden and hires him to play a "super's" part in the show. During the first rehearsal the leading lady enters and Holden on seeing her face and hearing her voice recognizes her as his daughter, but when he tries to approach her, she repulses him. With a pained heart, Holden watches the rehearsal and sees his daughter clasped close to the breast of Gray, who plays her father.

The night of the show's opening approaches and everything is in readiness. The company gathers for a final rehearsal and all goes well until the reunion scene between the leading lady and her father whom she has not seen for many years. Then Gray, the father in the play, is stricken with heart trouble and is unable to go on. The company is in a panic—their biggest scene has been spoiled—and there is no one else acquainted with the part. Holden steps forward and asks permission to play it—it will be his only chance to caress his daughter. Although skeptical, the producer consents to give him a chance. The leading lady, however, revolts against playing with the old tramp. The rehearsal goes on. Holden throws his heart and soul into the part and when, after he has been roundly applauded by all those present for his excellent work, he breaks down from the effect of conflicting emotions. Even the leading lady becomes sympathetic. The rehearsal over, Holden claims his daughter and she accepts him willingly.

CONDUCTOR KATE (Aug. 14).—The cast: Kate (Kate Price); Her Husband (Templer Saxe). Written by William Addison Lathrop. Directed by Edmund Stratton.

When her husband, a conductor, comes home considerably "under the weather" and unable to go to work, Kate, about twice his size, hands him a good beating, and after donning his coat and hat, starts off to take his place. The inspector objects to her running the car, but a large size fist overrules his objections and with two pulls at the bell rope, she starts off for a day's work. A large, important looking individual, contentedly smoking a quarter cigar, refuses to heed her request that he "clinch the rope" and finds himself nicely bruised up and minus the cigar in jig time.

With an old woman and her child enter the car and none of the "gentlemen" offer her his seat, Kate once more takes matters into her own hands and gently removes one of the men. Now that she has established herself as the boss of the car she has no further trouble until three or four "roughnecks" enter and refuse to pay their fare. A real scrap ensues, making the others look like mere skirmishes, and this time Kate's job is not so easy for the odds are too great against her; but hubby, sobered up a bit, comes to her assistance just in time, and saves the day.

THERE AND BACK (Aug. 18).—The cast: Hughie (Hughie Mack); Vampire (Josephine Earle); Mrs. Hughie (Patsy DeForest). Authors, C. Graham Baker and Lawrence Semon. Director, Lawrence Semon.

Hughie is a past master at the well-known art of "double cross." When he uses the old "sitting up with a sick friend" alibi, it misses fire, and although wifie allows him to believe that she has swallowed it "hook, line and sinker," she really plots to trail him and see the sick friend herself. Hughie chuckles to himself at how easily he has deceived friend wifie and starts out to have one jolly little time.

In the cabaret, Hughie starts a flirtation with the vampire detective his wife has hired for the purpose and is having a jolly time when wifie enters. Hughie sees her first, though, and beats a strategic retreat with a table covering his manoeuver. When wifie, baffled in her search, returns home she is met by her irate husband, who jumps out of bed and demands to know where she has been. She explains and begs forgiveness for suspecting him. After delivering a little lecture to her, Hughie is well satisfied to let the matter rest.

THE WANDERING HORDE (Broadway Star Feature—Three Parts—Aug. 19).—The cast: Carlton Wood (Evart Overton); Paul Travers (Denton Vane); Lola (Adele Kelly); Renshaw (Edward Elkas). Author, James Oliver Curwood. Director, Eugene Mullin.

The brakes are applied. With a screech the long freight comes to a halt, and from one of the cars a band of hoboes scamper to the ground and leave the yards to find a secluded place where they may eat. A newcomer enters the scene, young, handsome, frank, but lacking the signs of poverty which distinguish the others. When they hear his hard luck story, he is welcomed as one of the band and invited to partake of their frugal meal.

Wood, the stranger, soon makes friends with the "hoboes," especially a man named Brown, who tells him his tale. He had been unemployed for a long time, he says, and was unable to support his wife and daughter. Then when he obtained a position in a town far away, and by dint of careful saving, has amassed a fortune of $100. He felt reluctant to spend part of it on fare, and had chosen the "side door pullman" as a cheaper conveyance than the real way. When the trip is resumed, Wood goes on with the others. In a wreck, he suffers injuries and Brown takes him to his house to be cared for by his wife. After his recovery, Wood becomes fond of his new friends. Lola, Brown's daughter, finds herself fast losing her heart to Wood, and is disappointed on learning through a newspaper clipping that he is really wealthy and is not one of them. She takes the paper to Wood and shows him the clipping, which says that he has been ruined by a reversal in the stock market. Suspecting that this is the work of Travers, who has been working against him, Wood starts out for revenge. He learns that Travers is out driving in an auto and follows him, but discovers that vengeance has been taken from his hands when Travers' machine is destroyed in a railroad blast, and all its occupants are killed.

Wood now completes his book on "The Wandering Horde" for which he had been obtaining material when he sojourned with the "hoboes," and the sale of the work nets him a tidy sum. With this money he returns to Brown and becomes his partner for the purpose of pushing his invention. Still Wood feels that there is a void somewhere which he cannot analyze—but when he does analyze it, he has no difficulty in persuading Lola to fill it, by becoming his partner for life.

DID HE OR DID HE NOT? (Aug. 21).—The cast: Adam Bluffer (William Lytell, Jr.); The Boss (Geo. O'Donnell); Cynthy (Shirley More); Stenographer (Dorothy Long); Mrs. Shannon (Florence Natol); Hiram (Ralph Whiting.) Author, Charles Israel. Director, Frank Currier.

Buying farms in the country is a much more congenial occupation than laboring over a desk in the sultry atmosphere of the crowded city. Unable to get his boss to give him a vacation, Harold decides to be overcome by the heat and thus obtain the desired rest. In Pumpkinsville he announces his intention of buying a farm, and all the real estate owners of

(*Continued on page 1590.*)

TRIANGLE PLAYS

The Master Laugh-Makers
KEYSTONE COMEDIES



MACK SENNETT

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TRIANGLE PLAYS

Six Comedians Appearing in Triangle-Keystone Comedies



Ora Carew



Louise Fazenda



Harry McCoy



Roscoe Arbuckle



Fred Mace



Bobbie Vernon

"A Triangle Play Makes Your Theatre Pay"

(*Continued from page* 1587.)
the neighborhood flock around him to offer him their wares. The one who had sense enough to bring his comely daughter along wins the first point when Harold consents to spend a week at his home to enable him to thoroughly inspect the property. Just as he is having a glorious old timo thc boss comes along in his auto, and Harold's vacation comes to an abrupt end.

THE YELLOW GIRL (Aug. 25).—The cast: W. Aiston Black (Webster Campbell); The Yellow Girl (Carmen Phillips); Corinne (Corinne Griffith); Flora (Florence Vidor). Writtend and produced by Edgar Keller.

W. Allston Black, an artist of the futuristic school, goes to a performance of "The Yellow Girl" hoping to be bitten by the inspirational germ. The classic lines of "The Yellow Girl" give him an idea and he succeeds in making an appointment to paint her portrait. Allston's fiancee, seeing "The Yellew Girl" enter the studio, thinks he is untrue to her and determines to make sure. While Allston is busy on his painting, she hides behind a screen where she may see and hear all that takes place. She hears enough to convince her that Allston really loves her and feels sorry that she should have suspected him. Allston tells "The Yellow Girl" that he is going to marry as soon as he can get enough money, and she, when leaving, helps him toward his goal by leaving a large advance check for the portrait.

KNICKERBOCKER STAR FEATURE

FAITH'S REWARD (Three Parts—Aug. 25).—The cast: Joseph Haynes (Henry King); Belle (Marguerite Nichols); Grace Careive (Ida Van Tine); Mrs. Careive (Mollie McConnell); Harvey Livingstone (Fred Whitman); "Old Joel Rogers" (Daniel Gilfether).

The dreamer, Joe Haynes, a prospector, sees Grace Careive in company with her mother and her fiance, Harvey Livingstone, as they are stalled on a siding. She is on an observation platform of a private train. He makes her the center of his dreams, although he has previously been interested in Belle Rogers, the station master's daughter, who loves him.

When he accidentally strikes gold, he leaves to find Grace Careive to ask her to marry him. Belle, heartbroken, remains at home. After a month in a hotel, Joe meets Grace and Harvey in a peculiar way, while at luncheon. The Careives are greatly in need of money and when Grace learns Joe has millions she encourages him. He proposes and is accepted, although she loves Harvey, who is almost penniless.

They are married and Grace takes no pains to conceal dislike of her husband and entertains Harvey. He finds them together one day in each other's arms and denounces them. Grace tells him the state of things. The dreamer is awakened and he leaves to patch up matters in the West, where his mine has failed.

Six months elapse and he is working hard in the mine. The dreamer is no more. He is shaken to earth. He receives a letter from Grace telling of her receiving her first decree and she is to marry Harvey. He is absolutely immoved and realizes he never loved her.

He goes into his shack and the vision that has always come before with Grace comes again only this time it is Belle. He realizes he has always loved her and rushes to her home. The dream materializes and he asks her to marry him. Later his dream materializes.

BIOGRAPH.

A CHANGE OF SPIRIT (Reissued Aug. 28).—The cast: The Girl (Blanche Sweet); Her Sweetheart (Walter Miller); Her Father (William J. Butler); Crooks (Henry Walthall and Charles H. Mailes).

Denied by her narrow-minded father all associations except that of her chaperon, the girl, while strolling in the park, indulges in a little flirtation with a young man who is one of a couple of gentlemen thieves. A self-introduction comes when he gallantly picks up a book she has dropped. In restoring the book he cunningly takes her handbag in order that he may have an excuse to call on her later and return it, giving her the impression that she had lost it.

When he calls her father is away, and so, in the spirit of bravado, she invites him in. While there he surreptitiously secures the key to the house, intending to return later with his partner. However, upon accidentally meeting the girl the second time, he becomes deeply impressed and the thought of his promise to his chum to enter the house that night palls. As can be imagined, the work laid out is odious in the extreme, but it is the means of causing in him a change of spirit.

ENOCH ARDEN (Reissue—Two Parts—Aug. 29).—The cast: Enoch Arden (Wilfred Lucas); Annie Lee (Linda Arvidson; their children (Florence La Badie and Robert Harron; Philip Ray (Frank Grandon).

This subject tells of the betrothal of Enoch and Annie, the despair of Enoch at his inability to cope with the demands of his increasing family obligations, and his sailing away to recoup his fortunes on a vessel bound for China. A storm is encountered, the vessel wrecked and Enoch and his two companions are washed upon a tropical island, where they are forced to stay. Annie all the while is ever hopeful of his return, while Philip, though an unsuccessful rival, shows a kindly interest in the little grief-stricken family. Finally Annie accepts Philip for the sake of her children, and when her new baby came, Philip's child, she is Philip's all-in-all. Meanwhile a ship in quest of water puts in at the island and Enoch, now alone, his comrades having died, is rescued. His homecoming is sad indeed and he welcomes the death that keeps Annie in happy ignorance.

SEVEN DAYS (Three Parts—Aug. 23).—The cast: Flannigan (Charles E. Mailes); the burglar (Dave Morris); Bella Wilson (Louise Orth); Kit McNair (Florence Lee); Jap Servant (Jack Pickford); Dal Brown (Walter Miller); Jim Wilson (Jack Dillon).

Jim Wilson arranged a financial settlement with his wife, Bella, after their divorce. Bella and Jim still care for each other, but both are too stubborn to admit it.

A year later Jim prepares to celebrate the anniversary of his divorce by giving a dinner. A burglar enters the Wilson home and hides behind a screen. Jim is greatly handicapped by his butler's illness, and his dinner is delayed.

Mr. and Mrs. Dallas Brown, Tom Harbison and Kit McNail, Jim's friends, are invited to the dinner. Tom and Kit are in love with each other, but their jealousy leads to many quarrels. Tom quarrels with Kit and refuses to accompany her to the dinner, and she joins the Browns. Mrs. Brown has been studying spiritualism and believes she is a great medium. Her belief is augmented by a few cocktails.

The butler is taken to the hospital, and Jim is shocked when told that he may have smallpox. Flannigan the cop calls on the cook.

Jim receives a telegram from his Aunt Selina that she is coming to see him. He knows that if his aunt learns he is divorced, she will cut him out of her will. She has never met Bella and he pleads with Anne to pose as his wife during his aunt's stay. Anne refuses, but Kit volunteers. Tom arrives and is insane with jealousy to find Kit posing as Jim's wife. Jim explains his position to Tom and is forgiven.

Bella sees the ambulance and, thinking the invalid is her husband, she determines to know the truth and enters. She meets Anne, who has had too many cocktails, and when she inquires about the invalid, Anne sends her to the kitchen. The burglar accidentally moves the screen, and Anne believes more firmly in her power as a medium.

Belle finds Flannigan intoxicated in the kitchen and, forgetting her position, tries to put him out. Bella becomes jealous when told Kit is in the house, and determines to stay. Aunt Selina arrives and is introduced to Kit as Jim's wife.

The Board of Health orders the house quarantined. The next morning the burglar sees Bella and hides in the dumbwaiter. Jim, Harbison and Brown spend a very uncomfortable night in one bed, and greet daylight with pleasure. Kit finds Bella, who explains that she is there to see the cook. To prevent Jim seeing her, Bella hides in the coal cellar and accidentally falls into the coal bin. Jim discovers her and she explains her presence as the result of a call on the cook.

Bella is introduced to Aunt Selina as a friend of the cook's. Aunt Selina decides they must all do their share of the housework, and they draw lots. Kit draws "Cook," Anne "Butler," Dal "Laundress." Jim "Scullery maid and chamberwork," Harbison "Assistant Cook and Plumber," Flannigan "Ladies' Maid," Selina "Barber," and Bella "Furnace."

Bella and Tom keep up their pretence of being engaged, and complain that the quarantine prevents them from being married. Dal suggests they be married by phone. Tom, frightened at this idea, tells Dal the phone is broken and throws it down the chimney. Anne discovers the phone missing and, hearing the burglar sneeze, she believes the spirits are in attendance. She lowers the clothesline down the chimney and is delighted on pulling the rope to find the missing phone which the burglar has tied to the line.

Kit and Tom decide to make up, and Aunt Selina is amazed and shocked to find them embracing. Jim and Bella give her a second surprise by doing the same. The Board of Health announce that the Jap has not had smallpox and the quarantine is lifted. The presence of the burglar is discovered, and through him Aunt Selina learns the true state of affairs. Jim and Bella are forgiven and the burglar makes his escape.

Universal Film Corporation.

BISON.

THE DESERT RAT (Two Parts—Sept. 2).—Written by Gertrude Mason. Produced by Romaine Fielding.

Pete is a wanderer of the desert who has been looking for gold for many years, but who has never been successful. One day he sees a man dying of thirst. He gives the crazed fellow some water and takes him to his camp. Here they agree to go partners on the claim.

Years before Pete had been the proud possessor of a home and family and a friend. But the friend had stolen into the home and had taken his wife's love. So Pete had left and gone to live on the desert. It so happened the young man Pete rescued was his son, as he discovered by a picture of his mother that the lad had in his pocket. But Pete does not reveal his identity.

At the edge of the desert lived Tom and his daughter Helen, who make a living by selling supplies. One day Roy comes to buy some bread just as the girl is being attacked by a half-breed. He saves her; after this a love grows between them. A few nights later the half-breed comes to wreak his vengeance on Roy. Pete sees him, but does not shoot quite quick enough and the half-breed succeeds in knifing Roy.

The boy is taken to the hut of Tom and there he hovers between life and death for weeks. Continually he calls for his mother and at last Pete realizes that the only way to save the boy is to send for the mother. When the mother arrives Pete cannot stand the pain of a meeting, so he departs to the desert to live out his life in wandering penance and solitude.

RED FEATHER.

THE FOLLY OF DESIRE (Five Parts—Aug. 28).—Written by Alice and Claude Askew and Edward Kurnblauch. Produced by George Loan Tucker.

In an Eastern palace the fair Shulamite awakened love in an aged King and death and fears were the ministers of that love. Long centuries afterward a girl at the door of an African hut woke passion in the heart of an old Boer farmer.

Simeon Krillet wedded the penniless Deborah, to the disgust of his sister, Tant Anna, and the secret grief of that sister's son, Jan. He loved her, but only as the dearest of his chattels, something of which he was absolute master. To this household came Robert Waring, seeking forgetfulness of his wife, a morphine fiend. A fierce pity awoke in him for the "poor little Shulamite." He was kind to her; he gave her a book; he threatened the life of her husband if he struck her again.

Krillet found her reading, and Deborah stopped the uplifted jambok with a lie prompted by mortal terror: "Do you want to kill a woman—and her child?" A storm threatened. Waring was off to town to buy stores. Krillet, now subdued, asked him to bring back books for his wife. He went to the Englishman's room and was attracted by the binding of his diary. He opened it, and this met his eyes: "What will Krillet do when he finds out that she has lied to him? . . . I wish I could take her away." Mad with rage, the old man showed his wife the book. She seized it joyously, quite content to die since she had won the love of the Englishman. Krillett ordered his wife to put on her wedding gown, and went out to dig her grave. Then he took her to the burial field. Deborah's little Kaffir maid warned Waring. Deborah was saved and Krillet was killed by a flash of lightning just as the Kaffir girl fired.

Deborah insisted that the dead man be buried at once. When it was over the strain and exposure brought on a fever which nearly proved fatal to Waring. Deborah's nursing saved Waring's life. He was filled with passionate love and gratitude, but the figure of his wife Joan stood ever between him and Deborah.

Meanwhile the mail from England brought news of Joan's illness, of her desperate effort to conquer her vice; Waring was told that it was his place to help his wife; Joan was even then on her way to him. Deborah sadly assented; his duty was clear. Deborah and Waring were left alone; but the departing Boers almost brushed the skirts of an Englishwoman at the door of the farm. It was Joan, at the point of death, who had come to her husband. She died with his forgiveness. Deborah comforted the bewildered, suffering man.

UNIVERSAL SPECIAL FEATURE.

THE HEART OF A SHOW GIRL (Two Parts—Aug. 28).—The cast: Elspeth Marner (Ella Hall); Frank Masterson (Franklyn Farnum); Mrs. Marner (Mrs. Muir); Mrs. Burnes (Helen Wright). Written by Bess Meredyth. Produced by Wm. Worthington.

Elspeth Marner is a seventeen-year-old premiere danseuse. Frank Masterson is the most hated as well as the most respected critic of dramatic art in New York. When the story opens, Elspeth, flushed with applause, enters her dressing room where her mother and the maid rush to do her bidding.

The next morning, in bed, Elspeth reads Masterson's scathing criticism; that her real name is doubtless Lizzie Schmitt; that she is spoiled and petulant and not at all a lady, etc. Elspeth is furious, hysterical, angry and her mother, after telephoning Masterson to tell him her opinion of him, calls in the doctor. He sees that it is only a case of jaded nerves and in spite of the mother's protestations, orders the girl away, alone.

Elspeth is sent to the seashore and placed in charge of some simple fisher folk. At first, Elspeth is inclined to be willful and very

trying but gradually the kindliness of Mother Burnes wins her over. Meantime, to get away from the confusion of the city life, Masterson, incognito, takes a small fishing shack at the seashore.

The two meet—and neither recognizes the other. The friendship ripens each discovers himself becoming younger, happier, gayer until on a fishing trip one day, when Elspeth is almost drowned, they realize that they are madly in love with each other. But arriving at the Justice of the Peace's office, they, for the first time, learn the other's true identity; there is defiance, hesitation, petulance for a time. Then all ends happily.

LIBERTY (Episode No. 3—"American Blood"—Two Parts—Aug. 28).—The cast: Liberty Horton (Marie Walcamp); Lopez (G. Raymond Nye); Jose Leon (Bertram Grassby); Bob Rutledge (Jack Holt); Pedro (Eddie Polo). Written and produced by Jacques Jaccard.

Liberty Horton, the American heiress, having escaped from her abductors who are led by Lopez, rides toward the town of Discovery, to warn the Americans there of the plot of the insurrectos to attack the place. Lopez sends out several rebels who shoot and wound her, but the coming of some American soldiers from the camp frighten them away. She is placed in a hospital tent and when she recovers consciousness tells the American soldiers that the rebel chieftain, Alvira, has 1,000 insurrectos under his command and intends to attack the town of Discovery at once. A band of Texas rangers give battle to the Lopez band and rout them.

The military camp officers then try to send a telegram of warning to the operator at Discovery, but he fails to receive the message. Alvira and his army attack Discovery. While the battle between the rebels and the citizens is raging, the timely arrival of a large detachment of American soldiers results in the routing of the insurrectos.

Liberty, having recovered somewhat, is able to ride with an armed escort, to her late father's hacienda, and here she seeks recreation during her recovery. Major Winston, one of the guardians of Liberty, gambles heavily, and gives notes of his indebtedness of the total of $20,000. Jose Leon, the other guardian of Liberty, has a son, Manuel, who desires to wed Liberty, and so the father and son plot to use the gambling notes against Winston to try to force him to agree to the prospective marriage of Liberty and Manuel.

Liberty, whose sweetheart is an American army officer, Captain Rutledge confers with him, and they pledge affection to each other. Jose taunts Major Winston about his betrayal of his duty as guardian in losing money belonging to Liberty, but the latter refuses to comply with Jose's demands.

TIMOTHY DOBBS, THAT'S ME (Episode 3—"He Becomes a Cop"—Two Parts—Aug. 28).—The cast: Timothy Dobbs (Carter De Haven); Jeff (Robert Milash); The Landlady (Margaret Whistler). Written and produced by Wallace Beery.

Timothy has just returned from an unsuccessful visit to one of the well known studios. With the funds gone, Timothy and Jeff are forced to secure new quarters and they end up at a second-rate boarding house run by an old maid. She threatens to put them into the streets if they don't pay up and Timothy, realizing the desperate nature of their situation, decides to use flattery to prolong their stay in the house.

He makes love to the old maid in a gallant manner and wins her consent to have them remain a little longer. The landlady is transported to a new heaven of delight over the ardent love making of the handsome boarder. He learns that at one of the comedy companies men are wanted to act. The next day he and Jeff hurry to the studio. At last Timothy gets in and is given an extra part as one of the cops. He has a rough and tumbled time. In a chase he finally falls out of the automobile and is dragged through the streets. Jeff sees Timothy as the car passes and sets out in pursuit.

Were it not for a fortunate sandpile, poor Timothy would be dragging yet. But he is stopped very suddenly and when Jeff comes hurrying up, all that can be seen of Timothy is his feet sticking out, the balance of him being covered with sand. Jeff rescues him and the two friends sadly return to the boarding house.

The old maid sees her gallant lover all bruised and bleeding and bandages him up. Timothy comes to and sees the old maid sitting beside him. He frantically pleads with Jeff to take him away, even to the studio, anywhere to be away from his persistent admirer.

UNIVERSAL.

ANIMATED WEEKLY NO. 33 (Aug. 16).—West Wins Over East.—Pacific Coast Champion defeats New York Athletic Club swimming star. Travers Island, N. Y. Subtitles: Lady Langer, the victor. Vollmer, Eastern Champion.

West Greets Hughes.—Candidate gets warm reception on start of Const tour.—Detroit, Mich. Subtitles: Mrs. Hughes shares greeting. Crowds line for handshake.—Chicago, Ill.

A "Gallon" of Gasoline.—City Weight and Measure Official traps cheating dealer.—New York City. Subtitles: "23 Cents" draws trade. Inspector is suspicious. Only a pint short. On the blacklist.

Japanese Training Ship.—Cadets entertaining visitors on board the Tasei Maru.—San Pedro, Cal. Subtitles: Old fashioned fencing match. A bit of jiu jitsu.

"Katy" Train Wreck.—"Making up time" costs lives of three and injures forty.—Dallas, Texas. Subtitle: Locomotive buried under tender.

Foiling the Sharks.—Steel wire nets to protect bathers from man-eaters.—Coney Island, New York.

Five Million Dollar Pier.—Improved water front for public welfare.—Chicago, Ill. Subtitles: Now giant "Jack Knife" bridge.—Chicago, Ill. 100,000-ton counterbalance.

Dry Land Swimming.—Fair co-eds get mermaid lessons before going in the water.—Berkeley, Cal. Subtitles: Teaching the stroke. The kick. In the water. Floating.

British Mail for the Front.—Letters for boys in trenches sorted near firing line.—Pozieres, France. Subtitles: Censor on the job. Suspicious! Fish for his supper. Letters off to trenches.

Liner that Fought Submarines.—Re d'Italia and gun that drove off three U-boats.—Hoboken, N. J.

U. S. Warships Cool Off.—Up from California's heat to snow-capped peaks of North, on training cruise.—Sitka, Alaska.

American Scientist Performs Daring Feat.—Lowered to depths of crater, he risks life to ignite gases, which menace surrounding country.—Sardinia, Italy.

Ambassador Page Returns.—American Envoy here from London, on first vacation in three years.—New York City. Subtitle: Jos. Smith, Commissioner of American Irish Fund, and Thos. Hughes Kelly, treasurer, who were not permitted to land by the English authorities.

Getting Ready for the Submarine Bremen.—Rushing work on big shed to store her cargo.—New London, Conn.

Cartoons by Hy Mayer.

ANIMATED WEEKLY, NO. 34 (Aug. 23).

Millionaires Turn Sailors.—J. P. Morgan's son among citizen tars for battleship cruise.—Brooklyn Navy Yard, N. Y. Subtitles: Making their "beds." Maine sails. Kentucky goes to sea. New Jersey leaving port. Virginia quits Boston. Oregon carries California men.

"Baby Autos" Race.—Small but spectacular speedsters thrill crowds by 60-mile speed.—San Francisco, Cal. Subtitles: Try this on your pianola. The winner.

Harvard Students Study Flying.—Citizens learn to be airmen for Uncle Sam.—Buffalo, N. Y.

Battle Flags Back From Sea.—Hang ensigns tattered by fight off Falklands in Cathedral.—Canterbury, England.

War Victims Still Merry.—Convalescent soldiers watch crippled athletes.—Roehampton Hospital, London England. Subtitles: One-armed men race. One-legged men race.

Hughes Makes Friends.—Fifteen thousand give ovation to Republican candidate on speaking tour.—Minneapolis, Minn.

President Keeps Busy.—Entertains campaign managers, tries to settle railroad strike and sees Bull Moose.—Washington, D. C. Subtitles: Mrs. Wilson plays hostess to Democratic Campaign Committee. Railroad employees' chiefs visit White House. Progressive committeemen see President. Health officers confer at Capitol on infantile paralysis.

U. S. Mortar Tests.—Animated cameraman goes close to targets of half ton projectiles at testing of 12-inch guns.—Long Island Sound, N. Y. Subtitles: Placing targets 8 miles away. These iron "pills" hurled 10 miles high to fall on warship's weakest part, the deck. The mortar pit. A bull's eye. Salvo, 1-1 two shots at once. Shells land 25 seconds after firing.

Cartoons by Hy Mayer.

GOLD SEAL.

THE CHANCE MARKET (Three Parts—Aug. 29).—The cast: John Marmaduke and Jim Fowler (King Baggot); Mary Cullen (Irene Hunt); Tim Cullen, her father (Jack Ridgeway); Buxton (Frank W. Smith); John Coyle (Howard Crampton.

Mary Cullen is engaged to be married to Jim Fowler, a crook. Jim's pals come to get him to go on a big job, and Jim leaves in spite of the protests of Mary. The house that the crooks have picked out to rob is that of John Marmaduke, a wealthy bachelor. Jim is picked as the one to go inside to do the work. John is still up and hears the man enter. A struggle ensues and it ends as John kills Jim. The butler comes in and both men notice that there is a striking resemblance between John and the burglar. The bachelor decides to take the crook's place and to leave the body there to make it appear as if he has committed suicide. The butler swears secrecy so John puts on the other man's clothes and sallies forth.

Jim's pals scamper as soon as they hear the shot but linger just outside the grounds. When John comes out they attack him to get the swag. Mary finds him bleeding and sore and leads him to her home. The next day Marmaduke goes to his own funeral and notices that his erstwhile fiancee is not at all grieved at his death. He resolves to keep his character as a crook. That evening at supper Mary is surprised at Jim's improved noble manners but does not suspect anything until the next day when the butler comes to see his master. Mary denounces Marmaduke for the deceit he has played.

In the meanwhile Jim's pals have found out that he is at Mary's house and they come to thrash him. Mary warns him but he says that he will not leave without her. But they have taken so long to argue that the thieves come and trap John. Joba succeeds in getting the best of one of the crooks but is having a hard time with the other when Buxton, the butler, whom Joba has sent for a real meal, arrives in time to save his master. Mary is rushed into a waiting auto and as the picture fades out the two are seen in the toaneau of the car embracing each other.

POWERS.

LITTLE BROWNIE'S BRAVERY (Sept. 1).—The cast: Doctor (Arthur Allardt); "Brownie" (Elizabeth Janes); Her Father (Edward Hearn); Buster (Cameron C. Coffey). Written by L. Canfield. Produced by C. S. Elfelt.

Tom was formerly a life-guard on the beach, but an accident made him an invalid. His only chance of recovery is a costly operation and he and his little daughter, Brownie, are saving up to have it performed. The girl is an expert swimmer and makes quite a little by diving for pennies or any other coins that people throw in the water.

One day Tom is despondent and is about to end it all when Brownie comes in and says that she has had a very successful morning and has earned all but twenty-five dollars of the money for the operation.

That afternoon a doctor is leaning against the railing on the boardwalk when it gives way and he is thrown into the water. Brownie saves him and the doctor comes that night to thank his little heroine. When he sees the father in bed he inquires the trouble and volunteers to perform the operation. The father recovers so that Brownie does not have to risk her life any more for the sake of a few paltry pennies. The little family rejoices in their new-found happiness.

L-KO.

THE RIGHT CAR BUT THE WRONG BERTH (Two Parts—Aug. 30).—The cast: Mr. Cowbull (Dan Russell); The Lady (Katherine Griffith); Her Husband (Vin Moore).

The duties of a floorwalker should stop at showing ladies the right counters, but Mr. Cowbull lets his duties go further. Unfortunately, a nasty-tempered husband thought otherwise regarding dressmaking shops. Mr. Cowbull did not heed, however, until matters reached such an unpleasant state that he was told he had five minutes to get out of town.

He was perfectly sincere in wishing to escape, but unluckily husband picked out the same train. Mr. Cowbull jumped on a mail catcher to save his life, but the mail catcher threw him back again into a woman's berth. The husband was not supposed to be there, either, but he was, and so was the conductor, and so was the porter and so was a flirt-hater.

All picked out the top of the train for the exercising grounds. The train had to be in the great city on time and couldn't stop for a mere killing. This made running on top even more unpleasant and Mr. Cowbull ran from one end to the other or until he caught on a bridge. The husband, however, also caught on the bridge, but neither one knew that this bridge was a drawbridge and went up 250 feet.

How drawbridges, trains, steamboats, hand cars and flying machines could all meet in one spot and not get mixed up any worse than they did is a problem.

JOKER.

A MARRIAGE FOR REVENGE (Aug. 26).—The cast: Nancy Mopes (Gale Henry); Obidiah Amutt (William Franey); Jack Amutt (Milburn Moranti); Silas Gabb (Charles Conklin); Neva Gabt (Lillian Peacock). Written by W. W. Farmer. Produced by Allen Curtis.

Amutt and Gabb meet and decide that their son and daughter shall marry to unite the families. But the young folks do not take kindly to the proposal, as they have never seen each other. So Neva, who is summering in the country with Nancy Mopes, an old maid, sends her picture to the prospective bridegroom and then leaves for the city, where she takes a position in a lunch room.

Jack receives the picture and nearly passes away when he sees the awful face. The only way out for him is to get married to some one else, so he sets out to find some likely girl. By

chance he meets Neva and she agrees to marry him, as a marriage will save her also. So they force a minister, who happens to come into the lunch room, to marry them.

The two fond parents are angry when they learn that their children have not married according to their wishes, but when it is discovered the pair have unwittingly married anyway everybody is happy except Nancy, who is still minus a husband.

THE ELIXIR OF LIFE (Sept. 3).—The cast: Doctor (Wm. Franey); His Wife (Gale Henry); Queen (Lillian Peacock); Friend (Milburn) Moranti; Crook (Chas. Conklin). Written by Harry Wulze. Produced by Allen Curtis.

Doctor has an elixir of life and desires to borrow a mummy to try it on. His friend, a keeper of a museum, refuses to lend the mummy. The friend gives a dance and his fiance dresses as Egyptian girl to dance for the party.

Meantime doctor hires a crook to steal the mummy. A janitor takes a mummy from its case to clean the case and forgets to return it. The Queen exits from the platform, falls in a faint and drops into the casket. The crooks arrive, steal the casket and take it to the doctor's house. He gives it some elixir and the Queen recovers. She thinks the doctor a bug and pretends to revive like a mummy to humor him. The doctor's wife sees this and then sees the Queen dancing for hubby. Finally she catches the Queen and doctor, places them over burning powder chamber to get revenge for doctor's perfidy.

Meanwhile the crowd in the museum have missed the dancer and are out looking for her. They find the cops, who explain crooks' confession. All return to laboratory just in time to save Doctor and Queen from the wrath of wify.

NESTOR.

THE TERRIBLE TURK (Aug. 28).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Girl (Priscilla Dean); Father (Fred Gambie). Written by Harry Wulze. Produced by L. W. Chaudet.

Eddie, calling on his girl, hears her father state that he needs the great Majah ruby to complete his collection. Eddie leaves and comes to store, where he sees a big ruby. He buys the ruby and goes home, where he gets Lee to impersonate a Hindu jewel vendor. They then go to the girl's house, where father treats Lee with great respect.

Meantime a real Hindu, looking much like Lee in his disguise, has learned that the cheap ruby Eddie bought is the genuine article, and he has followed the boys. He gets in the house and suddenly comes face to face with Lee. The Hindu knocks Lee out and takes his place at the banquet table. Lee, recovering, gets into a mess in the antique room and the crowd rush in to see the trouble, leaving the Hindu and the girl alone. The Hindu now tries to get the ruby. Lee comes in and the Hindu is forced to run. He leaps out a window and hides in bushes outside. Girl explains what has happened. Lee walks into the trouble and is accused of attacking the girl. Lee runs, the crowd after him.

The chase leads back to the room, where Eddie is consoling the girl, and here Lee is cornered. He is trying to make himself understood, when the real Hindu returns and is caught by Eddie. Eddie now learns the truth and the situation is explained to the girl's father, who is grateful for having the ruby saved, and the Hindu is taken away, while Lee is left to congratulate Eddie and the girl.

IMP.

THE CALL OF THE PAST (Two Parts—Sept. 1).—The cast: Donohoe (Wm. Lowery); John Logan (Kingsley Benedict); "Squint" Duffy (Frank Brownlee); Mary Phagan (Agnes Vernon). Written by Harvey Gates. Produced by Wm. Lowery and Chas. Mack.



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Donohoe, the leader of a band of crooks, takes a vacation in the country and there meets Mary Phagan. The two marry, without her knowing the kind of a chap he is, as he assumes another name. Donohoe decides to make one more haul and then settle down to the right kind of a life. He leaves for the city and gets in touch with his confidant, John Logan. His friends are all delighted to see him and they begin to frame up a job.

"Squint" Duffy, a detective, is promised promotion if he can land Donohoe. Duffy knows Logan and tips him off that he has a "sucker." Donohoe and the gang decide to fleece him and rig up a fake pool room. He is caught and a fight ensues in which Donohoe shoots and kills one of the stool-pigeons and makes his escape with Logan. Later Mary's grandmother dies and Mary goes to the city to seek work—and her husband. In the tenement house where she lives she meets Logan and they become good friends.

After a year or so Donohoe obtains Mary's address from the postmaster and seeks her—but she is not at home when he arrives; when she and Logan come in he hides behind the door and surprises her, but not as much as he does Logan. Donohoe signals for him not to give him away, as Mary knows nothing of his past life.

"Squint" Duffy has been watching Mary and Logan for some time and now makes a call. He is surprised to see Donohoe and tells Mary that he is wanted at headquarters. Because of his love for Mary, however, he insists he is the one who killed the stool, and so Donohoe is free to live an honest and happy life.

BIG U.

THE DEVIL'S OWN (Aug. 25).—Written by George E. Marshall and W. B. Pearson. Produced by George E. Marshall. Cast: Vera Browning (Olive Fuller Golden); "Shifty" (Harry Carey); "Snake" Matthews (Joe Rickson).

"Snake" Matthews is the leader of a notorious gang of outlaws. "Shifty" is the laughing stock of the bunch and never has he been known to strike back or resent anything. The gang plan a particularly bold hold-up of the stage, as there are rumors that a large shipment of bullion is on the way. "Shifty" is among those who are to protect the hold-up men.

Vera Browning is returning home after a several years' stay in the city. When the stage is held up "Snake" at once finds an interest in her and after looting the stage takes her with them to their camp. He orders "Shifty" to cover their trail and the gang set out.

Upon arrival at the camp "Snake" is surprised to find "Shifty" has followed them. For some unknown reason "Shifty" finds that the girl appeals to him in a way that he has never felt before and could not refrain from following her. He is impressed with the look of fear on the girl's face and determines to watch "Snake." A short time later he hears a terrific struggle and enters the room to find the girl struggling with the drunken bully. Her appealing look touches him and he knocks the man out. Securing two horses, he and the girl set out for the town. The others pursue and seeing that they will be overtaken, "Shifty" sends the girl on ahead while he stays and meets the boys. There is a short, sharp fight, terminating when "Shifty" runs out of ammunition. Seeing he has no chance, "Shifty" makes a swift drive at "Snake" and the two go over the cliff.

THE LADY FROM THE SEA (Aug. 27).—The cast: The Girl (Claire MacDowell); The Islander (Nobel Johnson).

On the beach of an island the one inhabitant, a man, finds a girl who has been shipwrecked; he endeavors to be kind to her, but so great is her fear of him that she will not let him come

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near her. He catches fish and toasts them for her, but she will not accept them.

He finally leaves fish for her, which she prepares herself. Then one day comes a yacht; two men row to shore and take the girl and the dog back with them, but the dog gets away and swims back to shore, where he is joyfully received by the man, who sadly watches the yacht as it disappears beyond the horizon.

VICTOR.

A LUCKY LEAP (Aug. 29).—The cast: Fatty (Ed Sedgwick); Bess (Nell Bennett); Her Mother (Evelyn Nesbit); Her Father (Andrew Arbuckle); Detective (Harry Griffith.) Written by Harry Wulze. Produced by Roy Clements.

Fatty leaves his country home to go to the city. Bess, who lives in the city with her mother and her father, who is a detective, takes a novel and goes to the park to read, where she strikes up a flirtation with Fatty. The father goes to his office, while the mother purchases a watch as a birthday present for him, but she is seen by a crook, who follows her. When she stops in the park to rest he gets the watch.

On his way out of the park the crook passes Fatty and sells him the stolen watch. The crook then tries to flirt with Bess, but is thrown out by Fatty, who has fallen in love at first sight and is invited to Bess's home, after he has made her a present of the watch. When Bess and Fatty enter the house the mother is out in the hall telephoning her husband of the loss, and he starts home immediately.

Bess leaves Fatty while she shows her mother the watch he gave her. The mother recognizes the watch and starts for Fatty, being joined later by her husband. The crook sees an open window in the living room and is about to enter, when Fatty, still chased by the father and mother, jumps through the window and they go down in a heap. Fatty knocks out the crook, explains everything, and learns that he receives a thousand dollar reward for his capture of the desperate criminal.

ARTHUR'S DESPERATE RESOLVE (Sept. 3).—The cast: Arthur Botts (Wm. Garwood); Sibly Grey (Lois Wilson); Her Father (Alfred Allen); Jepson (Edwn. Brown); A Suitor (Ed. Brady). Written by E. J. Clawson. Produced by Wm. Garwood.

Arthur Botts thinks he is in love with Sibly Grey, but he is really in love with her money. She has another suitor, but he does not count in Arthur's plan. He announces to Sibly that he is going to marry her and she is willing; but not so is father, who is of a commercial frame of mind. Arthur is turned down. The girl tries to cheer him, afraid he might kill himself—which gives Arthur an idea. He later writes her a note telling her he is going to die, but when it comes to deciding how, Arthur is in a quandary.

Contemplating all this, Arthur visits the shop of a chemist who thinks he has produced a deadly poison for which there is no antidote. He is trying it out on a dog and feels confident that it will work—but it takes three days for the effect to be consummated. Arthur takes the poison unknown to the chemist.

Then he reads in the paper that he has been left a large sum of money by a relative. So does Sibly's father, and the latter calls Arthur, telling him that he has changed his mind about having him for a son-in-law, Arthur is heartbroken, but it all turns out right when, three days later, he sees the little doggie running about the streets. The poison is a failure.

Mutual Film Corporation

MUSTANG.

NELL DALE'S MEN FOLKS (Two Parts—Aug. 25).—The cast: Nell Dale (Anna Little); Zeb Dale (Frank Borzage); John Dale (Webb Parker); Bart Trevis (Harvey Clark); Dick Remson (Oscar Gerard); Bill Remsen (Chick Morrison). Directed by Frank Borzage.

John Dale runs a small, decent road house on a main trail between distant towns. Nell is his right-hand man. Nell has a half-witted brother, Zeb. She keeps their house and tends the small bar in Dale's absence. Zeb is trusted only with simple, odd jobs about the place. Nell is self-reliant and well able to hold the guests of the place at their proper distance. She is devoted to her incompetent brother. Bart Trevis and young Remsen are rivals for her favor. Trevis is favored and Remsen is not.

Through circumstantial evidence Trevis is involved in a crime. Though innocent, he dare not risk standing trial. He escapes to the road house, tells Nell of the fix he is in and asks her to jump the country with him. He remains hidden there for the day. Zeb nearly betrays him while the pursuing sheriff and his son also stop at the road house. But in the end Zeb makes a supreme sacrifice and Nell runs away with Bart at nightfall.

VOGUE.

GOING TO THE DOGS (Aug. 22).—The cast: A Man About Town (Arthur Moon); His Wife (Gypsy Abbott); The Dog Catcher (Paddy McQuire); His Songbird Wife (Margaret Templeton). Directed by Henry Kernan.

The story opens with the man about town and his wife at breakfast. He has a big head from his celebration of the night before with the dog catcher's cabaret wife. The dog catcher starts on his daily work and encounters all kinds of mishaps in dog chasing and is quite a failure until he steals the man about town's wife's poodle. She takes him home to get the license money, where they are caught by the man about town's sudden return home. The dog catcher is shoved into an icebox, where he enjoys himself while hubby hunts for him.

The cabaret singer suddenly comes on the scene, pushes her way into the house and demands her husband. A mixup occurs. The dog catcher falls out of the icebox and is spied by hubby. He is chased with a gun and finally runs into the ocean as the picture ends.

FALSTAFF.

"GUIDERS" (Aug. 15).—The cast: Oscar (Frank E. McNish); Conrad (Claude Cooper).

Oscar and Conrad become "gentleman guides" and decorate themselves with secret society emblems for reasons best known to themselves. Oscar gets a job as a "guider" and Conrad goes along as an assistant. At the alligator farm a sleepy old codger took a liking to Oscar's trouser leg and managed to bite off a memento. Later, on the beach, Conrad started a flirtation with a strange girl, but fortunately for the miss she knew how to scream. A mile away the police reserves heard it and came on the run. The sea was the only means of retreat, and into it the badly scared "guiders" sought refuge. Lifesavers, coming to the rescue of the fair maiden, pulled them into the boat. Fear of capture put new life into the fleeing men, who turned on these men in the boat and threw them into the water. Then they rowed to liberty.

BEAUTY.

IN A PROHIBITION TOWN (Aug. 23).—The cast: Mr. Boozely (Orral Humphrey); His Wife (Jo Taylor); Black Beard (Joe Massey). Directed by Orral Humphrey.

Mr. Boozely resides in a prohibition town, but manages to keep himself pretty well supplied with the demon rum, to the disgust of his wife. She is a temperance advocate, and when a gentlemanly purveyor of corkscrews and bottle openers calls upon her she reads him a blistering lecture on the evils of drink. She also discovers Boozely taking a surreptitious nip from a bottle, and, seizing it, hurls it through the window, striking the peddler, who is just leaving the house.

Boozely dashes from the house to find a drink and, snatching a bottle from men drinking, he is about to drink when he discovers it to be ginger ale. He next tackles a workman eating his lunch, but finds he has only coffee.

Thirsting for a drink, he finally discovers men entering a suspicious looking joint by giving a secret rap on the door. Boozely concludes it is a blind pig emporium and, studying the signs, gains an entrance.

Here his real experiences begin, as the place is an anarchist meeting and he barely escapes with his life. When he finally reaches his own domicile he finds an express package of booze awaiting him, but he hurls it out the window, and raising his right hand vows, "Never again."

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (No. 15—Two Parts—Aug. 28).—"I am Miss Burke," said Cleo, addressing the driver of a closed taxicab in front of her hotel. "Is this the car Lieutenant Hope sent for me?"

"Yes'm," answered the man.

Little did Cleo know when she clambered into the vehicle that the conspirators who had pursued her were weaving another net to get her in their power. When the car had left the main thoroughfare she was bound and gagged. The chauffeur was given instructions and the next thing Cleo remembered was when she was being carried along a dilapidated pier. At the far end was a weather worn cabin. Into this she was thrown. The silence was broken by one of her captors. A light was brought in and she discovered to her horror she was the prisoner of Mahlin and Satsuma. The men questioned her about the secret and when she insisted she could tell them nothing they left, vowing to return and make her pay the penalty.

Meantime, Lieut. Hope, returning to his hotel, learned that Cleo had left an hour before. He went to police headquarters to urge the authorities to do their utmost to locate the girl. Just as he was leaving the police headquarters, a patrol wagon backed up and out of it scrambled two policemen with a fashionably dressed young man between them. Lieut. Hope recognized the prisoner as Gerald Morton.

Hope inquired the reason for Morton's arrest, but failed to connect him directly with Cleo's disappearance. Morton paid for Olga's murder on the gallows at San Quentin. Morton partly repaid the injury he did to Cleo by telling Hope the key to the secret for which Olga made a desperate attempt ending in her death. Hope felt that the secret of the sub-

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marine was now as good as solved. His musings were luterrupted by the receipt of a note which read "If you wish to see Miss Burke alive come to 1121 Panuco street, at nine tonight bringing with you the work on motallurgy formerly bolonging to Dr. Burke. The door will be unlocked. Enter without ringing, ascend three flights of steps and give four short raps at the door on the left. If you commuuicate with the police or briug anyono with you it will result in Miss Burke's death. The only way you can save her is to follow theso directions to the letter."

Hope prepared for his trip by placing au automatic revolver in his coat pocket. In another pocket he placed the book. As he was leaving he encountered Hook, who pleaded to go with him. Hope declined to take him but told him if he did not receive word from his by midnight to communicate his disappearance to the police. Hope entered the tumble down buildings. Hope gave the four short raps on the door, which swung open to disclose the face of Mahlin. Satsuma entered the room. Mahlin demanded the book, but Hope refused to give it to him until Miss Burke was released.

"If you won't hand over the book I'll take it," Mahlin suddeuly snarled. Hope prepared for treachery and gave battle. Satsuma feeling the first blow, and in an effort to save himself, reeled against and out of a window dropping in a tangled heap on the pavement four stories below.

Hope covered Mahlin with his revolver. He forced him to reveal the hiding place of Cleo under penalty of death. Then Hope summoned Hook, and together they searched the piers and boathouses without fiuding trace of the missing girl. A month passed without trace of Cleo. Hope was discouraged when an acquaintanco of Hook's gave that worthy a clew to the girl. The search was renewed.

A start was made for Ignacio where a girl answering her description had been seen. Hook crossed a sandy strip of beach where nets were being dried and approached the miserable dwelling. There he found Cleo. As the motorboat carrying Cleo and Hook returned to San Francisco, it ran close up to a submarine on the deck of which Lieut. Jarvis Hope, U. S. N., was receiving the congratulations of his superiors for recovering the lost secret of the submarine. Suddenly the motorboat came within his vision. He could see Hook and Cleo. He ordered the submarine stopped and springing over the rail to the motorboat he clasped Cleo in his arms—the girl and the secret were his now by right of might.

MUTUAL.

MUTUAL WEEKLY NO. 86 (Aug. 23).

Somewhere in France.—An aviation station near the front. Subtitle: German prisoners captured during the battle of Verdun.

San Francisco, Cal.—Old tanker glides into bay. Subtitle: The "Paulsboro" is launched.

Washington, D. C.—President entertains his campaign committee. Subtitle: Luncheon given at the White House to prominent Democrats.

New York City.—A freak swim. Subtitle: Miss Ida Elionsky carries her brother, "Buster," weighing 270 pounds, on her back for a distance of two miles.

Camp Stewart.—Preparing for Eternity. Subtitle: Soldiers receive Bibles.

Paris, France.—Latest Styles in Hats.

San Francisco, Cal.—Baby Auto Race. Subtitle: Speedy little machines hit 70 miles an hour pace for $5,000 prize.

New York City.—Naval "Rookies" off on Cruise. Subtitle: 2,500 civilians will train on battleships for four weeks.

Washington, D. C.—Wilson Endeavors to Avert Railroad Strike. Subtitle: Calls Brotherhood men anil managers to White House for conference.

Cabin Creek, W. Va.—Cloudburst Floods Valley. Subtitle: Torrent descends on sleeping people, killing hundreds and causing over million dollar loss.

Oconomowoc, Wis.—Summer Horse Show at Pabst Farm. Subtitle: Clever horsewomen donate proceeds to charity.

GAUMONT

HOW WATER POWER IS DEVELOPED (Reel Life No. 16—Aug. 20).—Vivid pictures showing the development of water power and the various methods by which it is transmitted, is the leading feature presented in the sixteenth release of Reel Life. These pictures throw on the screen every known method of water development from the primitive water wheel which requires approximately twenty-four hours to grind a bushel of corn to the stupendous electric power plants which have hundreds of thousands of horsepowers developed by water.

In the same release is the initial of the Gaumont tabloids, a motion picture production occupying but 250 feet of film, released under the title of "What Would You Do If—." This comedy, filmed under the direction of Edwin Middleton, asks what one would do if he or she were so very fat that their spouses preferred other company.

SEE AMERICA FIRST (No. 50—Aug. 23).—Qualut Cape Cod is the subject of this release. The Gaumont cameraman who spent several days in filming the many places of interest presented in this release, photographed many important historical places, among them Plymouth Rock and the grave of Miles Standish. Also there are shown pictures of the famous old grist mill at South Yarmouth, and many characteristic pictures of the sea coast.

CENTAUR.

THE TRAP (Sept. 2—Two Parts).—The cast: Dick Benton (William Clifford); Neil Benton (Jessie Buruett); Tom Drake (Al Blake); Jim Morris (Victor Rottman). Directed by Alvin J. Neitz.

Dick Benton divides his existenco between his youug wife and his work. Tom Drake, a gambler, starts a flirtation with the young wife, who is spending a few days at the seashore. During their numerous clandestine meetings he fascinates her and at last pleading his love she falls an easy victim. He receives a letter from a pal in a small town out west who speaks glowingly of the ease with which a clever gambler can reap a harvest from the chance-loving townspeople, and urges Tom to consider the proposition. He decides to leave and persuades the wife to go with him.

On the first anniversary of his wedding, Dick prepares a surprise for his wife. As he departs for his work that day he presents her with a beautiful bracelet and a personal bank account of twenty-five hundred dollars. Returning to his home that evening with more tokens of affection, Dick is stunned to find that his wife has gone. Dick renounces all women and giving up his substantial business and his home he goes west to spend the rest of his life in seclusion.

Tom and the woman arrive in a western town and he establishes a cheap saloon and gambling resort. As time passes, Tom's sham love displays itself and the woman is subjected to ill-treatment. Jim Morris, a youthful tenderfoot, who has come west to make a fortne, becomes tangled up in the roulette wheel run by the gambler's mistress and urged on by his losses in an effort to win back his squanderings, he soon finds himself falling in love with the woman.

Dick has a prosperous mine which he works alone. Returning from his mine one evening he sees his dog almost at the mercy of a wild puma. Dick fires at the animal but misses, however, saving his dog's life. Knowing that the dog is unable to guard the chicken coops from the beasts, Dick builds a trap. Jim has lost all of his money and he decides to start out fresh again. He is wandering through the hills when he is attracted by Dick's house. In making his way to the place, Jim steps in the trap and plunges below. His moaning brings Dick to the scene and he is rescued. His ankle sprained, Dick befriends him and nurses him back to health and induces the youth to remain and help work the mine. Jim goes to the village frequently for provisions but each time he is lured to the gambling resort when he thinks of the girl at the wheel. At last he asks her to elope with him. The woman accepts the youth's proposition and slips away to join him at Dick's cabin. Tom, discovering that his mistress has fled, directs his suspicion toward Jim, and he starts off for the cabin. While riding his horse at terrific speed down an embankment he is thrown from the saddle and hurled headlong to the bottom. Stunned and lame, he remounts, determined to have revenge on the woman.

The woman arrives at the cabin and there is confronted by Dick. The sight of her causes Dick to become enraged and in a temper he attempts to strangle her, her fate being saved by the screams of a man outside the house. Tom reaches the cabin only to become a victim of the trap set for the beasts and in his

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downward plunge his neck is broken and skull fractured. Jim and Dick hurry to help the victim, but when his body is dragged from the trap it is lifeless. The sight of Tom's face brings a scream from the woman which reveals the fact that he is the one who lured her from her husband.

Feeling that his wife has been punished for her wrongdoing but not inclined to forgive her and take her back, Dick rides with her to the stage station where he gives her money enough to take her to her home. He then returns to live the life of a hermit and to help the youth attain the end which brought him to the west.

AMERICAN.

ENCHANTMENT (Two Parts—Aug. 21).—The cast: Faun and Helen Carew (Vivian Rich); Faun's Mate and Jack Carew (Alfred Voshurgh); Nymph and Celeste (Laura Sears); Billy Norhert (George Periolat). Director, Carl M. LeViness.

In the forest a wood nymph sits playing with a pipe of reeds. From their cavern home come a faun and his mate. He leaves her. As the faun nears the place where the wood nymph sits she succeeds in attracting him by her music. He soon forgets the mate he left behind in the cavern. The faun's mate begins a search. She hears the pipes of the nymph and feels the first thrill of impending danger. She follows the music to its source and there finds the faun. Distressed at the faun's attraction for the nymph his mate now gives way to anger. She seizes the pipes from the nymph's hands and hurls them into the stream. As she does so, the nymph's spell over the faun is broken. The faun realizes the fool he has been and returns to his mate while the nymph disappears into the woods. The scene dissolves out.

In an artist's studio Jack Carew gives a supper in honor of his success. Billy Norhert rises to a toast—may he obtain even greater success in his future work. To this toast they all agree and the suggestion is made that he prepare another example of his art for exhibition at the fall salon. His wife, Helen, keeps in the background and listens to the unstinted praise of Jack's friends. Only when Billy Norbert suggests the subject of his masterpiece, The Lorelei, does she experience a shudder of fear at some impending danger. Asked the reason for her silence, she can give neither answer or explanation. Eventually the party breaks up.

Billy Norbert sees the condition into which Carew is falling. Time after time he tries to start work but the lack of a suitable model prevents him from getting into the spirit of his subject. When things have reached the state where Carew has absolutely stopped all attempts to paint, he, Helen and Norbert visit the cafes and resorts of the artist quarter. In one of these Carew at last discovers his ideal. She is Celeste. Carew works ceaselessly but, after the first few days of his preliminary work he becomes secretive, hiding his canvas from all eyes and even locking the studio for hours at a time. Between him and Helen comes an estrangement of which Norhert is not slow to take advantage. He listens to her expression of fear that Carew is falling under the influence of Celeste and while he defends him in a way, yet he leaves the doubt alive in Helen's mind.

Eventually, the picture is completed. On the canvas is the exact reproduction of the nymph as in the prologue. The evening of its completion a celebration is planned; Carew and Celeste plan a little dinner party for themselves. Norbert has uncovered and frankly suggests to Helen that she leave Carew. She realizes that Carew no longer has a claim upon her and at last she succumbs to Norbert's pleas and agrees to go with him. Carew and Celeste leave for the cafe in which they are to have dinner. Helen believes it only fair to Carew to acquaint him with the fact that she intends to leave him for Norbert and to offer him an opportunity to explain the past. Accordingly she goes to the studio to see him.

Carew proposes a toast to the newly-completed painting as Helen, in the studio, discovers him gone and the finished painting. Rage seizes her. She picks up a knife from Carew's pallette, cuts the canvas from its frame and tosses it into the fire. Carew sits with his glass poised in his hand. Something seems to arrest his arm. The glass falls from his hand and upon the floor; Celeste looks at him in surprise. The spell is broken; Carew rises slowly from his chair and leaves the place. In the studio Helen sits in front of the ashes and weeps. When she looks up Carew stands before her. Without a word she indicates the fire. Carew looks and sees what has happened but he does not blame her. He sits down beside her on the arm of the chair and places his arms about her.

Just outside the studio door Norhert enters in search of Helen. One glance through the door into the studio and he realizes that by some means a reconciliation has been effected. He slips away without being seen. Carew silences Helen as she begs his forgiveness for her hasty action. He appreciates that the destruction of his work has meant, also, the destruction of his infatuation for Celeste.

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MUTUAL STAR PRODUCTION.

A MILLION FOR MARY (American—Five Parts—Aug. 21).—The cast: Louie (C. William Kolh); Mike (Max Dill); Mary, at 10 (Dodo Newton); Mary, at 18 (May Cloy); Bob (King Clark). Scenario written by Al Santello. Directed by Rea Berger.

Louie is the vendor of an article of diet known to the trade as "hot dog." Mike is a sandwich man, who carries the advertising legends of a tent and awning manufacturer. They observed a gang of urchins maltreating a little pup. In trying to assist the little dog Mike and Louie were treated to a bombardment of sundry loose building materials close to the hands of the small boys. But the dog was rescued and Mike and Louie were united in friendship through the common cause of the pup.

Mike and Louie sought an adjacent drug store for first aid to the dog. The drug store was operated by an unprincipled person, whose chief trade was in "dope." Mike and Louie happened in just at the time the alleged druggist was apprised that a police raid impended. He was preparing for a hasty retreat. He seized the opportunity and presented Mike and Louie with the drug store until he should return if in return they would keep a little girl Mary, aged ten, who had been left to his care. Mike and Louie become owners of a drug store, guardians to the child, and masters of a pet dog. The police, not knowing that the place had changed hands, decided to raid it. Mike and Louie were dragged to court, where they had to prove that they had just come into possession of the drug store and assumed guardianship of the child. The judge commended them after a pathetic scene and Mike and Louie returned to the drug store.

Eight years later the drug store is more dilapidated than ever. Mike and Louie were eking out a bare existence, giving all their money to the education and desires of Mary. Some time during the eight year lapse, Mike and Louie had acquired a clerk, Bob, who had graduated from a school of pharmacy and who had come to them to gather practical experience. Mary and Bob fell in love with each other. Things took a bad turn when the "Drug Trust" refused to grant Mike and Louie more credit. They were forced to make spurious drugs. Through an accident Mary learns of the trickery. The next day she imparted to Bob the details of her discovery. Contrary to her expectations, he laughed and told her that it was far more harmless to sell the stuff that Mike and Louie were making than the actual dope which was harmful to the customers. In the midst of the explanation Mike and Louie came in and saw the two youngsters in an embrace. They demanded that Bob stop his love making. He replied that he intended to marry Mary. He was told that if he had any business ability he would be working some place for a salary instead of with Mike and Louie for nothing—and to make the thing harder Mike suggested that before Bob marry Mary, he make a million to buy her all the little trinkets that she might want. Bob decided to make a million for Mary.

Sitting in the park reading the paper, an article on the new "Science of Mind" caught his eye. He stopped to think and recalled his argument with Mary that it isn't what you take, but it is what you believe when you take it. So Bob got the great idea. Bob rushed back to the drug store and imparted his idea to Mike and Louie, who merely scoffed and asked him where he would get the money with which to advertise and distribute the wonderful pills. Bob had an idea and betook himself to the "Drug Trust" and impressed them with the fact that he had the greatest drug panacea ever discovered. They drew up a contract with him, and agreed to pay Mike and Louie one million dollars on date of distribution of the pills. An enormous system of advertising was instituted. All over the world appeared the legend, "Mike's and Louie's panacea for all ills, take a pill every hour, pray and have faith."

Orders flocked in from every portion of the globe. The night before the day upon which the pills were to be released, Mike, Louie, Bob and Mary were so engrossed in their work that they forgot poor Fritz, the dog, who became hungry and ate a cake of soap. Finally he was discovered by Mike, who knew he was sick. They looked for remedies and could find none, when Louie had the great idea that if the pills could help people, they could help the dog. But Mike answered that the dog could not pray. However, they decided they would pray for him so Fritz was handed a bunch of pills. Unknown to Mike and Louie, the pills contained a light narcotic, so that when taken in large quantities they caused profound sleep. They thought that the pills had killed him. Immediately they had visions of thousands upon thousands of dead people, all of whom had taken the pills. After due consideration they made a suicide pact deciding to kill themselves with their own pills.

Mike and Louie slept and dreamed that they had gone to Heaven. Here they met the druggist. Mike, certain that the druggist was in the wrong place, decided to throw him out.

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This started the noise. Mike, Louie and the druggist were dragged before St. Peter. Mike woke up. Outside the drug store the crowd had gathered, led by officers of the "Drug Trust." They heard the noise and were certain that the relations of the dead people who had taken pills had come to wreak vengeance on them. Finally they were quieted and handed what was found to be a check for a million. Thus did Mary get her million, and Bob his Mary.

CUB.

JERRY AND THE BANDITS (Sept. 1).—The cast: Jerry (George Ovey); Jack (George George); Father (Jefferson Osborne); Mother (Janet Sully); Daughter (Claire Alexander); Bandit Chief (Ray Lincoln); Mexican Joe (Harry Jackson). Written and produced by Milton H. Fahrney.

Disguised as an army officer, Jerry finds himself close to the Mexican border. He gets in trouble with Lieut. Jack and the police interfere. At Jerry's command Jack is placed under arrest, although he protests. Jack's sweetheart sees the fight, but before she arrives her lover is taken to the guard house. Jerry then returns to the girl's house to plead his love. In the meantime Jack manages to get in touch with the Colonel and he is released.

Jerry is progressing nicely with his love scene when Jack enters. Another mixup follows and as Jerry rushes from the house he takes a photograph of the girl with him. Jack follows and soon the two are at it again. They decide to end the quarrel over the girl in a duel. As they measure off the distance they are suddenly aroused when a band of bandits pounce down upon them. Both are made prisoners and taken to a cell.

When Jerry is searched the picture of the girl is found and the chief of bandits orders Jerry to write her a note, telling her he is ill and needs her. He is forced to do this and then with Jack is cast into a dungeon. One of the bandits delivers the note to the girl and she hurries to the scene. She is greeted by the chief, who ties her hand and foot and then takes her to the dungeon to display his prize to the two men. He next orders Jerry and Jack removed to another cell and then he places the girl in a room and locks her up.

One of the bandits drops a gun and Jerry grabs it, quickly he disarms the rest of the band while Jack ropes them together. Leaving the band helpless, Jack and Jerry start out to find the girl and they rescue her when Jerry stands on Jack's shoulders and lifts her from a window. As the trio start to escape Jerry finds some hand bombs and when another squad of bandits start after the trio they are blown to bits by the bombs which Jerry throws among them.

Mounting horses, Jack, Jerry and the girl rush back to the zone of safety and the girl is returned to her worried parents. There Jerry gives up his efforts to win her, places her hand in Jack's and, giving his blessing, bravely goes forth to fight the bandits alone.

BLUEBIRD PHOTOPLAYS, INC.

THE UNATTAINABLE (Five Parts—Sept. 4).—The cast: Bessie Gale (Dorothy Davenport); Mrs. Goodman (Mattie Witting); Robert Goodman (Emory Johnson); Henry Morton (Richard Morris); Theatrical Manager (Alfred Allen). Scenario written by Eugene B. Lewis. Directed by Lloyd B. Carleton.

Bessie Gale, known in New York night life as "the unattainable," is pursued by Henry Morton, wealthy clubman. Morton follows Bessie across the continent, traveling with the theatrical company of which she is a member. In crossing the Sierra Nevada Mountains the girl is particularly impressed with the scenery, and at a way station where the train stops for a few moments Bessie alights and strolls so far away from the depot she is unable to return in time to board the train when it proceeds.

She finds shelter for the night at Robert Goodman's home, intending to rejoin her company when the next train comes along the following day. The receipt of a telegram discharging her for missing her train changes her plans, and Bessie settles down at the Goodman home for a stay of indefinite duration. Robert Goodman's mother takes a great fancy to Bessie and Robert falls in love with her.

Finally they are married, but the longing for her old life is never quite stifled within her and Bessie rejoices when she is sent to New York by her husband to negotiate the sale of his formula for preventing disease among sheep that is just then devastating the flocks throughout the country. Bessie collects an immense check and contracts for royalties that make Robert a millionaire, and is about to start home when she accidentally meets some of her former associates.

The call of the stage is renewed with resistless vigor when Bessie is offered an engagement by her former manager. Morton hears of her presence in town and renews his efforts to attain "the unattainable." Bessie writes to her husband that she is going back to the stage. Robert senses trouble for her and comes to New York without notifying her. He finds her dining with Morton under conditions any husband would resent, and when Morton is unable to defend himself from the physical retribution Robert rains upon him Morton shoots the husband in the coward's target—his back.

The tragedy restores Bessie to a realization of her perfidy and folly; Morton acquires a streak of unheard of manliness and when Robert is taken to the hospital the clubman offers his blood for transfusion to Robert's veins that the life of his victim may be saved. The blood test reveals that Morton's blood would poison the stricken Robert and then Bessie is accepted as a volunteer to give her blood to save her husband's life, an operation that is entirely successful.



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PATHE NEWS NO. 65 (Aug. 12).—Monterey, Cal.—Willie Ritchie, former world's lightweight champion boxer, learns flying at the Military Training Camp.

Salisbury Plain, England.—Parliamentary delegates from New Zealand are shown the famous stonehenge, supposedly built by Neolithic Fire Worshippers.

Angeles National Forest, Cal.—Lookout towers are built on the mountain peaks to prevent the spread of destructive forest fires. Subtitles: (1) Thousands of warning signs are fixed in the forest. (2) The fire rangers are equipped with portable telephones. (3) "Firebreak" spaces are kept clear so that fires may be checked.

Detroit, Mich.—Crowds cheer Mr. Charles E. Hughes as he makes the opening speech of his campaign for the Presidency. Subtitle: Mr. Hughes visits the ball game and greets the players.

New York City.—The Re d'Italia arrives in port after having beaten off three hostile submarines with her three-inch defensive gun.

Jersey City, N. J.—Divers search the 40-foot deep water round Black Tom Island to recover munitions hurled there during the explosion. Subtitles: (1) Shells and boxes of dynamite are brought up. (2) The vast hole, now filled with water, which was made by the explosion.

Paris, France.—Allied torops march through Paris in celebration of the beginning of the grand offensive. Subtitles: (1) British troops march with their allies. (2) The Czar of Russia also reviews his troops in Petrograd just before the Russian advance.

San Diego, Cal.—Fifteen hundred kiddies take part in Kite Day celebration. Subtitle: A Chinese dragon kite is a grotesque spectacle.

Somme Battle Front.—German prisoners taken in the Allied advance are sent to the rear of the fighting lines.

El Paso, Texas.—The men of the National Guard are suffering from the terrific heat and sometimes the ambulance is requisitioned for those overcome by the sun's rays. Subtitles: (1) The militia camps are well supplied with ice. (2) Taking a hose bath is a popular pastime. (3) Three young racoons are the mascots of the Ninth Massachusetts Infantry.

Wayland, Mass.—The largest kennel of Great Danes on this side of the Atlantic contains dogs worth $30,000. Subtitle: Princess Betty, a famous prize winner.

Joseph, Oregon.—A watermelon feast on the banks of the beautiful Lake Mallowa attracts young and old for miles around. Subtitle Several tons of the luscious Citrullis Vulgaris were disposed of.

Seattle, Wash.—Canal locks connecting Lake Washington with Puget Sound are formally opened when the Swinomish passes through. Subtitle: One of the great gates of the largest canal lock in the United States.

PATHE NEWS NO. 66 (Aug. 16).

London, England.—The German submarine mine layer, the U C 5, recently captured by the British fleet in the North Sea, arrives at Temple Pier. Subtitle—A constant stream of Britishers pour into the dock, anxious to see this latest prize.

New York City.—A young giraffe travelling from sunny Africa to the Bronx Zoo is landed in a closed heavy case for its trip through the big metropolis lest it gobble up precious things on the way. Subtitle—The latest acquisition to the Zoo is fifteen feet tall.

San Francisco, Cal.—Thousands of Californians make the annual pilgrimage to the historic Mission to celebrate Candle Day in commemoration of the discovery of San Fernando Valley. Subtitle—Five thousand candles are lighted as a symbol of the enlightenment brought to this rich and beautiful country one hundred and forty-seven years ago.

Juarez, Mexico.—The wily Mexican takes advantage of the large number of Americans now in the neighboring city of El Paso to organize a bull fight for their benefit. Subtitles—1. The local aristocracy attend the ceremonies. 2. Teasing the bull.

Grand Forks, N. D.—Ex-Governor Hughes carries his campaign for election to the Presidency to the Western ranchmen, to whom he promises a strong non-vacillating government. Subtitle—The candidate and Mrs. Hughes, who accompanies him on the entire trip.

Philadelphia, Pa.—The U. S. S. Holland, mother of all undersea craft and the first submarine owned by the government, is to be preserved by patriotic citizens as a national relic. Subtitle—Compared to the modern super-submarine of the Deutschland type, the Holland seems a puny shell.

New York City.—Walter Hines Page, American Ambassador to Great Britain, arrives for a short vacation after three years of strenuous duties in London.

Nieuport, Belgium.—This old Flemish city, on the extreme left of the Franco-British front, has suffered heavily from Teuton shell fire. Subtitles—1. The Yser lowlands, flooded by the Belgians, still part the opposing armies. 2. Revolver cannon are employed to guard the trenches bordering the sea. 3. The police test their gas masks in a room filled with asphyxiating gas. 4. Dogs are trained to assist the soldiers on the Yser front. 5. They take their regular sentry-go of two hours per day. 6. The dogs are also fitted with gas masks.

London, England.—South African troops, wounded on the Somme front, arrive in hospital.

PATHE NEWS, NO. 67 (Aug. 19).

El Paso, Texas.—Tents are blown over and much damage caused when a severe storm hits the National Guard camps as the "rainy season" begins. Subtitles: The men have to wring out their clothes. After dark.

London, England.—Wives and children of the British soldiers decorate their house fronts in honor of their daddies who are fighting at the front.

Leicester, England.—The Duke and Duchess of Rutland inspect a corps of army nurses who are about to leave for their heroic duties on the French battlefields. Subtitle: A demonstration in giving "Aid to the wounded."

Medera, N. D.—Cowpunchers give Governor Hughes a real western reception when he arrives at Col. Roosevelt's old home for a short stop in his nation-wide campaign. Subtitle: At Butte, Montana, he halts his trip long enough to pay a visit with his wife to the Leonard copper mine, one of the largest in the world.

New York City.—Honorable Abram I. Elkus, recently appointed Ambassador to Turkey, sails with his family on the Oscar II, to take up the strenuous duties of his new post. Subtitle: Former Ambassador Henry L. Morgenthau sees the family off and bids God-speed to his successor.

New York City.—The navy also adopts the Plattsburg idea of citizen training and many don jackie's garb for a civilian cruise aboard Uncle Sam's ships. Subtitles: Junius Spencer Morgan, son of the wealthy financier, learns how to pipe bedding. All of the citizen sailors are gathered for roll call before the ships sail. They're off—these true sons of America to learn how to defend our rights and our honor when the Nation calls.

Jersey City, N. J.—Freaks may come and freaks may go, but when a healthy six-legged cow calmly marches into a local stock yard, the curiosity of even hardened cattle dealers is aroused.

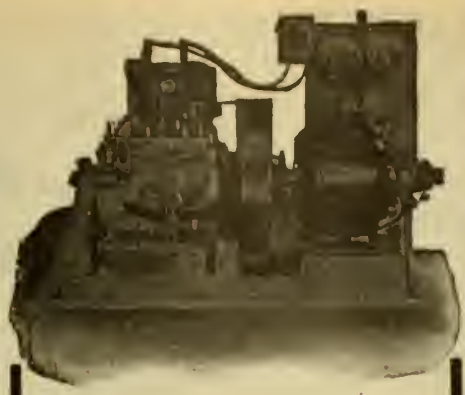
Girard, Ala.—For a whole week the gutters run as a million dollars worth of confiscated liquors are destroyed. Subtitles: Whiskey by the barrelful runs to waste. Bottles of liquor and even measuring cans come under the axe.

Cabin Creek, W. Va.—Immense ruin is caused and scores of lives are lost as a cloudburst sweeps along the valley coal fields. Subtitle: The railroads suffer severely.

Washington, D. C.—The presidents of the Grand Lodges of the Railroad Brotherhood leave the White House after telling President Wilson the grievances of railroad employees. Subtitles: President Garretson is interviewed by the newspaper men. After the failure of the first conference the six hundred chairmen of all the Grand Lodges are called to the White House.

Washington, D. C.—The Democratic Campaign Committee is entertained at the White House by the President and Mrs. Wilson.

THE GRIP OF EVIL (No. 5, "The Way of a Woman"—Balboa—Two Parts—Aug. 14).—This subject is a chronicle of the further experiences of John Burton, a millionaire, in his search for an answer to the question, is humanity in the grip of evil? Burton rescues a shop girl, who has cast herself from a bridge after losing her job and her home. He aids her in many ways and is rewarded by being blackmailed by her brother and seeing the girl sink to the dregs. The results of his philanthropy bring Burton no nearer the solution of his problem.



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THE FUGITIVE (Gold Rooster—Five Parts—Aug. 14).—Margery Carew and her widowed sister, Anna Prentice, find themselves penniless through the dishonesty of their guardian. Both young women obtain employment in the same office. James Gray, the junior partner in the firm, falls in love with Margery, while William Cleves, the senior partner, casts lustful eyes at the older sister. Anna agrees to go to Cleves' home to take dictation from him. While there Cleves attacks her and, in defending herself, Anna kills him. Worried at her sister's absence, Margery arrives at the Cleves home just as Anna is fleeing. The younger sister forces the other to permit her to take on herself the blame for Cleves' death, explaining that Anna owes it to her little child to live. Margery goes West and marries.

Years later Margery's husband goes to New York, where his watch is stolen by a pickpocket. The thief is arrested and Margery's picture is found in the watch. The police recognize the photograph as that of the young woman they have been seeking for the murder of Cleves. A fake telegram asserting that her husband is ill lures Margery to New York, where she is arrested.

Previous to this Margery's elder sister and the latter's child had been killed by an automobile. Margery, though, is so loyal to the memory of her sister that she refuses to tell the true circumstances of Cleves' death even under the merciless questioning of the police. A policeman who had seen her leaving Cleves' home on the night of the tragedy is enmeshing Margery in a net of circumstantial evidence when a veiled woman, dressed just as Margery was the night of the murder, enters the room.

The policeman recognizes the clothing. Suddenly the newcomer lifts the veil and is revealed as Gray, the junior partner. He confesses that it was he who killed Cleves. Margery attempts to expostulate with Gray and refuses to accept his sacrifice, but he tells her that he is doing little. He is the victim of a deadly malady, he says, and his physicians have given him only a month to live. Learning this, Margery accepts Gray's offer and returns to her husband to live in the perfect happiness they had been enjoying.

BRAVER THAN THE BRAVEST (Rolin—Aug. 14).—Heinie is a hen-pecked husband. So much under the thumb of his cute little 250-pound wife is Heinie that he wears a lace cap and a carpet sweeper is his favorite plaything.

But one day Louie comes as a physician to attend Mrs. Heinie. This is too much for our hero. He rises up in his wrath and—runs away from home. Good fortune, though, takes a hand at this juncture, and Heinie gets hold of a magic liquid that transforms him from a weak-kneed atom into a roaring terror. He returns home, and what he does to his wife and her relatives—to say nothing of a squad of police that is brought in to subdue him—is a caution.

LUKE DOES THE MIDWAY (Rolin—Aug. 21).—The particular Midway that Luke "does" is at the San Diego Exposition. Luke goes there to see the sights, and he wouldn't be Luke if he didn't get into trouble immediately. There isn't a sideshow or an amusement device in the whole park that Luke doesn't try to get ready for the scrap-heap as soon as he sees it. Moreover he accords the same treatment to the other visitors to the fair. The result may be imagined. Luke leaves the exposition via the back of a wild ostrich, and the exposition heaves a sigh of relief when he departs.

Triangle Film Corp.

GRETCHEN, THE GREENHORN (Fine Arts—Five Parts—Sept. 3).—The cast: Gretchen (Dorothy Gish); John Van Houck (Ralph Lewis); Pietro (Frank Bennett); Rodgers (Eugene Pallette); Widow Garrity (Kate Bruce); Garrity Kids (George Stone, Violet Radcliffe, Carmen De Rue, Beulah Burns, Francis Carpenter and Tom Spencer).

John Van Houck is an old, expert Dutch engraver. He came to this country from Holland. Things have not gone any too well with him, but he sends for his daughter Gretchen to come and join him. In the tenement to which Gretchen goes to make her home is Pietro, a young Italian immigrant who is fast making his way in the new world and who finds Gretchen the inspiration to strive for the best and finest things in the world. Gretchen smiles not unkindly on Pietro.

There comes among the good people of the tenement Rodgers, a thoroughly bad man who

(*Continued on page* 1602.)

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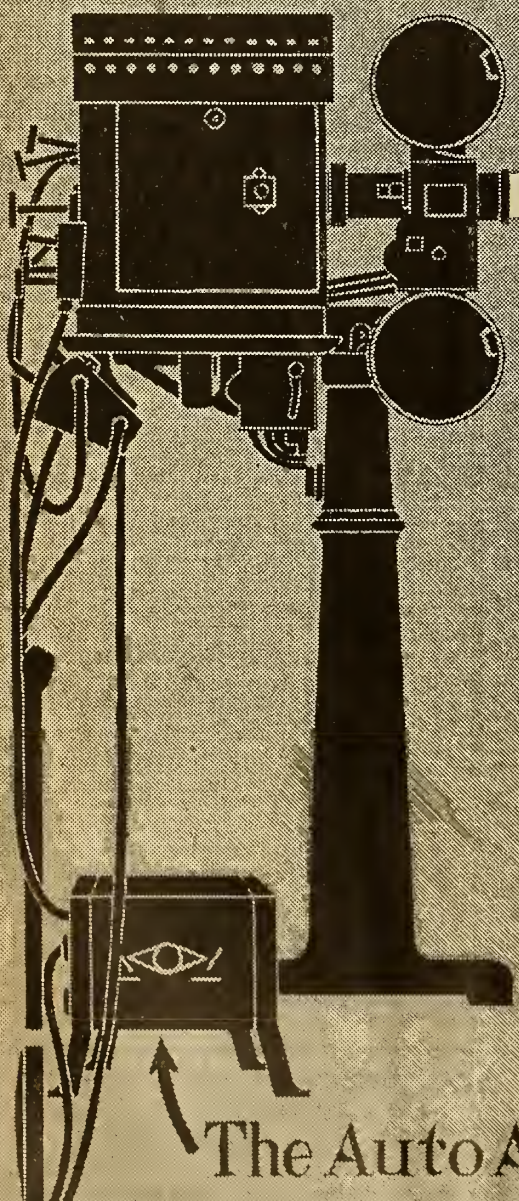
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(*Continued from page 1599.*)
sees in the old Dutch engraver a tool whereby he can better do his evil work. He works on Van Houck's pride in his skill as an engraver, until the old man one day makes a plate from which Rodgers and his gang are able to print counterfeit bills so well that they defy detection.

When the old man learns to what use his engraving is put and, what is far worse, discovers that Gretchen is being made an innocent tool to pass the spurious money, he determines to expose the gang. To frustrate him, he is kidnapped and thrown aboard a vessel. Gretchen is also taken captive and Rodgers, who has long had his eye upon the little Dutch girl, seems more than likely to accomplish his evil intentions towards her.

The Garrity kids, however, have to be reckoned with. From the day Gretchen appeared at the tenement, they became her best friends. When they saw her rush off, evidently in great trouble, one of them followed and when he saw his beloved Gretchen being carried aboard the boat he rushed off to give the alarm. Pietro was the first one he sought.

The alarm was given and a desperate chase after the boat followed. The fast motorboat overhauled the fugitive and after a real fight, the counterfeiters were captured and the old Dutchman and Gretchen were rescued. The final scene disclosed old John Van Houck hurling the hated engraving and all the counterfeit money overboard.

THE PATRIOT (Ince—Five Parts—Sept. 3). The cast: Bob Wiley (Wm. S. Hart); Little Bobs (George Stone); Joe Good-Boy (Joe Good-Boy); Pancho Zapilla (Roy Laidlaw); Billy Allen (Francis Carpenter); Denman Hammond (Milton Ross); Jordan Mason (P. D. Tabler); Colonel Bracken (Charles K. French); Rags (By Himself).

Bob Wiley had staked out a homestead in New Mexico, five miles from the border town of Lawton's Ridge. Wiley was a pioneer, a veteran of the Spanish-American War, and a devout believer in the superiority of his country to any other land on the face of the globe. He lived in a whitewashed cabin, over which the Stars and Stripes forever waved, with his little son, Bobby, and a faithful Indian, Joe Good-Boy. Wiley had lost his wife in the rough pioneer days.

When his boy was yet a baby, he chanced on gold in the bed of a stream that ran through his clearing which gave him another incentive—to save all he could and make his boy a rich man. While, however, he was drawing out more gold daily and his bank account in Lawton Ridge was growing steadily, a pair of corrupt local politicians, attracted by the wealth of the find, conspired to rob him of his homestead on a technicality. In this they succeeded and Bob Wiley finds himself dispossessed by the agents of a government he has served in its hour of need. He goes to Washington to prove his claim, gets no redress, and returns to find his land pre-empted and his little boy dead. His heart is filled with bitterness against his own country and he seeks revenge by joining the bandit forces of Pancho Zapilla who is preparing to raid Lawton's Ridge.

Entering the village as a spy he tells the colonel in command of the American troops that Zapilla contemplates a raid on a town several miles distant. This information sends the troops off on a false scent and leaves Lawton's Ridge open to an attack by the bandits. But Wiley gradually awakens to the enormity of his offense and by courage and devotion he saves the town, thwarts the bandits, pledges his allegiance to the Flag, and becomes once again a loyal, patriotic American.

THE THOROUGHBRED (Ince—Five Parts—Sept. 10).—A synopsis of this story was published on page 1444 of the August 26 issue. It was erroneously anounced for release on August 20. The correct release date is September 10.

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Miscellaneous

METRO PICTURES CORP.

THE UPHEAVAL (Rolfe Photoplays, Inc.—Five Parts—Aug. 28).—The cast: Jim Gordon (Lionel Barrymore); Joan Madison (Marguerite Skirvin); Jim Gordon, Senior (Franklin Hanna); Henry Madison (Edgar L. Davenport); Benjamin Waters (John H. Smiley); Sidney Benson (Paul Lawrence); Alec, delegate from the Union (James Malaidy); Myles McCool (Howard Truesdell); Jerome Hendricks (George Stevens); Frank Wagner (Frank Lyons); Liza Poke (Myra Brook). Written by Lawrence McCloskey. Directed by Charles Horan.

On Jim Gordon falls the political mantle of his father, "Big Jim" Gordon. The father has been the leader of a corrupt ring, but the son determines to be true to the teaching of his dead mother, and use his position for good purposes.

However, he is not given credit for altruism. It is taken for granted both by the general public and by the politicians whose leadership he has inherited that he is a grafter, as his father has been. He succeeds in getting the Utilities Bill passed. The New American, a newspaper under reform management, warns the public against what it calls his hypocrisy. When he gets the Water Rate Bill passed they still accuse him of having some nefarious scheme "up his sleeve" to defraud the public.

Gordon's only mistake is in making Sidney Benson Director of Public Safety. Benson is a fraud, who is posing as a reformer to further his own ends. He is engaged to Joan Madison, who is interested in the passing of the Sanitary Bill to provide for better conditions among the tenement dwellers. She goes to Benson for aid in the matter, but he gives an evasive answer. She then goes to Benjamin Waters, the editor of the New American, and he asks her to write a series of articles exposing local conditions. She consents, but goes to a mountain resort for quiet in order to write. Through an accident she meets Gordon, who has also gone to the same county for a rest, and they fall in love.

On her return to the city she decides to plead with Gordon himself to have the Sanitary Bill passed, and is surprised to meet her friend of the mountains. He tells her that her own father is the owner of the houses in the debated district and that the destruction of these buildings will mean penury for her. Principle triumphs over selfishness and she tells him to go ahead and have the bill passed. He does so, and her father is left without means. Gordon tells him that all his money difficulties will be solved if he will influence Joan to become his wife. Joan's instinctive fondness for Gordon is clouded by what she thinks is his contemptible bargaining, but she consents. They are married, but she still believes that her husband is a grafter.

A new traction company comes into the field to fight the methods of the old one. The original company accuses Gordon of no longer looking after its interests. His answer, which is an offer to buy the concern, is gladly accepted. Joan learns of the transaction and tells Benson, thinking her husband intends to defraud the public. An accusation of Gordon is made on the front page of the New American on the morning the franchise bill is to come up before the city council.

A great crowd congregates, determined to fight Jim Gordon and any measure he may advocate. He demands a hearing. Briefly outlining the benefits he has conferred on the city, he tells them he has bought the company in order to make a present of it to the city in honor of his dead mother and to atone for the wrongs his father has done the community. Gordon and

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Joan arc left penniless, but they bogin a uew life together.

PARAMOUNT.

THE HONORABLE FRIEND (Lasky—Five Parts—Aug. 24).—The cast: Makino (Sessue Hayakawa); Toki-Ye (Tsuri Aoki); Kayosho (Raymond Hatton); Goto (G. Kino); Hana (M. Matsumato); Murphy (Billy Elmer).

Kayosho, a Japanese-American curio dealer, is living in luxury made possible by his ill-gotten wealth. He is old aud ugly, selfish and unscrupulous. Iu his employ is Makino, a young and honest Japaneso, who has handled tho flower nursery so profitably Kayosho asks him if there is aught he desires. Makino can think of nothing unless it be a wife, and he has not the six hundred dollars necessary to bring a picture-bride from home.

Goto, employed by Kayosho in his curio store, receives a picture of his niece, Toki-ye. Goto's daughter, Hana, shows the picture to Makino and Kayosho. The former views the picture with a sacred desire to possess the little Japanese beauty as his wife—while Kayosho's evil mind formulates a dishonorable scheme to bring her to America, and evade the laws of the country. Goto is roused to great indignation, as Kayosho has promised to marry his daughter, who is facing disgrace.

Toki-ye comes to America, is met by Makino. The American marriage ceremony is performed at the dock, and she is taken to Kayosho, who was unable to meet her himself on account of an accident. The old curio dealer tells Makino he has brought Toki-ye to this country for himself, and that she is not his (Makino's) wife until the Japanese ceremony is performed. There she must be treated as his guest. Toki-ye learns of tho deception—that Makino's photograph has been substituted for the ugly Kayosho's and is heartbroken, as she has learned to love Makino.

Kayosho is found murdered, his body having been thrown into a pool near his house. Toki-ye is suspected as she has sworn vengeance upon Kayosho for his deception, and when accused, fearing Makino has sought revenge for her, she says she did it. Makino, on the other hand, believing Toki-ye committed the crime to preserve her honor, confesses to shield her, and is imprisoned. Murphy, the policeman to whom Makino appealed for assistance, traps Goto, and hears from his lips the confession that he killed Kayosho, "for Hana's sake."

The two alien hearts are at last united, and their happiness is firmly established in a little home Makino has provided for his bride.

THE VICTORY OF CONSCIENCE (Lasky—Five Parts—Aug. 28).—The cast: Louis, Count de Tavannes (Lou-Tellegen); Rosette Burgod (Cleo Ridgely); Prince Dimitri Karitzin (Elliott Dexter); Remy (Thomas Delmar); Mother Burgod (Laura Woods Cushing); Father Burgod (John McKennon).

Louis, Count de Tavannes, and his companion, Dimitri, lead a gay life in Paris. On the return trip of a motor tour, they stop at an inn and discover Rosette, the daughter of the innkeeper, who dances for the guests, not from choice, but necessity. Dimitri suggests they take her to Paris. The patrons of the inn, jealous of the fashionably attired young men and the attention paid them, raise a riot. During the uproar Rosette is taken to the motor and to Paris, where she goes to a hotel with Louis, her favorite of the two young men. During their breakfast the next morning, she learns from Louis' lips that he will not marry her. Remy, the faithful servant of the inn, has sought her out, grasps the situation, strikes Louis in the face and a fight ensues between the two men. Louis is discovered, bleeding and unconscious and taken to the home of a young priest. Through the influence of the good men whom he has thus accidentally met, he enters the priesthood.

Rosette secures a position as dancer in a cafe of the underworld in Paris, patronized by the rough element, and occasionally by the wealthy class in search of excitement. Dimitri is at this cafe, trying to induce Rosette to drink and dance, as Father Louis enters in search of a man whose wife is ill. The recognition is mutual, and none is so surprised as Dimitri. The latter plans an elaborate supper for himself and Rosette, and Louis interrupts them. As Louis uses his good influence for the girl, Dimitri is exerting a conflicting power, and Rosette bids them fight it out, "for God and my soul—or the devil and my body."

With only their hands for weapons, the men go to battle, Louis with a righteous determination to win—and he done. He takes the girl to a convent, where she realizes her great love for Louis and a desire to live a pure life. Father Louis has won the love of the patrons of the cafe, and when the war is on and France calls for her men, he with his followers tries to defend the convent where Sister Rose Marie is. Mortally wounded, Sister Rose Marie falls across the deady body of the man she loves, and they are united in spirit—although their lives have been sacrificed in an attempt to save other souls, endeared to them.

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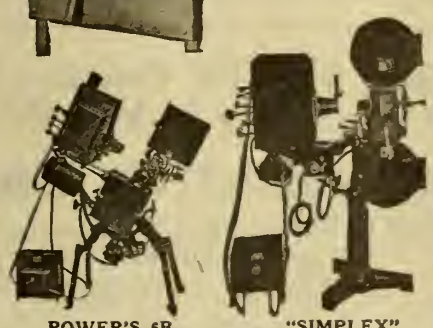


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THE PARSON OF PANAMINT (Pallas—Five Parts—Sept. 4).—The cast: Philip Pharo (Dustin Farnum); "Buckskin Liz" (Winifred Kingston); "Chuckwalla Bill" ("Doc" (Pomeroy) Cannon); "Bud" Deming (Howard Davies); "Chappie" Ellorton (Colin Chase); Absalom Randall (Ogden Crane); Arabella Randall (Jane Keckley); "Crabapple" Thompson (Tom Bates). Directed by William D. Taylor.

Two wayfarers drifting across tho sandy wastes happen upon tho almost obliterated marks of the former mining town of Panamint. Rominiscing, "Chuckwalla Bill" tells the fascinating story of the town that was and of the remarkable life of the Parson of Panamint. A wave of reform has swept over tho lawless town. "Chuckwalla" is elected mayor and announces the town's need of tho signs of respectability—a church, a schoolhouse and a jail.

"Chuckwalla" finds his parson in Frisco in this unusual way. Ono day a panic-stricken workman is pursued by, and is about to he set upon by a mob when "Chuckwalla" sees an act that thrills his blood. As tho terrified runner nears the spot ho is brought down hy a shower of rocks thrown by his pursuers, but before tho pack can reach him a stalwart young six-footer flashes on the sceno and stands at bay over the prostrate form. The ensuing brief but terrific combat was a spectacle "Chuckwalla" never forgot and his charging rescue lands him in the police station with tho young fighter. On learning his comrade is a preacher "Chuckwalla" explodes, "A minister! The hell you are! You don't fight like one. "You're a fightin' bob-cat, young feller!"

Panamint likes its young parson, for, "Somehow he manages to pull all the hurrs offen religion an' makes it as smooth as long sweetnin.'" But the straight-laced ones are scandalized when the parson wipes out "Bud" Deming's saloon-dance hall-gambling joint hy winning the entire establishment at roulette. Then when Deming is stabbed and dies they refuse to let the funeral cortege enter the church, hut "Chuckwalla" clears the way. The parson is dismissed and all summer has tho congregation that needs him in the place of their downfall—Deming's former saloon.

WORLD FILM CORP.

HUSBAND AND WIFE (Aug. 28—Five parts). The cast: Doris Baker (Ethel Clayton); Richard Baker (Holbrook Blinn); Bessie (Madge Evans); Patrick Alliston (Montagu Love); Ralph Knight (Emmett Corrigan); Porter Baker (Dion Titheradge); Mrs. Prescott (Gerda Holmes).

Dick Baker, cashier of the National Bank, is in financial difficulties through his wife's extravagance; becoming desperate, he plays the stock market with "borrowed" securities. Schmidt, a social climber and director of the bank, goes in with Dick on some of his speculations and in return Doris, Dick's wife is expected to receive Mrs. Schmidt. Pat Alliston, a wealthy young man, is in love with Doris, but is playing "on the level." Doris refuses to receive Mrs. Schmidt one afternoon while Alliston is calling. This infuriates her and she confides in her husband, who then refuses to go in on a deal with Dick.

Porter, Dick's younger brother, has learned something of Dick's difficulties, and blames Doris for her extravagance. Doris complains of Porter to Dick and they quarrel. The next day the stock Dick has invested in drops heavily and his margin is wiped out. He cannot cover it and is forced to let it go. Schmidt has become suspicious and sets detectives to watch Dick. That evening Dick learns that Doris is dining with Alliston again and asks her why she doesn't get a divorce and in anger she says, "Very well, I will!"

Doris plans to go to Japan with Mrs. Prescott, a chum, Alliston and their daughter Bessie. She has planned to give Dick the impression that she is eloping with Alliston so that he will get a divorce, but Doris confesses to Mrs. Prescott that if Dick should even hold out his hand to her, she would stay.

Schmidt's suspicion is again aroused, and when Schreiber, the detective, reports that Doris is planning this trip, Schmidt thinks Dick is planning to slip away with them and cautions Schreiber to guard against this. Schmidt has Knight, the bank examiner, go over things and when Dick learns of this and of Doris' intended departure, feeling utterly deserted and alone, he attempts suicide, but is prevented by the unconscious intervention of Bessie.

Alliston calls for Doris and Bessie and they meet Mrs. Prescott at the railroad station. They are followed by the detective's assistant and brought back, be mistaking Alliston for Dick. Doris denounces Dick for having, as she supposes, detectives trail her and Alliston, and when she learns the truth, falls unconscious to the floor. Dick carries her into the drawing room and they are reconciled.

Knight tells Schmidt that his suspicions of the bank's soundness were groundless and the latter leaves crestfallen. Alliston, alone in the hallway with Bessie, realizes his own part in this domestic tragedy. Knight asks him if he will help him to give Dick another chance, and he agrees. Knight writes a check and a note and sends it by Bessie to Dick.

CONSOLIDATED FILM CORP.

THE CRIMSON STAIN MYSTERY (Episode No. 1—Two Parts—Aug 21).—The cast: Harold Stanley (Maurice Costello); Florence Montrose (Ethel Grandin); Dr. Burton Montrose (Thomas J. McGrane); Robert Clayton (Eugene Strong); Vanya Tosca (Olga Olonova); Felix Driscoll, the doctor's assistant (Wm. H. Cavanaugh); Layton Parrish, the detective (John Milton); Jim Tanner, the Crimson Stain's henchman (N. J. Thompson); Pierre La Rue, the Crimson Stain (? ? ? ?).

New York is in a panic. Men whose names are household words are being murdered wholesale by an unknown—strangled to death! Robbery is invariably the motive. Dr. Burton Montrose, a scientist, discovers a biological element which he believes will improve the faculties of the human race. Tested on several human subjects, the discovery reacts, making of them murderers. No one knows of the doctor's connection with the murders that are racking society to its very foundation.

The New York Examiner, the biggest newspaper in the city, owned by Jerome Stanley, is relentless in its attacks upon the police for their failure to apprehend the criminals. Jerome Stanley assigns his son, Harold Stanley, to solve the mystery, working upon the only available clue—the ante-mortem statement of one of the victims that the arch-killer has a crimson stain in his eye.

Harold Stanley is in love with Florence Montrose, daughter of Dr. Montrose. Walking one evening with her, he tells her of his assignment to catch the murderers. Suddenly he sees silhouetted on a nearby window three figures, one of whom is murdering one while the third is urging him on to the deed. While Florence runs for a policeman Harold breaks in through the window and in the darkness sees the crimson stain in one of the killer's eyes. The killers attempt to kill Harold, but the police arrive in the nick of time and save him.

That night Stanley and his father and Robert Clayton, a young artist, are guests at dinner at the Montrose home. During the evening Mr. Stanley steps into the library and is strangled to death by the Crimson Stain. Florence discovers the body and sees the Crimson Stain, who makes good his escape upon the approach of Stanley and the artist who answered Florence's screams. Stanley vows to avenge his father's death.

THE CRIMSON STAIN MYSTERY (Episode No. 2—Two Parts—Aug. 28).—Taking charge of his father's newspaper Harold Stanley bends all his efforts towards the capture of the murderers. He advertises far and wide the fact that the murderer's eyes are tinged with red. Fear of Pierre La Rue keeps Florence from telling that she had seen him as he bent over Harold's father. The Crimson Stain sends Vanya Tosca, the woman member of the gang, to make the acquaintance of Robert Clayton, the artist, and friend of Harold Stanley, and through him put Harold out of the way. Vanya meets Clayton. The Crimson Stain gang decide not to use Clayton, but to go to his studio and while Vanya is making love to him Jim Tanner knocks him unconsclous and puts him away behind a couch.

Shortly after, Florence Montrose appears. La Rue tells her he will kill her because she is the only person who has ever seen him outside of his own gang. She screams. Harold Stanley coming up at that moment hears her screams and dashes up the stairs to her rescue. Tanner stops bim and a fight ensues. The janitor goes out to hunt a policeman. Hearing the noise of the fight outside the door, Pierre La Rue, the Crimson Stain, hypnotizes Florence, and carries her out through another door just as Stanley bursts in through the main door, Stanley sees Vanya who tells him it was she who screamed. Stanley is puzzled. La Rue gives Florence to Tanner and tells him to jump in ber automobile and take her to their hangout. A policeman interferes and La Rue kills him.

Looking out of the window, wondering what has become of Florence, Stanley sees Tanner carry her unconscious body to the automobile and drive off. Stanley hurries downstairs to the street and gives cbase in his own machine. Out in the country he catches up with Tanner, who runs away. Harold takes the unconscious Florence to her home and Dr. Montrose weeps at seeing her, and says that only the man who hypnotized her can bring her out of the trance. Then a new element bursts into the moment of tense crisis.

INTERNATIONAL NEWS SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 65 (Aug. 15).—New York.—Boys and girls perform police duty to aid in the cleaning up of the East Side and to stop the spread of infantile paralysis. United States health officials begin a nation-wide campaign against the paralysis plague. The Willard Parker Hospital, New York, is using a new method to battle the disease, consisting of drawing blood from the veins of a former victim of paralysis to make a serum for the treatment of present patients.

Wilhelmshaven, Germany.—Third of a series of interesting pictures by Nelson E. Edwards, showing activities on board the flagships of Admirals Scheer and Hipper.

Fresno, Cal.—The Flexible car, a new means of motor transportation, is inaugurated here.

Versailles, France.—Scotch troopers who are members of the British army perform the difficult sword dance before a large crowd assembled in the beautiful Versailles Gardens.

New York.—The hot weather oppresses, and families of the poor are hardest hit, their only relief being the beaches of Coney Island.

Salonika.—British and French troops move into position for the start of a terrific drive against the forces of the Central Powers in the Balkans. Pictures by Staff Photographer Ariel L. Varges.

Macatawa, Michigan.—Men and girls compete in diving contest for the State Championship of Michigan. Women's races are part of the program of water sports.

Nogales, Ariz.—The Signal Corps of Uncle Sam's border forces are efficient in transmitting messages over the mountainous countries in this section.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 66 (Aug. 18).

Duluth, Minn.—The "Green Stockings," a girls' eight, enters the Annual Rowing Regatta on St. Louis Bay, and wins the most important event.

Washington.—President and Mrs. Wilson met the members of the Democratic National Committee at the White House, and pose for the Hearst International News Pictorial.

San Francisco.—Many thrills are furnished by the drivers of baby autos in a novel motor speedway race.

New York.—Tracy Mathewson, staff photographer of the Hearst International Pictorial, sails for South America, where he will join the Relief Expedition of Sir Ernest Shackleton to the ant-Arctic regions.

Lancaster, Texas.—A fast train of the M. K. & T. R. R. is wrecked near here. Three persons are killed and 37 are seriously injured, when the train rolls down the high embankment.

New York.—A giraffe for the Bronx Park Zoo has just arrived from South Africa.

Fashion De Luxe.—Latest creations of Lucille, Lady Duff-Gordon, are displayed by a fashion model who poses exclusively for the Hearst International News Pictorial.

Washington.—In the hope of averting a nation-wide railroad strike, representatives of 400,000 employees, and the officials of the larger railroad systems of the country, come to Washington to hold a conference with President Wilson.

Shanghai, China.—Depositors swoop down on tbe financial institution, demanding gold instead of paper currency.

Redondo, Cal.—Bathing girls in one-piece suits are arrested on the beach here, and after being covered with barrels, are lead through tbe streets of the city.

St. Paul, Minn.—Royally welcomes Charles Evans Hughes, Republican nominee for President, and large crowds turn out to hear him in the Twin Cities.

Salonika, Greece.—A trip with Ariel Varges, staff photographer of the Hearst International News Pictorial, in a captive balloon, over the the fighting lines where the Allied and Central Powers' forces are massed for action.

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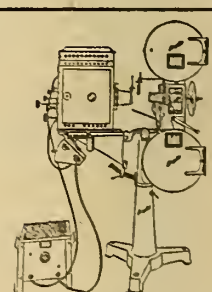

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154 W. Lake St., Chicago, Ill.

Kansas City Mch. & Sup. Co.,
813 Walnut St., Kansas City, Mo.

G. A. Metcalfe,
117 Golden Gate Ave., San Francisco

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1582, 1584.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem,

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 23—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue—Drama).
Sept. 6—Man's Enemy (Reissue—Three parts—Drama).

ESSANAY.

July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy). —A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy). —A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon). —A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy). —A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama).

KALEM.

July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Demonstrator (Comedy).
Aug. 12—Hazards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).
Aug. 15—Ham's Strategy (Comedy).
Aug. 16—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He wrote Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from 'Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 29—Ham in the Drug Store (Comedy).
Aug. 30—Tiger Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
Sept. 1—Tangled by Telephone (Comedy).
Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune. No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).
Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Topical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 28—Out of the Mist (Three parts—Dr.).
Sept. 2—Tom's Strategy (Drama).

VIM FEATURE COMEDY.

Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).
Aug. 23—The Lemon in Their Garden of Love (Comedy).
Aug. 30—The Tormented Husband (Comedy).

VIM.

Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).
Aug. 24—Their Honeymoon (Comedy).
Aug. 25—The Try-Out (Comedy).
Aug. 31—An Aerial Joy Ride (Comedy).
Sept. 1—Reward (Comedy).
Sept. 7—Side Tracked (Comedy).
Sept. 8—A Bag of Trouble (Comedy).

VITAGRAPH.

July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy). —The Head Waters of the Dalaiven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 15—The Wandering Horde (Three parts—Drama).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).

Record Crowds Handled Without A Hitch In These Theaters

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Caille Ticket Choppers tear the tickets to shreds and can be furnished for hand, foot or electric operation.

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June 14, 1916.

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San Francisco, Calif.

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We are so pleased with the four Caille Ticket Selling Machines and the two Caille Change Makers, which you installed in our new Mission Theatre, that we are pleased to order six more ticket selling machines and two change makers for our Fillmore Street houses, the Progress and the New Fillmore Theatres.

The machines at the New Mission handled record crowds without a hitch. Our cashiers are delighted with the ease of manipulation; our patrons are greatly pleased with the efficient manner in which they are handled, avoiding long waits in lines, and we, ourselves, appreciate not only the absolute check that these machines give us upon our employes, but, also, the prestige that has resulted by the installation of the Caille devices.

We shall take extreme pleasure in recommending them to any one interested.

Yours very truly,

Kahn & Greenfield,

Louie R. Greenfield, Gen. Mgr.

LLH-S



New Fillmore Theater



New Mission Theater



Progress Theater

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1001 Amsterdam Ave.
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1582, 1584.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).
Aug. 16—Number 33 (Topical).
Aug. 23—Number 34 (Topical).
Aug. 30—Number 35 (Topical).
Sept. 6—Number 36 (Topical).

BIG U.

Aug. 10—The Silent Man (Drama).
Aug. 17—A Woman's Eyes (Drama).
Aug. 18—Weapons of Love (Drama).
Aug. 25—The Devil's Own (Drama).
Aug. 27—The Lady from the Sea (Drama).
Aug. 31—No release this day.
Sept. 3—The Song of the Woods (Drama).
Sept. 7—The Triumph of Truth (Two parts—Drama).
Sept. 9—The Laugh of Scorn (Drama).
Sept. 10—Mountain Blood (Drama).

BISON.

Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.).
Aug. 26—The Trail of Chance (Two parts—Drama).
Sept. 2—The Desert Rat (Two parts—Drama).
Sept. 9—The Princely Bandit (Two parts—Drama).

GOLD SEAL.

Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Onda of the Orient (Three parts—Drama).
Aug. 15—A Son of Neptune (Three parts—Dr.).
Aug. 22—The Castle of Despair (Three parts—Drama).
Aug. 29—The Chance Market (Three parts—Drama).
Sept. 5—The Code of the Mounted (Three parts—Drama)

IMP.

Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).
Aug. 16—The Toll of the Law (Drama).
Aug. 18—Good and Evil (Drama).
Aug. 25—The Panel Game (Two parts—Drama).
Sept. 1—The Call of the Past (Two parts—Drama).
Sept. 8—The Pinnacle (Two parts—Drama).
Sept. 10—As the Candle Burned (Drama).

JOKER.

Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).
Aug. 19—Soup and Nuts (Comedy).
Aug. 26—A Marriage for Revenge (Comedy).
Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).

LAEMMLE.

Aug. 3—Partners (Two parts—Drama).
Aug. 9—A Knight of the Night (Drama).
Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).
Aug. 19—No release this day.
Aug. 23—No release this week, replaced with the two-reel Universal Special, "Brennon o' the Moor."
Aug. 26—No release this day.
Aug. 30—No release this day.
Sept. 2—No release this day.
Sept. 6—Circumstantial Justice (Drama).
Sept. 9—No release this day—replaced with Big U.

L-KO.

Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.
Aug. 16—The Mother in Law (Two parts—Comedy).
Aug. 20—No release this day.
Aug. 23.—A Double Cross (Comedy).
Aug. 27—Snoring in the High C (Comedy).
Aug. 30—The Right Car But the Wrong Berth (Two parts—Comedy).
Sept. 6—Crooked from the Start (Two parts—Comedy).
Sept. 10—No release this day.

NESTOR.

Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day.
Aug. 21—Broke But Ambitious (Comedy).
Aug. 28—The Terrible Turk (Comedy).
Sept. 1—No release this day.
Sept. 4—The Boy from the Gilded East (Com.).
Sept. 8—No release this day.

POWERS.

Aug. 17—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational).
Aug. 20—Pie (Comedy).
Aug. 24—No release this day.
Aug. 25—Sammy Johnsin in Mexico (Com.-Cartoon).
—Creating Life from a Dead Leaf (Educational).
Aug. 31—Japan's Gateway to the Temple of the Gods (Educ.).
Sept. 1—Little Browne's Bravery (Drama).
Sept. 7—Making a United States Soldier (Educational).

RED FEATHER PHOTOPLAYS.

July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).
Aug. 21—The Beckoning Trail (Five parts—Drama).
Aug. 28—The Folly of Desire (Five parts—Drama).
Sept. 3—The Narrow Path (Five parts—Dr.).

REX.

July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).
Aug. 20—No release this day.
Aug. 27—No release this day.
Sept. 3—No release this day.
Sept. 8—His Country's Call (Drama).
Sept. 10—No Rex release this day—replaced with Big U.

VICTOR.

Aug. 13—What Darwin Missed (Comedy).
Aug. 10—Aschenbroedel (Two parts—Comedy-Drama).
Aug. 15—He Wrote a Book (Comedy).
Aug. 17—Ashamed of the Old Folks (Two parts—Comedy-Drama).
Aug. 22—No release this day.
Aug. 24—You Want Something (Two parts—Comedy).
Aug. 29—A Lucky Leap (Comedy).
Aug. 31—No release this day, replaced by the Universal Special, "The Heart of a Show Girl."
Sept. 3—Arthur's Desperate Resolve (Comedy).
Sept. 5—Love's Boomerang (Comedy).
Sept. 7—He Became a Regular Fellow (Com.).

UNIVERSAL SPECIAL FEATURE.

Aug. 14—Liberty, No. 1, "Fangs of the Wolf" (Three parts—Drama).
Aug. 14—Timothy Dobbs That's Me, No. 1, "The Sody Clerk" (Two parts—Comedy).
Aug. 21—Timothy Dobbs That's Me, No. 2, "A Thousand a Week" (Two parts—Comedy).
Aug. 21—Brennon o' the Moor (Two parts—Drama).
Aug. 21—Liberty, No. 2, "Riding with Death" (Two parts—Drama).
Aug. 28—Timothy Dobbs That's Me, No. 3, "He Becomes a Cop" (Two parts—Dr.).
Aug. 28—Liberty No. 3, "American Blood" (Two parts—Drama).
Aug. 28—The Heart of a Show Girl (Two parts—Drama).
Sept. 4—Timothy Dobbs. That's Me, No. 4 ("From the Rogues Gallery"—Two parts—Drama).
Sept. 4—Liberty, No. 4 (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).

BEAUTY.

July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).

CENTAUR.

Aug. 5—Fate's Decision (Two parts—Drama).
Aug. 12—For Her Good Name (Two parts—Dr.).
Aug. 19—Destiny's Boomerang (Two parts—Drama).
Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).

CUB.

Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).
Aug. 18—Jerry and the Counterfeiters (Com.).
Aug. 25—The Rookie (Comedy).
Sept. 1—Jerry and the Bandits (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).

GAUMONT.

July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 "Philadelphia, Pa." (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).
Aug. 9—See America First, No. 48 "Delaware Water Gap and Pocono Mountains" (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Aug. 13—Reel Life, No. 15 (Mutual Film Magazine).
Aug. 16—See America First, No. 49 (Scenic).
—Kartoon Komics (Cartoon—Com.).
Aug. 20—Reel Life, No. 16 (Mutual Film Magazine).
Aug. 23—See America First, No. 50 (Scenic).
— Kartoon Komics (Cartoon—Com.).
Aug. 27—Reel Life No. 17 (Mutual Film Magazine).
Aug. 30—See America First. No. 51 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Sept. 3—Reel Life, No. 18 (Mutual Film Magazine).

MUSTANG.

July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).

MUTUAL WEEKLY.

July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug. 30—Number 86 (Topical).

(*Mutual Releases continued on page* 1612).

To help the exhibitor get good films

H. C. Holah, Chicago's most popular exchange manager, has been engaged by the Chicago Herald to co-operate with manufacturers and exchanges and help the exhibitor get good films. The functions of Mr. Holah's Exhibitors' Aid Department are first and foremost to help the theater man. But his advice and assistance are at the service of all persons and firms which wish aid in distributing good pictures.

In charge of a practical film man who devotes his entire time exclusively to it, the Chicago Herald Motion Picture Department is ready to provide every manner of sales assistance.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1582, 1584.)

(*Mutual Releases continued from page* 1610.)

MUTUAL MASTERPICTURES DE LUXE.

Aug. 10—The House of Mirrors (Five parts—Drama) (No. 125).
Aug. 14—A Wall Street Tragedy (Five parts—Drama) (No. 126).
Aug. 24—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129).

MUTUAL SPECIAL FEATURE.

Aug. 14—The Secret of the Submarine, No. 13 (Two parts—Drama).
Aug. 21—The Secret of the Submarine, No. 14 (Two parts—Drama).
Aug. 28—The Secret of the Submarine, No. 15 (Two parts—Drama).
Sept. 4—The Secret of the Submarine, No. 16 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Aug. 17—A Welsh Singer (Five parts—Drama) (No. 127).
Aug. 21—A Million for Mary (American—Five parts—Comedy-Drama) (No. 128).
Aug. 28—The Diamond Runners (Signal—Five parts—Drama) (No. 130).
Aug. 31—The Man Who Would Not Die (American—Five parts—Drama) (No. 131).

VOGUE.

Aug. 6—Lost and Found (Comedy).
Aug. 13—Some Liars (Two parts—Comedy).
Aug. 20—Her Luckless Scheme (Two parts—Comedy).
Aug. 22—Going to the Dogs (Comedy).
Sept. 3—The Stolen Booking (Two parts—Comedy).

Pathe Exchange, Inc.

ARROW.

July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

Aug. 14—The Grip of Evil, No. 5, "The Way of a Woman" (Two parts—Drama).
Aug. 21—The Grip of Evil, No. 6, "The Hypocrites" (Two parts—Drama).
Aug. 28—The Grip of Evil, No. 7, "The Butterflies" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 14—The Fugitive (Five parts—Drama).
Aug. 21—A Woman's Fight (Five parts—Dr.).
Aug. 28—The Shine Girl (Five parts—Drama).

PATHE.

Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).
Aug. 14—Losing Weight (Cartoon).
—Nature's Tireless Energy (Scenic).
Aug. 21—Florence Rose Fashions (Betty Prepares for Cool Weather) (Fashions).
Aug. 28—Some Foreign Birds (Topical).
Aug. 28—Historic St. Augustine (Picturesque America) (Scenic).

PATHE NEWS.

Aug. 12—Number 65, 1916 (Topical).
Aug. 16—Number 66, 1916 (Topical)
Aug. 19—Number 67, 1916 (Topical).
Aug. 23—Number 68, 1916 (Topical).
Aug. 26—Number 69, 1916 (Topical).
Aug. 30—Number 70, 1916 (Topical).

ROLIN.

July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).
Aug. 14—Braver Than the Bravest (Comedy).
Aug. 21—Luke Does the Midway (Comedy).
Aug. 28—Caught in a Jam (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Aug. 14—Bettina Loved a Soldier (Five parts—Drama).
Aug. 21—Little Eve Edgarton (Five parts—Drama).
Aug. 28—The Girl of Lost Lake (Five parts—Drama).
Sept. 4—A Miracle of Love (Five parts—Dr.).
Sept. 11—Saving the Family Name (Five parts—Drama).
Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).

CONSOLIDATED FILM CORP.

Aug. 21—The Crimson Stain (Episode No. 1—Two parts—Drama).
Aug. 28—The Crimson Stain (Episode No. 2—Two parts—Drama).
Sept. 4—The Crimson Stain (Episode No. 3—Two parts—Drama).

EMERALD M. P. CO.

July 17—Tom & Jerry, No. 4, "In a Fog" (Two parts—Comedy.
July 24—Tom & Jerry, No. 5, "Kidnapped" (Two parts—Comedy).
July 31—Tom & Jerry No. 6 (Two parts—Com.).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).
Aug. 8—Hearst-International News Pictorial, No. 63, 1916 (Topical).
Aug. 11—Hearst-International News Pictorial, No. 64, 1916 (Topical).
August—The Story of the Missing Watchman (Two parts—Drama).
Aug. 15—Hearst-International News Pictorial, No. 65, 1916 (Topical).
Aug. 18—Hearst-International News Pictorial, No. 66, 1916 (Topical).
Aug. 22—Hearst-International News Pictorial, No. 67, 1916 (Topical).
Aug. 25—Hearst-International News Pictorial, No. 68, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).
August—War Brides (Drama).

METRO PICTURES CORPORATION.

July 31—Microbes (Rolma-Comedy).
Aug. 7—God's Half Acre (Rolfe—Five parts—Drama).
Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Pretenders (Rolfe—Five parts—Drama).
Aug. 28—The Upheavel (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 10—Little Lady Eileen (Famous Players Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—Honorable Friend—Lasky—Five parts—Drama).
Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Each Pearl a Tear (Lasky—Five parts—Drama).
Sept. 4—Parson of Paniment (Pallas—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).
Sept. 11—The Reward of Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 3—31st release, "In Lunyland" (Cartoon—Comedy).
Aug. 10—32d release, "Farmer Al Falfa's Eggcitemet" (Cartoon—Comedy).
Aug. 17—Bobby Bumps Loses His Pup (Com.).
Aug. 24—Colonel Heeza Liar Plays Hamlet (Cartoon—Comedy).
Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).
Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "In Switzerland" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE RESERVE PHOTO-PLAYS CO.

Aug. 16—Jerry, the Janitor (No. 3—Comedy).
Aug. 23—Jerry the Janitor (Episode No. 4—Comedy).
Aug. 30—Jerry the Janitor (Episode No. 5—Comedy).
Sept. 6—Jerry the Janitor (Episode No. 6—Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of Aug. 20.

"Hell to Pay" Austin (Fine Arts—Five parts—Drama).
The Jungle Child (Ince—Five parts—Drama).

Releases for Week of Aug. 27.

Pillars of Society (Fine Arts—Five parts—Dr.).
Home (Ince—Five parts—Drama).

Releases for Week of Sept. 3.

Gretchen the Greenhorn (Fine Arts—Five parts—Drama).
The Patriot (Ince—Five parts—Drama).

UNICORN FILM SERVICE.

(*Releases for Seventeenth Week.*)

Aug. 21—The Fall of the Cherokee (Buffalo—Drama).
Aug. 21—Simple, but Sweet (Judy—Comedy).
Aug. 21—The Secret of the Glen (Puritan—Drama).
Aug. 22—The Open Safe (Lily—Two parts—Drama).
Aug. 22—A Fly Time (Hippo—Comedy).
Aug. 23—The Cowpuncher's Trust (Rancho—Drama).
Aug. 23—Censored by Sweeney (Jockey—Com.).
Aug. 23—An Idyl of the Snows (Supreme—Dr.).
Aug. 24—The Message from the Prairie (Rancho—Two parts—Drama).
Aug. 24—The Sandpaper King (Gayety—Com.).
Aug. 25—The Winning Punch (Rancho—Dr.).
Aug. 25—He Couldn't Afford It (Gayety—Com.).
Aug. 25—The Younger Brother—Lily—Drama).
Aug. 26—The Half Breed Parson (Utah—Two parts—Drama).
Aug. 26—Truth's Toll (Sunset—Drama).
Aug. 27—Her Mountain Home (Buffalo—Dr.).
Aug. 27—A Spanish Onion (Hippo—Comedy).
Aug. 27—Via Telephone (Supreme—Drama).

(*Releases for Eighteenth Week.*)

Aug. 28—The Struggle (Rancho—Drama).
Aug. 28—Caretakers and the Living Dead (Gayety—Comedies).
Aug. 28—The Ace of Spades (Puritan—Drama).
Aug. 29—The Open Secret (Sunset—Two parts—Drama).
Aug. 29—Whistling Jim (Judy—Comedy).
Aug. 30—The Other Woman (Rancho—Drama).
Aug. 30—Disposing of a Lover (Jockey—Com.).
Aug. 30—The Lure of the Yukon (Puritan—Drama).
Aug. 31—The Poisonous Brand (Utah—Two parts—Drama).
Aug. 31—A Medicore Medium (Jockey—Com.).
Sept. 1—The Scar (Rancho—Drama).
Sept. 1—A Question of Bossing (Jockey—Com.).
Sept. 1—His Mother's Prayer (Sunset—Dr.).
Sept. 2—A Westerner's Daughter (Buffalo—Two parts—Drama).
Sept. 2—His Son's Sweetheart (Supreme—Dr.).
Sept. 3—The Gold Seekers (Rancho—Drama).
Sept. 3—The Sea of Matrimony (Hippo—Com.).
Sept. 3—Into the Depths (Supreme—Drama).

WORLD PICTURES.

July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—The Rail Rider (Paragon—"Brady-Made"—Five parts—Drama).
Aug. 28—Husband and Wife (Five parts—Dr.).

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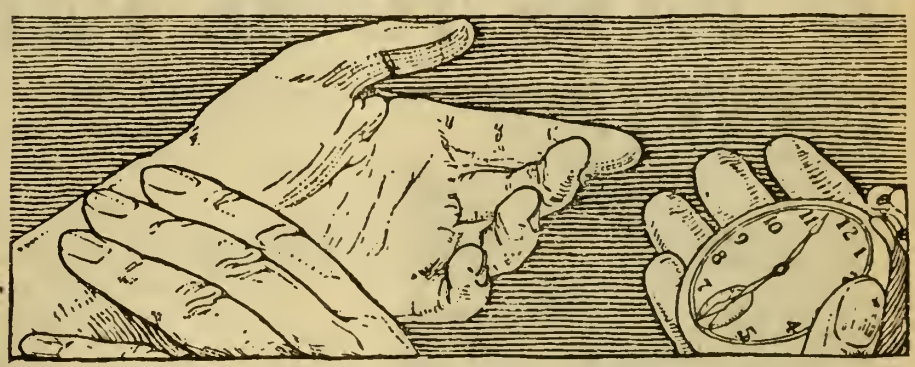
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1582, 1584.)

V-L-S-E, INC.

Aug. 7—The Sting of Victory (Essanay—Five parts—Drama).
Aug. 7—The Alibi (Vitagraph—Five parts—Drama).
Aug. 7—Selig-Athletic Series, No. 7 (Sports).
Aug. 14—The Dawn of Freedom (Vitagraph—Five parts—Drama).
Aug. 14—Selig-Athletic Series, No. 8 (Sports).
Aug. 21—The Country that God Forgot (Selig—Five parts—Drama).
Aug. 21—Selig-Athletic Series No. 9 (Sports).
Aug. 21—The Footlights of Fate (Vitagraph—Five parts—Drama).
Aug. 28—The Kid (Vitagraph—Five parts—Drama).
Aug. 28—Selig Athletic Series No. 10 (Sports).
Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 4—Selig Athletic Series No. 11 (Sports).

GEORGE KLEINE.

July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15 (Two parts—Drama).
Aug. 30—The Mishaps of Musty Suffer Series No. 2, No. 11 (Comedy).

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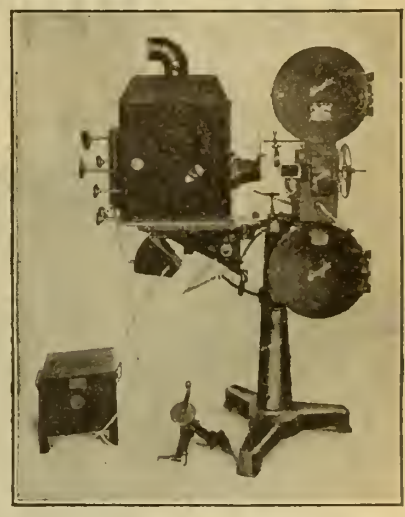
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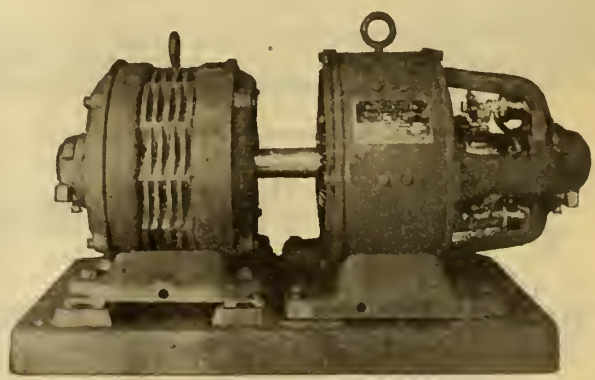
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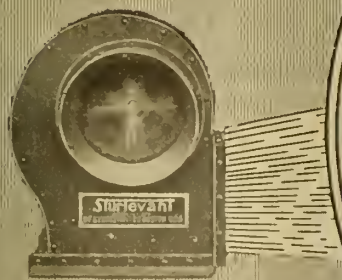


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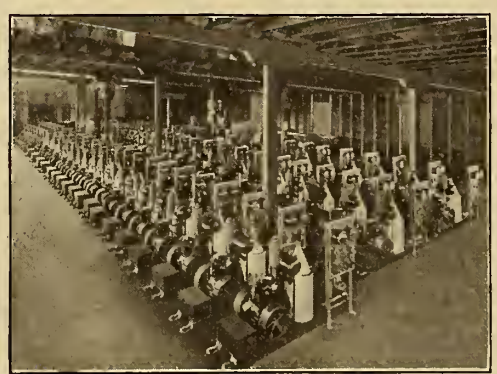
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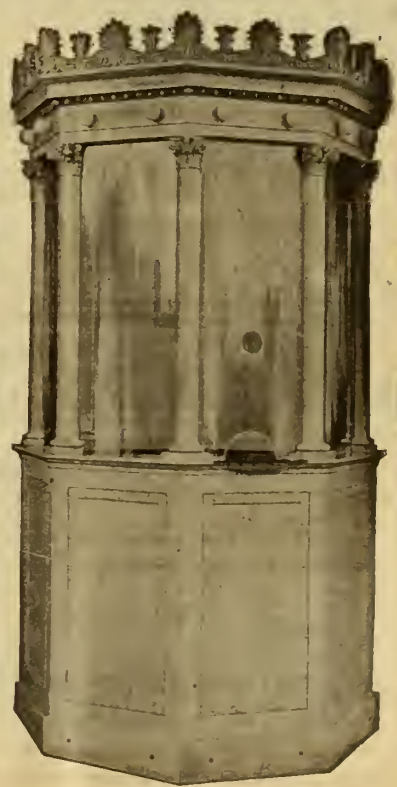
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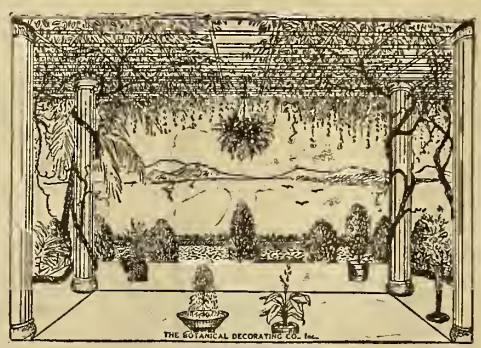
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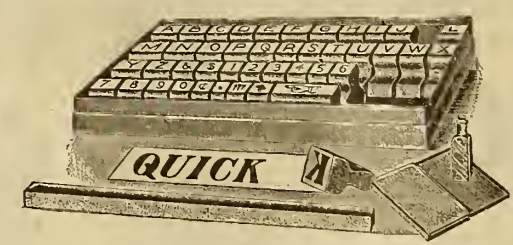
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Get started on a special Comedy night each week. Don't stall, hem, haw or hesitate. The big money on Comedy nights is yours for the asking by simply booking, advertising and exhibiting L-KO's, the world's greatest of all Comedy releases. Write your nearest Universal Exchange.

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"IF MY COUNTRY SHOULD CALL"
A DRAMA OF MOTHER-
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VIRGINIA TERHUNE VAN DE WATER
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—"Broke All Records of Over Eight Years' standing with your most timely and Extraordinary Serial

"LIBERTY"

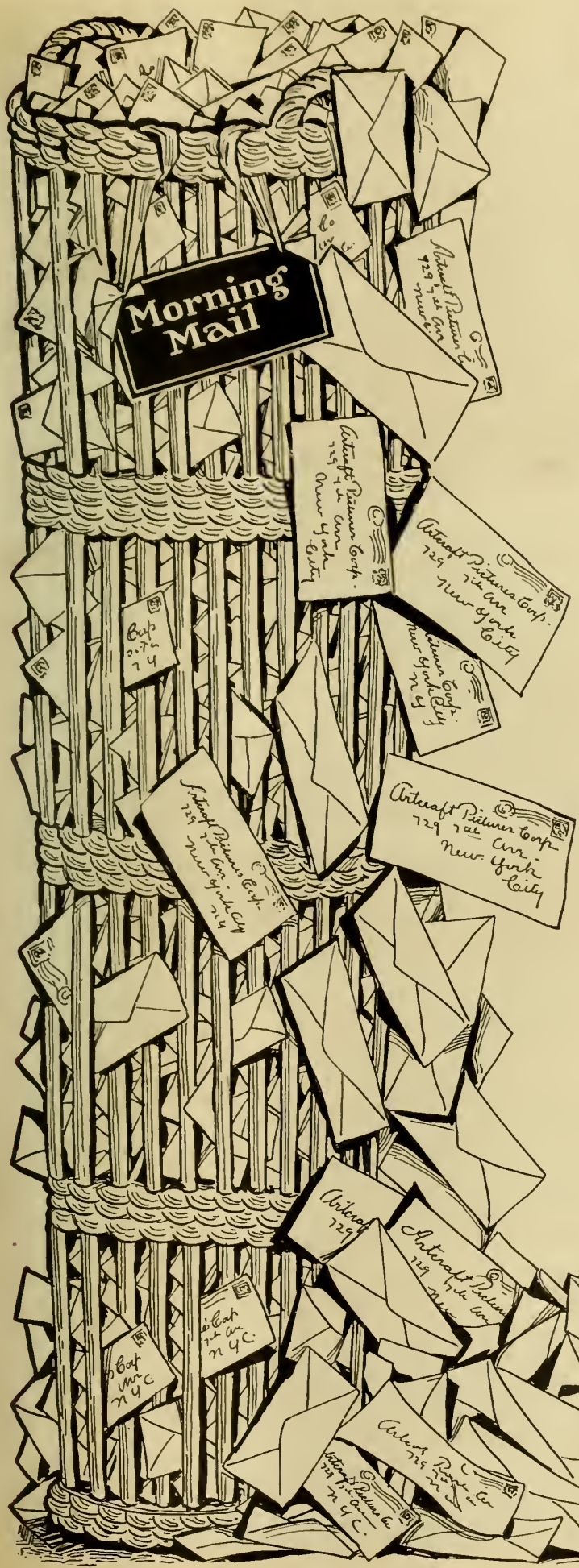


20 Weeks of Profits For You

THIS Telegram received from the Howland Theatre of Pontiac, Michigan, is just a sample of what this remarkable Universal Serial is doing in hundreds of Houses all over the country. "LIBERTY" surpasses in Box Office Attraction—in profits—in prestige—in thrilling interest, action and hugeness, ANY SERIAL of whatever name, from whatever Company and however advertised—in the world.

It is NOT a mystery serial—It is NOT a guessing contest serial—it IS a marvelous portrayal of what is happening along the Mexican border—scenes—situations—action and love interest of compelling power. There's no serial like it—anywhere near like—It tops the serial field fourteen different ways—especially in its power to pack Exhibitors' theatres. Book it now from any one of our 59 Universal Exchanges. Ask for a FREE copy of the wonderful Ad Campaign book that tells you how to get the big money with "LIBERTY."

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The Famed and Favored Star of Motion Pictures Supreme

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The interesting point about this statement to you is that Mary Pickford pictures are open for booking to every exhibitor in the country.

Is your telegram or letter among these? Or is your competitor's?

At any rate, don't get impatient; we are answering them all.

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By special arrangement with F. Ziegfeld Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES
MYSTERY — thrills — suspicion—intrigue are all mingled in a wonderful fashion in Gloria's Romance. Billie Burke, the star supreme, and an all-star supporting cast, headed by Henry Kolker, are delighting thousands by their work in this 20-chapter photoplay. Scenes at Palm Beach, Florida, and Riverside Drive, New York, enable Miss Burke to wear many wonderful gowns by Lucile, Henri Bendel and Balcom. Box office receipts on this picture are breaking records everywhere. You exhibitors who wish to meet the demands of an exacting patronage and enjoy 20 weeks of stupendous success should write your nearest Kleine exchange TODAY. Or address
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A Drama of Family Pride and a Chorus Girl
With Mary MacLaren-Phillips Smalley
An unusual production by the Smalleys
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Thos. H. Ince's Civilization

The most daring and stupendous Cinema production of all time.

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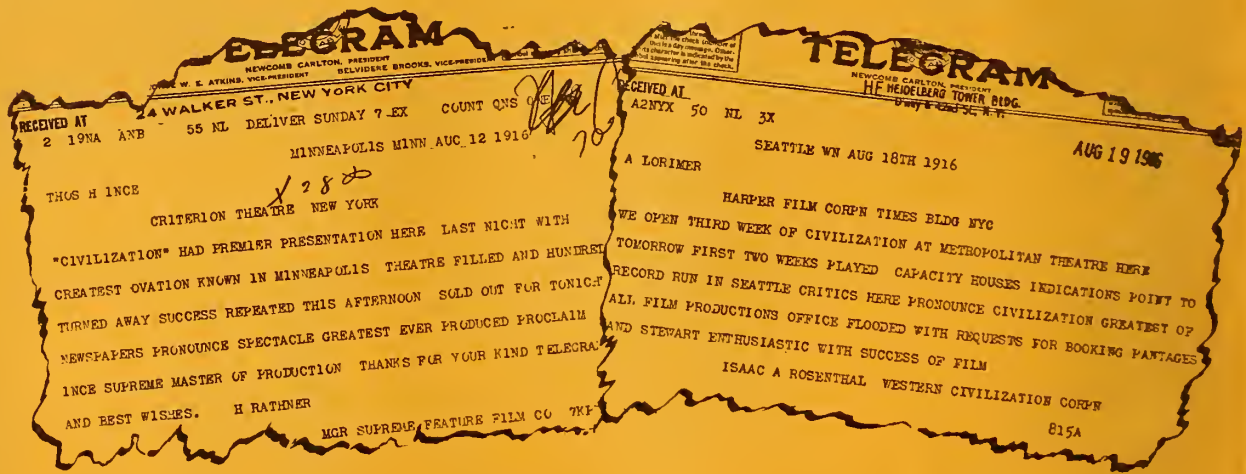



CIVILIZATION

THOS. H. INCE'S

THE MILLION

CIVILIZATION IS TODAY STILL PLAYING TO CAPACITY IN ITS 182nd PERFORMANCE AT THE CRITERION THEATRE AND BRIGHTON BEACH MUSIC HALL, NEW YORK——



TELEGRAM

NEWCOMB CARLTON, PRESIDENT
W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

24 WALKER ST., NEW YORK CITY

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MINNEAPOLIS MINN AUG 12 1916

THOS H INCE
CRITERION THEATRE NEW YORK

"CIVILIZATION" HAD PREMIER PRESENTATION HERE LAST NIGHT WITH
GREATEST OVATION KNOWN IN MINNEAPOLIS THEATRE FILLED AND HUNDREDS
TURNED AWAY SUCCESS REPEATED THIS AFTERNOON SOLD OUT FOR TONIGHT
NEWSPAPERS PRONOUNCE SPECTACLE GREATEST EVER PRODUCED PROCLAIM
INCE SUPREME MASTER OF PRODUCTION THANKS FOR YOUR KIND TELEGRAM
AND BEST WISHES. H RATHNER

MGR SUPREME FEATURE FILM CO 7KP

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SEATTLE WN AUG 18TH 1916

AUG 19 1916

A LORIMER

HARPER FILM CORPN TIMES BLDG NYC

WE OPEN THIRD WEEK OF CIVILIZATION AT METROPOLITAN THEATRE HERE
TOMORROW FIRST TWO WEEKS PLAYED CAPACITY HOUSES INDICATIONS POINT TO
RECORD RUN IN SEATTLE CRITICS HERE PRONOUNCE CIVILIZATION GREATEST OF
ALL FILM PRODUCTIONS OFFICE FLOODED WITH REQUESTS FOR BOOKING PANTAGES
AND STEWART ENTHUSIASTIC WITH SUCCESS OF FILM

ISAAC A ROSENTHAL WESTERN CIVILIZATION CORPN

815A

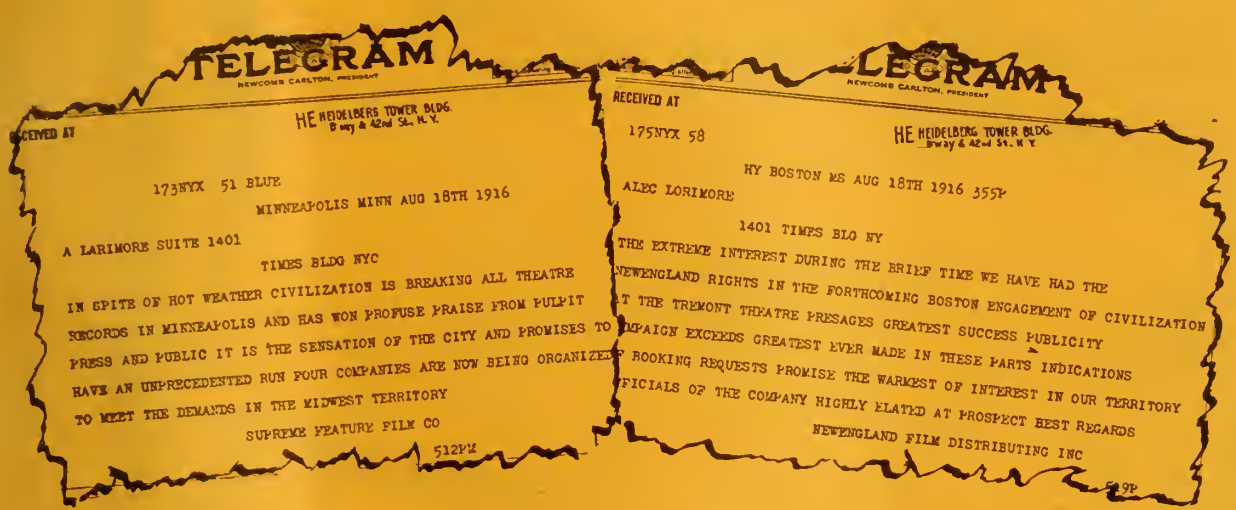
THESE TELEGRAMS ARE THE BEST PROOFS OF THE SUCCESS THAT IS SWEEPING CIVILIZATION THROUGHOUT AMERICA AND THE REST OF THE WORLD.

CIVILIZATION CANNOT FAIL TO MAKE MONEY HERE OR ABROAD.

CIVILIZATION

DOLLAR SPECTACLE

CIVILIZATION IS SMASHING ALL RECORDS AT NEW YORK, ATLANTIC CITY, LONG BRANCH, BUFFALO, CHICAGO, MINNEAPOLIS, SEATTLE, ETC., ETC.—



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173NYX 51 BLUE
MINNEAPOLIS MINN AUG 18TH 1916

A LARIMORE SUITE 1401
TIMES BLDG NYC

IN SPITE OF HOT WEATHER CIVILIZATION IS BREAKING ALL THEATRE RECORDS IN MINNEAPOLIS AND HAS WON PROFUSE PRAISE FROM PULPIT PRESS AND PUBLIC IT IS THE SENSATION OF THE CITY AND PROMISES TO HAVE AN UNPRECEDENTED RUN FOUR COMPANIES ARE NOW BEING ORGANIZED TO MEET THE DEMANDS IN THE MIDWEST TERRITORY
SUPREME FEATURE FILM CO
512PM

TELEGRAM
NEWCOMB CARLTON, PRESIDENT

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NY BOSTON MS AUG 18TH 1916 355P
ALEC LORIMORE
1401 TIMES BLG NY

THE EXTREME INTEREST DURING THE BRIEF TIME WE HAVE HAD THE NEWENGLAND RIGHTS IN THE FORTHCOMING BOSTON ENGAGEMENT OF CIVILIZATION AT THE TREMONT THEATRE PRESAGES GREATEST SUCCESS PUBLICITY CAMPAIGN EXCEEDS GREATEST EVER MADE IN THESE PARTS INDICATIONS BOOKING REQUESTS PROMISE THE WARMEST OF INTEREST IN OUR TERRITORY OFFICIALS OF THE COMPANY HIGHLY ELATED AT PROSPECT BEST REGARDS
NEWENGLAND FILM DISTRIBUTING INC
329P

THESE MEN HAVE PREVAILED UPON THOS. H. INCE TO SELL THEM THE EXCLUSIVE RIGHTS TO MINN., N. & S. DAKOTA, IOWA, WIS., WASH., ORE., IDAHO, MONT., WYO., N. J., AND NEW ENGLAND STATES.

OUR EXPERIENCE AND EVIDENCE PROVES IT TO BE THE GREATEST OF ALL BOX OFFICE ATTRACTIONS.

(OVER)

THOS. H. INCE'S

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THOS. H. INCE *wishes to announce* that all Bookings & Requests are receiving Prompt Attention.

CIVILIZATION

EXECUTIVE OFFICES, TIMES BLDG., NEW YORK CITY.

FOR BIG BOX-OFFICE BUSINESS—

ARRANGE YOUR PROGRAM A MONTH IN ADVANCE—ANNOUNCE YOUR STARS IN THEIR COMPLETE SERIES OF SPECIAL PRODUCTIONS—AND PROFIT BY CUMULATIVE ADVERTISING



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Charlie Chaplin Series

The Count
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The Floorwalker
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The Vagabond

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A Million for Mary
The Bluff
The Three Pals
A Peck o' Pickles
Buttin' in der Vest
Decent Deuces

Helen Holmes Series

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Medicine Bend
Judith of the Cumberlands
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Doorsteps
A Welsh Singer
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The First Settler's Story

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Dulcie's Adventure
Faith
Dream or Two Ago
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Innocence

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THE WORLD'S MOST CHARMING AND MOST YOUTHFUL STAR





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IN Youth's Endearing Charm



IN 6 ACTS *Released SEPT. 4TH*

First of the Great Mary Miles Minter Series of Six Magnificent Productions Elaborately Staged as Worthy Features for the Exploitation of This Famous Artist

Coming MARY MILES MINTER IN

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"FAITH"
"A DREAM OR TWO AGO"
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HERE'S THE NEW ONE

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IN

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FIFTH OF THE GREAT MUTUAL CHAPLIN SPECIALS PRODUCED UNDER THE $670,000.00 CONTRACT

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CHARLIE CHAPLIN IN

ONE A. M.
THE VAGABOND
THE FIREMAN
THE FLOORWALKER

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MUTUAL PICTURES

Roll Up Profits on "Rolling to Ruin!"

A novel, unique sensation! Roller skating in bathing suits! This two-reel VOGUE Comedy featuring Paddy McQuire, Gypsy Abbott, and a strong cast—under the direction of Henry Kernan—is fast and furious in comic action—with a rich story and a thrilling climax that will make people vow to see every VOGUE comedy you show!



A Reel Money-Maker

BOOK IT TODAY!

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VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

PATRONS: Ask your favorite theatre to show these films if they haven't already become a regular part of the program.

Vogue Films, Inc.

General Offices: 6235 BROADWAY
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Studio { Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

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Youthful infatuation; a tragedy, the result of sudden, jealous anger; lost identity, followed by remorse and regret; tender, true love—then atonement. These are the human passions and events portrayed in this intensely interesting two-reel "Flying A" photodrama featuring Vivian Rich and Alfred Vosburgh. A powerful attraction, with majestic marine photography.

Directed by Edward Sloman **Released Sept. 4**

"Matchin' Jim"

A happy-go-lucky cowboy decides every question in his mind by matching coins. He matches a ranchman for a job; matches a girl for a kiss; and then matches her father for her. As "Matchin' Jim," Frank Borzage is ideally cast, and ably supported by Anna Little as the girl, in this delightfully entertaining two-reel "Mustang" comedy-drama.

Directed by Frank Borzage **Released Sept. 8**

The Boomerang Gold Brick

Orral Humphrey, in the character role of a "rube," gets the goods on a bunco artist, providing a riot of fun in this one-reel "Beauty" comedy.

Directed by Orral Humphrey **Released Sept. 6**

Book These Today!! Go right after *Big Business* as the Autumn season approaches. By exhibiting the sure-fire successes released under these brands, you will make the crowds *your* regular patrons.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

Fast and Furious!

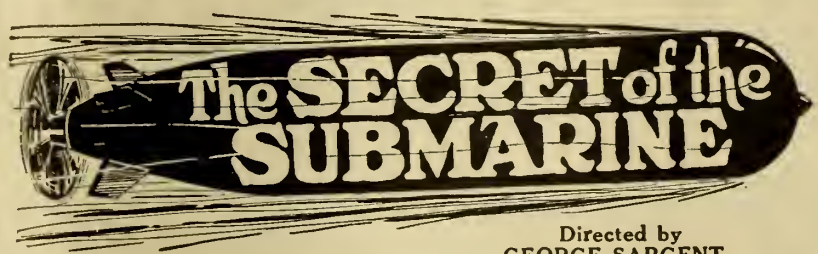
THESE adjectives precisely describe the thrilling action and profit making power of this gripping, patriotic photo novel by E. Alexander Powell.



"The Secret of The Submarine" has won the applause of every audience and made big money for every theatre that has booked it. The story, published in over a thousand prominent newspapers, has been read by millions who are eager to see the photoplay.

Extract From Chapter Two

Death stared them in the face. Through the open hatchway the sea was pouring in a torrent. For those in the submarine the end was but a matter of seconds. Already the water was at their knees. Again Hope attempted to close the hatch cover, but the force of the inrushing water hurled him back. He might as well have tried to cap a geyser. The water was at her waist. The navigating officer, beads of sweat glistening on his forehead, frantically manipulated his horizontal rudders in the hope that the boat would rise. But it did not respond.



Directed by
GEORGE SARGENT
Produced by AMERICAN FILM CO., Inc.

Get the big crowds, and overflow Profits—Book the fifteen chapters of this attendance-getting record-breaker TODAY!

Read This!

Duluth, Aug. 14, 1916.
Mutual Film Corp.

Gentlemen: It gives me great pleasure to write a few words in regard to the splendid attendance we are having during the serial picture, "The Secret of the Submarine." Yesterday we were compelled both in the afternoon and evening to *stop* the sale of tickets, so you can imagine what good results a good picture can bring about.

I am very anxious to know what you have in store for me when this picture is completed.

Thanking you to keep me posted, I am

Yours very truly,
DIAMOND THEATRE.
(Signed) J. Dormal, Mgr.

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President
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COLUMBIA PICTURES CORP'N
presents
The Incomparable
VIOLA DANA
in
The LIGHT of HAPPINESS
A METRO wonderplay in Five Superb Acts
Written and Directed by John H. Collins

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showing only the unique, the different, the strange, the wonderful, in science, art and nature.






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A GREAT FEATURE
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The wonders of all the world in
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METRO PICTURES


Pathé presents
Miss Florence La Badie
in the five part
Gold Rooster Play
The Fear of Poverty
Miss La Badie, famous as the star of "The Million Dollar Mystery," in this drama by the author of "The Shine Girl," plays four separate and distinct parts. "The Fear of Poverty" is a human interest story that will strike a responsive chord in the hearts of every one of your patrons.
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Produced by Thanhouser

Pathé



The two reasons why he joined

Just a moment Mr. Exhibitor!

Good comedies are vitally essential to the success of your program - yet you know how few really good ones there are

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comedies are the best made, barring none. Proof? Ask the Pathé Exchange serving you to show you some of these screamingly funny "Luke" comedies. You'll ask no further proof!

Current release
Harold Lloyd in "Luke Joins the Navy"

Released



Sept 3rd

When he joined

Pathé



American fashions

Betty prepares for cool weather

produced by Miss Florence Rose

Beautiful and fascinating costumes on beautiful women. Something your audiences will like.

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Triangle Plays are so Good They Have Made All Other Motion Pictures Better

TWO million people will see Triangle Picture Plays today—and again tomorrow and the day after that. These two million are discriminating American folks who know what they want and when they want it.

They have been patronizing Triangle Plays in ever increasing numbers because they found them to be of the highest type.

Triangle Plays have come to mean what the word "Sterling" means to silverware —the very highest in dramatic quality and personal talent.

Are you sure you are getting your share of the motion picture patronage in your city?

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HAVE you booked many pictures that hold the undivided attention of your patrons for a solid hour and a quarter — that thrill and entertain and receive the approbation of all?

"The Thoroughbred" one of the latest Triangle Pictures does this and more. Frank Keenan, as the star, will entertain your audience as they have never been entertained before. His troubles will be their troubles and his joy in he end will be their joy.



Released Sept. 10th

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WILLIAM A. BRADY
in association with
WORLD PICTURES
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FRANCES NELSON
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E. K. LINCOLN
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Directed by ROBERT THORNBY
Produced by PARAGON FILMS Inc.



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The POWER of EVIL by George Bronson Howard

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And It's Worth It.

Each chapter a better business getter than any five reel feature. This is the *greatest* serial ever made and it will be the best advertised. Have it screened for you at the nearest Pathe Exchange—then you'll understand why we've doubled prices.

15 Episodes.—Released October 1st.

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

Directed by Louis J. Gasnier and Donald Mackenzie

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GRIP OF EVIL



"INTEREST IS AROUSED FROM THE BEGINNING--BUT BECOMES INTENSE IN EACH SUCCEEDING EPISODE"---*Dramatic Mirror*

"The production is consistently Good" *Motion Picture News*

"Has all the earmarks of a successful serial" *Morning Telegraph*

PATHE'S MASTERPLOT IN 14 CHAPTERS IS PRAISED BY EVERYONE . . . . . YOUR AUDIENCES WILL LIKE IT . IT WILL BRING YOU BIG BUSINESS

PRODUCED by BALBOA

featuring

JACKIE SAUNDERS & ROLAND BOTTOMLEY

PATHE

LAUNCHED LABOR-DAY
SEPTEMBER 4, 1916

SALUTES WITH SIXTEEN TREMENDOUS BROADSIDES

EXHIBITORS ENLIST
THE BILLBOARDS OUR FLAGSHIP

















PRODUCED BY



Nat C. Goodwin...in "The Marriage Bond"

A MAGNETIC DRAMA IN FIVE PARTS, WILL

BRING BIG BUSINESS

Produced by MIRROR FILMS, Inc. Direction LAWRENCE MARSTON



You take no chance on "The Lottery Man"

With THURLOW BERGEN

A Sure-Fire Prize for Every Box-Office. Drama, Love, Fun, all Combined in this Biggest Stage Success of a Decade

Produced by F. RAY COMSTOCK PHOTOPLAY COMPANY, Inc.



How would you like to be "Torpedoed by Cupid"

IN ONE REEL

or, would you prefer "A Scrambled Honeymoon"

IN TWO REELS

Watch for Tweedledum

THE ORIGINATOR OF MOVING PICTURE COMEDIES

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Distributed by UNITY SALES CORPORATION

729 SEVENTH AVENUE, NEW YORK



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Paramount was a full grown giant when it was born, August 31, 1914.

Twice every week since it began, it has continued the distribution of a Famous Players, Lasky, Morosco or Pallas, photoplay. Those pictures have improved and that service has grown more perfect, but—

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Hundreds of palatial theatres have been built, made possible by Paramount service.

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DANIEL FROHMAN
PRESENTS
The Fascinating

MAE MURRAY

in

"THE BIG SISTER"

By William Hurlburt

A powerful drama which thrillingly illustrates how "the other half" lives.



Betty of the slums



LATER— Betty of the Avenue

RELEASED
THURSDAY
SEPTEMBER 7TH

PRODUCED BY THE

FAMOUS PLAYERS FILM CO.

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JESSE L. LASKY

Presents

SESSUE HAYAKAWA

in

"THE HONORABLE FRIEND"

with TSURU AOKI and

RAYMOND HATTON

by Elizabeth McGaffey

RELEASED
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PRODUCED BY THE

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FAMOUS PLAYERS FILM SERVICE, LTD.

The Oliver Morosco Photoplay Co.

Presents

EDNA GOODRICH



in

"The House of Lies"

Released September 14th

And will shortly present

Vivian Martin
Kathlyn Williams
Lenore Ulrich

in plays to be announced later

PARAMOUNT PICTURES

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN



"THE PARSON OF PANAMINT"

By PETER B KYNE

RELEASED SEPT. 4

PALLAS PICTURES

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL-TORONTO-CALGARY

PARAMOUNT PROGRAM



Paramount's *New Era*

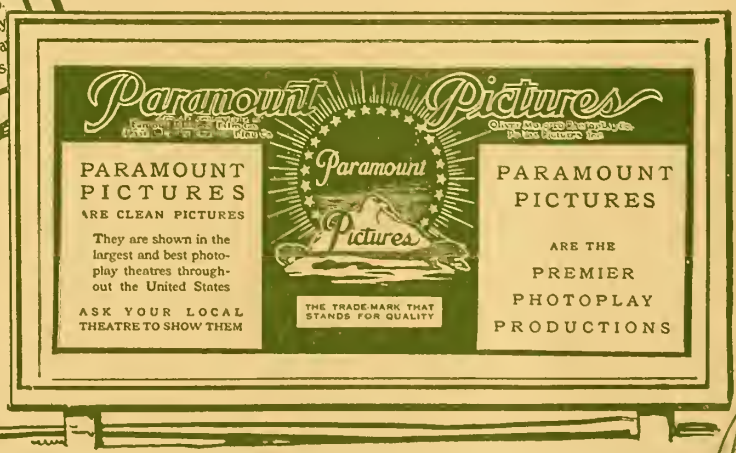
Added Service and Co-operation
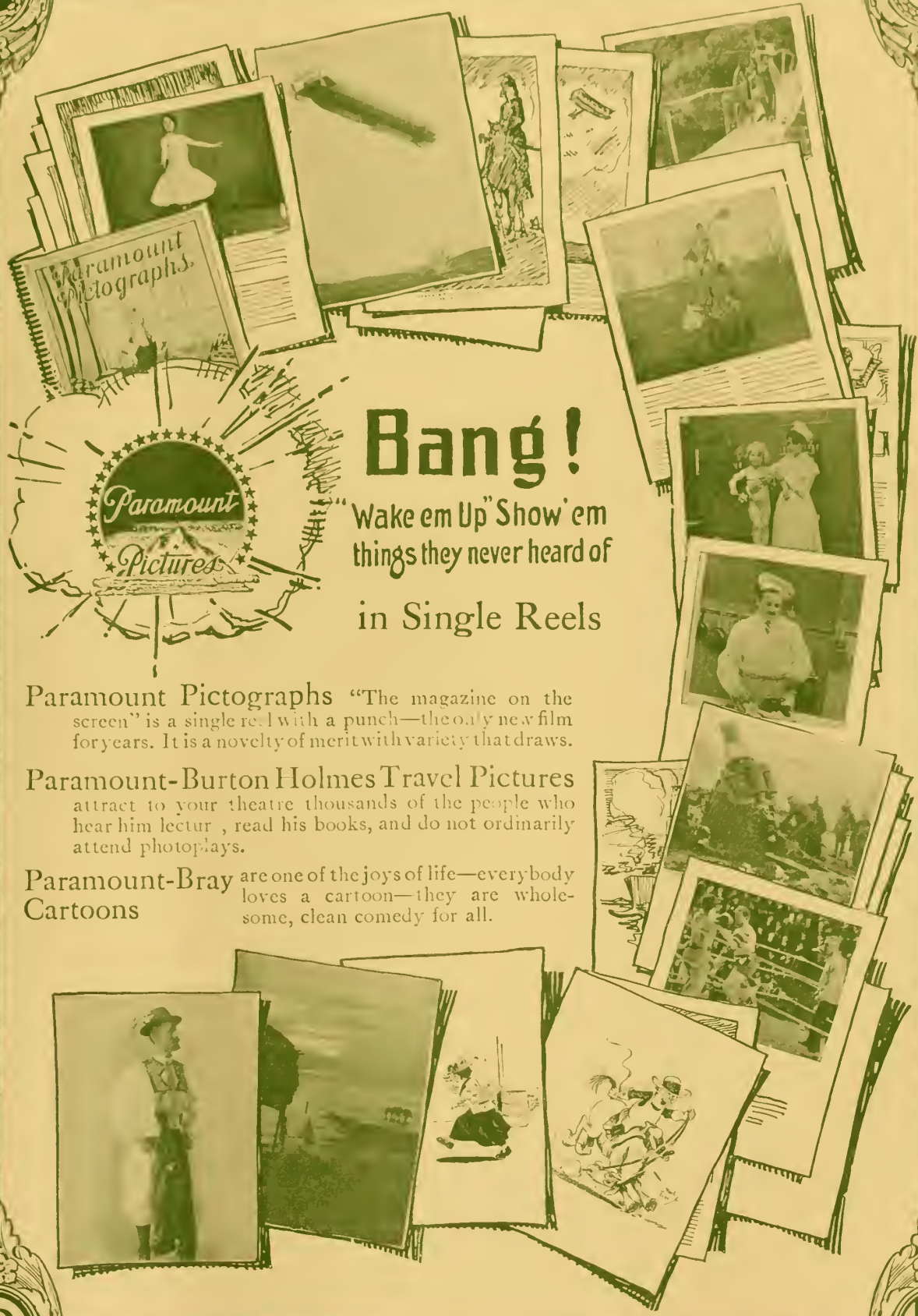
You get a lot more than you pay for when using Paramount Pictures.

Added Service, Free Accessories and the ideas of experts.

This helps you to interest the public permanently in your theatre, and gives you the means with which to do it.

It is part of the Paramount Plan to insure you against competition, weather, epidemics, etc., by helping you to build permanently and securely.





Bang!

"Wake em Up" Show 'em things they never heard of

in Single Reels

Paramount Pictographs "The magazine on the screen" is a single reel with a punch—the only new film for years. It is a novelty of merit with variety that draws.

Paramount-Burton Holmes Travel Pictures attract to your theatre thousands of the people who hear him lectur , read his books, and do not ordinarily attend photoplays.

Paramount-Bray Cartoons are one of the joys of life—everybody loves a cartoon—they are wholesome, clean comedy for all.



You Cut a Birthday Cake Twice a Week If You Use Paramount Features

The program that Paramount furnishes is always novel, always entertaining, and the two big slices always have a flavor that is quite their own.

The Week's Releases

Lou-Tellegen
in "The Victory of Conscience"

A tremendous drama of the development of a man's soul. With the flavor of Paris and today.

A Lasky production released August 28

Fannie Ward
in "Each Pearl a Tear"

A Fannie Ward flavor in a thrilling story where the right side wins at last after many narrow escapes.

A Lasky production released August 31

Paramount Pictures



Paramount Comedies



It took us two years to find them. Here they are, on our birthday. One each week beginning September 25th. The jolliest and cleanest comedies ever offered.

Released through Paramount exchanges.

Laughs!	Laughs!	Laughs!

KLASSIC KOMEDY

1st Release September 25th

"Like Father Like Son"

by and with

Joseph Byron Totten

Produced by

Klassic Pictures, Inc.

New York



Paramount Comedies

Real, live, red-blooded mirth-makers, the gayest comedies ever offered. They are worthy of Paramount, and a drawing card for the best theaters in the land.

Released through Paramount exchanges

Laughs! **Laughs!** **Laughs!**

BLACK DIAMOND COMEDY

2d Release October 2d

"Almost a Deserter"

A trick every twenty feet
A roar every minute

Produced by the

United States Motion Picture Corporation

Wilkes-Barre, Pa.

August 1st, 1916.

Mr. Harry Grossman,
729 Seventh Ave.,
New York City.

My dear Mr. Grossman:

I am this day in receipt of your letter relative to my drawing cartoons about to be produced under the name of the "Katzenjammer Kids."

In this connection I wish to state that the only cartoons that I am interested in are those being produced by your company under the name of "Hans & Fritz."

As you know, I am the originator of the Katzenjammer Kids. But everything emanating from my pen in this line bears the title of "Hans & Fritz."

Trusting this answers your requirements, I am,

Yours very truly,

Rudolph Dirks

HANS and FRITZ COMEDIES

IN ANIMATED CARTOONS

Ready for Release—Monday, Sept. 4, 1916

A WEEKLY RELEASE—EVERY FOOT A LAUGH

Booked Through the Following Exchanges:

Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island—PHOENIX FILM CORPORATION, 131 Columbus Ave., Boston, Mass.

New York City, Northern New Jersey—MUTT & JEFF FILM EXCHANGE, 729 Seventh Ave., New York City.

Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey, Virginia—ANIMATED CARTOON EXCHANGE, 1339 Vine St., Philadelphia, Pa.

New York State, exclusive of Greater New York—ROGSON FILM CO., 15 W. Swan St., Buffalo, N. Y.

Missouri, Kansas—ASSOCIATED FILM SERVICE, 319 Gloyd Bldg., Kansas City, Mo.

Iowa, Nebraska—MUTT & JEFF FILM DISTRIBUTORS, Fremont, Nebraska.

Texas—SOUTHERN CABIRIA CO., Dallas, Texas.

Washington, Idaho, Oregon, Montana—REELPLAY FEATURE CO., 1019 Eastlake Ave., Seattle, Washington.

Ohio, Michigan, Kentucky—STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio.

STANDARD FILM SERVICE, Detroit, Michigan.

STANDARD FILM SERVICE, Cincinnati, Ohio.

Western Pennsylvania, West Virginia—LIBERTY FILM RENTING CO., 938 Penn Ave., Pittsburgh, Pa.

Illinois, Indiana, Wisconsin—CELEBRATED PLAYERS FILM CO., 207 So. Wabash Ave., Chicago, Ill.

Australia—AUSTRALASIAN FILMS, Sydney, Australia. (American Representatives, 729 Seventh Ave., N. Y. C.)

Minnesota, North Dakota, South Dakota—PEERLESS FILM CO., 18 North 4th St., Minneapolis, Minn.

North Carolina, South Carolina, Georgia, Alabama, Tennessee, Mississippi, Louisiana, Florida—UNITED FILM SERVICE, Atlanta, Georgia.

UNITED FILM SERVICE, Memphis, Tenn.

CELEBRATED FILM CORP.

729 SEVENTH AVE., NEW YORK H. GROSSMAN, General Manager



The Master Star

MAURICE COSTELLO

and

ETHEL GRANDIN

Directed by

T. HAYES HUNTER

Albert Payson Terhune novelized it.

A big chain of great Newspapers will print it.

A Nation-wide Advertising Campaign reinforces it.

To secure the best suggestion for a Five reel picture to be based on the mystery, events and situations of the Crimson Stain Mystery we will give away

FREE 13 FREE

OVERLAND

6 CYLINDER-1917 MODEL

TOURING CARS

CASH VALUE $925 EACH

to motion picture theatre patrons all over the United States

The CRIMSON ST

Produced by the ERBOGRAPH COMPANY — Presented by

CONSOLIDATED FILM CORPORATION

O.E. Goebel, *President* — Ludwig G.B. Erb, *Treasurer*

1482 Broadway — New York

WHAT the expert, experienced, hard-headed businessmen say of THE CRIMSON STAIN MYSTERY

"A great serial; will prove a tremendous seller"

R. A. Rowland

President Metro Pictures Corp'n

"For action, thrill, suspense, photography and speed it is absolutely the best I ever saw"

Tom Billings

Mgr. Metro Pictures Corp'n of New England - Boston Mass.

"It has every element of success"

Jos. W. Engel

Treasurer Metro Pictures Corp'n

"The acme of pep, punch and power"

Laurence Weber

President
Popular Plays and Players

"The most interesting, absorbing, compelling series I ever saw"

O. N. Davis *Mgr. Metro Pictures Service, Minneapolis, Minn.*

"Clean, powerful, sustained in interest, tense and most exciting"

J. J. Higgins

Mgr. Metro Pictures Service, Michigan

"This serial will set a pace that will be hard to follow"

William E. Atkinson

Bus. Mgr. Metro Pictures Corp'n

"Delighted! The Crimson Stain Mystery will make money for the Exhibitors"

H. J. Cohen

Popular Plays and Players

"A genuine success"

Joseph H. Hooker

Popular Plays and Players

START THE SEASON WITH A SUCCESS!

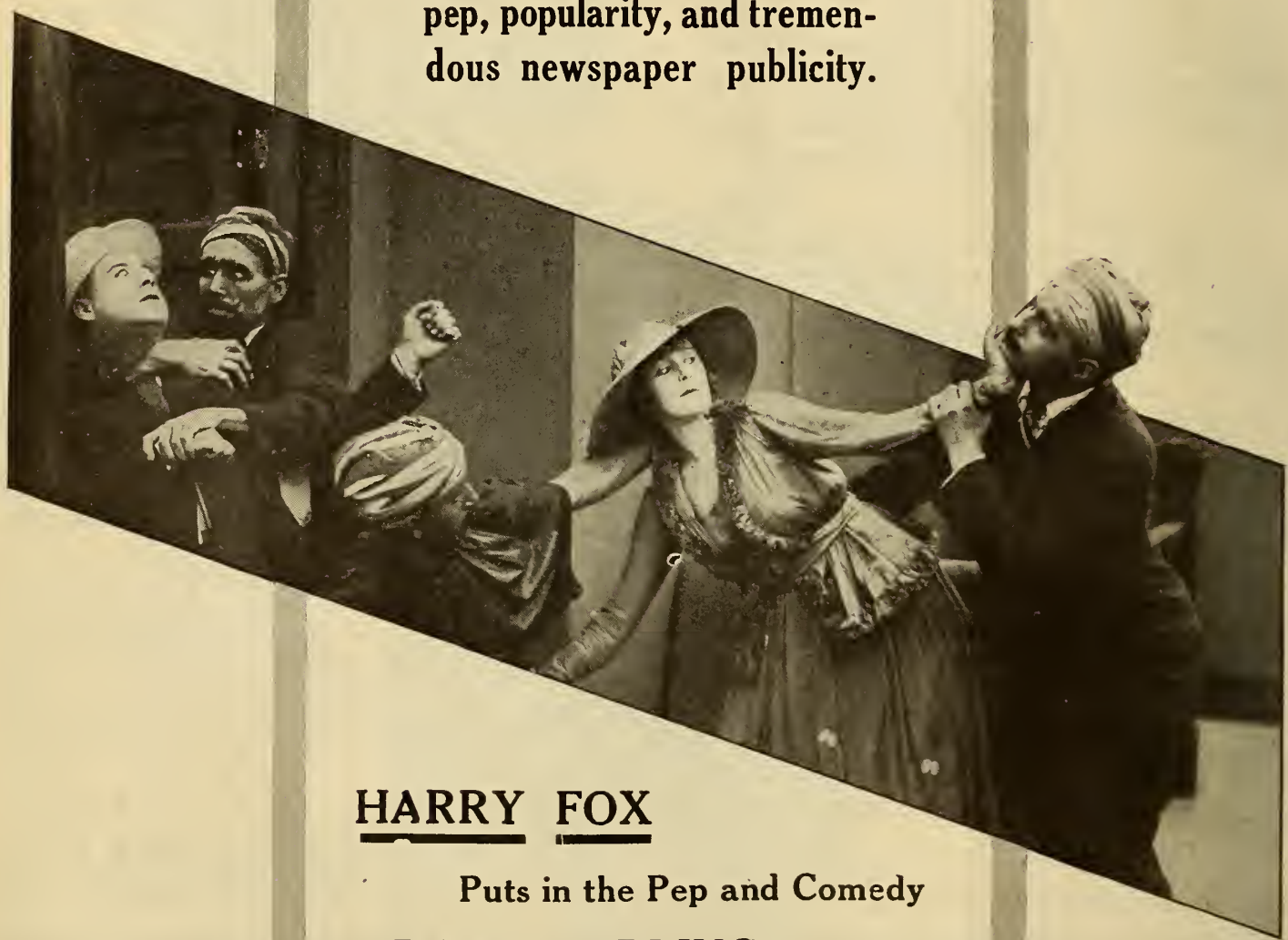
AIN MYSTERY

16 SUPREME 2 REEL EPISODES BOOKING NOW AT METRO EXCHANGES

The exhibitor has the most wonderful opportunity with

Beatrice Fairfax

a feature series combining pep, popularity, and tremendous newspaper publicity.



HARRY FOX

Puts in the Pep and Comedy

GRACE DARLING

Adds the sympathetic "BIG SISTER" TOUCH.

Produced for the

International Film Service, Inc.

By Wharton, Inc., from scenario by Basil Dickey.

GOLDEN EAGLE FEATURES

INTERNATIONAL FILM SERVICE, Inc.

PRESENTS

C. AUBREY SMITH

AND

ELEANOR WOODRUFF

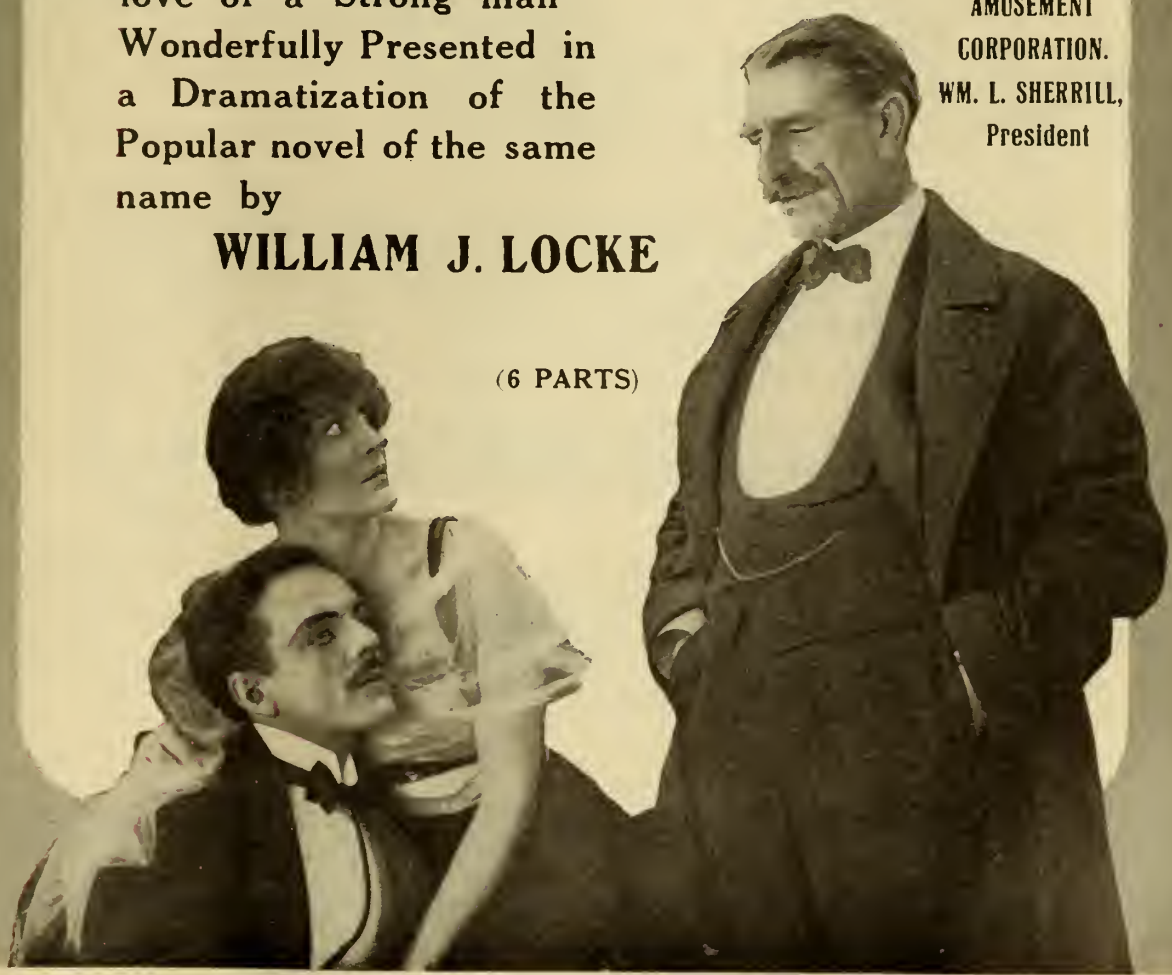
Jaffery

Not a Sex Problem—but the Story of the Strong love of a Strong man—Wonderfully Presented in a Dramatization of the Popular novel of the same name by

WILLIAM J. LOCKE

(6 PARTS)

Produced by the FROHMAN AMUSEMENT CORPORATION. WM. L. SHERRILL, President





Following the policy established by the International Film Service in advertising their serials,

Jaffery

will be published as a serial story in the leading papers in the United States and advertising will be carried in a long list of papers among which are the following:

Boston American
Boston Sunday American
New York American
New York Evening Journal
Atlanta Georgian
Hearst's Sunday American
Chicago American
Chicago Examiner
Los Angeles Examiner
Los Angeles Herald
San Francisco Examiner
San Francisco Call
Philadelphia North American
Baltimore American
Pittsburgh Post
Indianapolis Star
St. Louis Globe Democrat
New Orleans Item
Richmond Times Dispatch
Louisville Herald
Syracuse Herald

This is the first time the Exhibitor has had tremendous publicity linked up to a wonderful production.—WATCH THE EFFECT.

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE, NEW YORK

BRANCHES:

NEW YORK—7th Ave. at 49th St.
CHICAGO—207 So. Wabash Ave.
BOSTON—69 Carver St.
ATLANTA—146 Marietta St.
LOS ANGELES—912 So. Olive St.
SAN FRANCISCO—280 Golden Gate Ave.
PHILADELPHIA—1335 Vine St.
WASHINGTON—712 11th St., N. W.
PITTSBURGH—938 Penn Ave.
ST. LOUIS—3313 Olive St.

And Now Enters! ——



HAPPY HOOLIGAN

Happy still has his can. He is the same Happy that people have laughed at for years. And he is now in the International split reel along with Krazy Cat, Ignatz Mouse, Jerry and all the other laugh producing characters. DON'T MISS HIS FIRST APPEARANCE.

Remember:

THE HEARST INTERNATIONAL NEWS PICTORIAL is still beating all competitors in showing News that IS News WHEN it is News.

INTERNATIONAL FILM SERVICE INC.


General Film Service
U|M
U|M
SEPT'13
Two Stars in A Star Comedy
HARRY MYERS &
ROSEMARY THEBY
IN "HIS STRENUOUS VISIT"
EDELMAN

THE NEW & GREATER VITAGRAPH



ALBERT E. SMITH
PRESIDENT



J. STUART BLACKTON
VICE-PRESIDENT

THE BEGINNING

Vitagraph's expansion into "The New and Greater Vitagraph," with a capital of $25,000,000, is the most important development in the history of motion pictures.

The Greater Vitagraph is the largest motion picture organization in the world. It has the largest capitalization, the most extensive resources, the most far-reaching facilities. It is the giant of the motion picture industry—not only in size and strength, but also in the supreme quality of its pictures.

YESTERDAY

Backed by the genius, courage and far-sightedness of its founders, Albert E. Smith and J. Stuart Blackton, Vitagraph has been for twenty years the recognized leader in every phase of motion picture production. From the beginning, Vitagraph has been the go-ahead influence, the tireless pace-maker, the dynamic force for better methods and better pictures.

Vitagraph produced the first news reel (showing "Dewey's Return") in 1898; the first animated cartoon ("Funny Faces of All Races") in 1906; the first five-reel feature ("Life of Moses") in 1909.

Vitagraph has invented new methods, processes and devices—it has improved and perfected many others. And always Vitagraph has led in the making of better, bigger, cleaner, more powerful motion pictures.

TODAY AND TOMORROW

Now comes the New and Greater Vitagraph, with unlimited capital at its command, and directed by the master minds of the industry.

For many months Vitagraph has been preparing for this new era in its history. The most talented and popular stars of both stage and screen have been engaged for the Greater Vitagraph pictures. The world's most famous authors have been drawn upon for stories of life and force, and swift, strong action.

Everyone of the Greater Vitagraph's tremendous resources, under the direction of the founders—Albert E. Smith and J. Stuart Blackton—have been concentrated on the production of the most wonderful, the greatest pictures ever filmed.

Some examples of the big things being done by the Greater Vitagraph are shown on the following pages. Read them.

THE NEW & GREATER VITAGRAPH

THE ONLY Photoplays That Ever Have Been Made or Ever Will Be Made Featuring

E. H. SOTHERN

Most Powerful and Talented Actor of the Modern Stage



One of "The New and Greater Vitagraph's" first achievements—a big, wonderful achievement—is the perpetuation of E. H. Sothern's marvelous histrionic ability on the film.

Mr. Sothern had announced his retirement from the stage. His great work—his strong, gripping personality—bade fair to become but a memory to the public. J. Stuart Blackton suggested that he appear in motion pictures.

"No," said Mr. Sothern. "I prefer to retire absolutely."

"But," urged Commodore Blackton, "think of what the world lost because the work of the old masters of the drama could not be preserved. What would you not give if you could see John McCullough on the screen today?"

This reference to his old associate caused Mr. Sothern to think again. And as a result he consented to appear in three powerful film-plays under the auspices of the Greater Vitagraph.

These great features will mark the permanent retirement of Mr. Sothern. When they are completed, this genius of dramatic art will not again appear behind the footlights or before the camera.

Strong, vivid and compelling, the E. H. Sothern-Vitagraph pictures form a fitting climax to a strikingly successful dramatic career.





Peggy Hyland, supporting E. H. Sothern in "The Chattel." At the right, E. H. Sothern in "The Chattel," the first Sothern-Vitagraph picture. Released September 25th through V. L. S. E.

THE NEW & GREATER VITAGRAPH

A Striking Example of the Bigger, Better, Super-Features of the Greater Vitagraph--

ANITA STEWART



In the Sensational Realistic Drama
The COMBAT

Produced by the Famous Director
RALPH INCE



This is another Greater Vitagraph achievement which forecasts the bigness, the power, the super-quality of the Greater Vitagraph productions.

No motion picture star in the world today has a stronger hold on the hearts of the public than dainty, winsome Anita Stewart. Her charming personality, combined with her great dramatic talent, has won the love and admiration of millions.

In "The Combat"—the startling, stirring story of the life struggle between two women—Miss Stewart is seen at her delightful best. And the entire dramatic force of both the star and the story has been fully developed under the superb direction of Ralph Ince, famous as the producer of big pictures.

Anita Stewart, Ralph Ince, "The Combat"! A combination of the unusual in acting, direction and story, and typical of the Greater Vitagragh ideals.

Released October 9th through V. L. S. E.







THE NEW & GREATER VITAGRAPH



READY! The Most Unique Serial Ever Produced

The SCARLET

By the World-Famous Authors

12 Episodes, each complete in itself
12 Strong, stirring stories
12 Deep-laid, mysterious plots

12 Thrilling adventures
12 Beautiful, daring Stars
and the renowned

EARLE WILLIAMS

Yes! — Earle Williams, the Great, back again!

Thousands of exhibitors for the last eight months have been asking: "Where is Earle Williams?"

Here is his answer — "The Scarlet Runner" — most wonderful of serials, abounding in tense scenes, thrilling situations, daring rescues and romantic love.

He has been working to make this big 12-story series of pictures the best thing he ever did.

And he has succeeded!

He plays the leading part throughout the entire series with all the vim, vigor and dash that have made him one of the most popular film actors in the world.

Hundreds of thousands of Earle Williams enthusiasts will give a "capacity" welcome to their favorite in "The Scarlet Runner."



In the Scarlet Runner—
"The Car of Adventure"

EARLE WILLIAMS

THE NEW & GREATER VITAGRAPH

Great Series of High-Speed Motor Mysteries

THE SCARLET RUNNER

C.N. and A.M. WILLIAMSON







NEVER BEFORE has so remarkable a serial been filmed. It is unique—different.

You know C. N. and A. M. Williamson—writers of big mystery stories that thrill millions. "The Scarlet Runner" is their greatest—alive with mystery, adventure and romance.

"The Scarlet Runner" is the first serial ever produced with each episode an absolutely complete story in itself.

It is the first serial in which twelve of the most fascinating and vivacious screen stars have appeared. Earle Williams is supported by a different star in each episode.

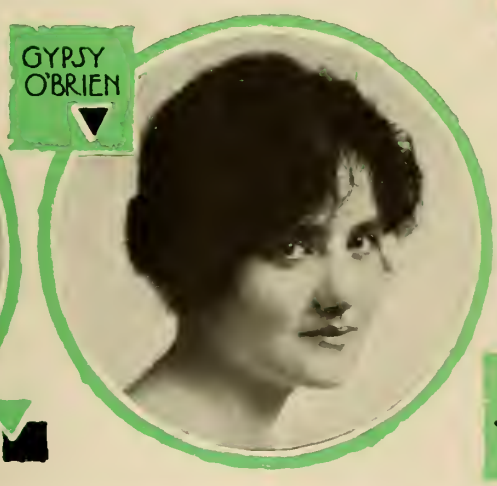
It is the first serial ever made with every episode finished ready for exhibition before the first was released.

Read these titles—and remember each story is complete in itself:

1. The Car and His Majesty
2. The Masked Ball
3. The Hidden Prince
4. The Jacobean House
5. The Nuremberg Watch
6. The Mysterious Motor Car
7. The Red-Whiskered Man
8. The Glove and the Ring
9. The Gold Cigarette Case
10. The Lost Girl
11. The Missing Chapter
12. The Car and the Girl

Book "The Scarlet Runner" now! One episode released each week, beginning September 18th. Write today to your nearest V. L. S. E. Exchange.







THE NEW & GREATER VITAGRAPH

MASTERS of MYSTERY and ROMANCE

World Famous Authors Write Vivid, Vigorous, Vital Stories for Greater Vitagraph Features


O. HENRY


RICHARD HARDING DAVIS


IRVIN COBB


GEORGE RANDOLPH CHESTER


ROBERT W. CHAMBERS


CYRUS TOWNSEND BRADY

Never before has so remarkable a group of celebrated story-writers been called to the service of motion pictures as now appear on the literary roster of the Greater Vitagraph, the recent addition of O. Henry being the latest achievement.

Their work is the most powerful that can be found in modern literature. And all the Greater Vitagraph pictures are faithful pictorial dramatizations of the stories written by such famous pens.

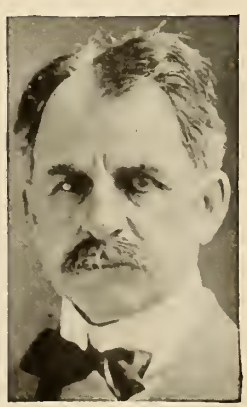
Star, story, author—each the greatest. That is the big idea which makes the Greater Vitagraph productions overshadow all else in motion pictures.


JAMES OLIVER CURWOOD


MORGAN ROBERTSON


C. N. WILLIAMSON


A. M. WILLIAMSON


HAMLIN GARLAND


F. HOPKINSON SMITH



—1—

Produced under the auspices of McClure Publications; backed by McCLURE PUBLICITY

McCLURE PICTURES
McClure Building
NEW YORK CITY

LEWIS J. SELZNICK
NEW YORK

August 24, 1916

I CONGRATULATE YOU, MARY!

You're a pretty shrewd as well as pretty little girl.

Nature not only graced you with a lovely countenance, but liberally upholstered your brains as well.

You were quick to read the handwriting on the wall. You saw the end of the old system the moment I introduced a fairer, squarer relationship between star, producer and exhibitor--the only basis for mutual profit and satisfaction.

Your endorsement of my theory is the greatest mark of encouragement I have thus far received.

What stronger evidence could there be that the CLARA KIMBALL YOUNG FILM CORPORATION is organized on the most progressive basis, than your adoption in the MARY PICKFORD FILM CORPORATION of the very idea and ideal that I originated.

You have strengthened my hand and I in turn offer it to you in sincere appreciation.

Will you please express to my friend, Mr. Adolph Zukor, my deep sense of obligation. It is indeed delightful to encounter among one's co-workers a man so broad-guaged, that neither false pride nor short-sightedness can deter him from the adoption of an excellent plan, even though it is conceived by another.

Faithfully,



MISS MARY PICKFORD,
270 Riverside Drive,
New York City.

UNDER THE
DIRECTION OF

HERBERT BRENON

MME.

NAZIMOVA

MAKES THE HEROINE OF
MARION CRAIG WENTWORTH'S
POWERFUL PLAY

"WAR BRIDES"

THE MOST PATHETIC AND
HEART-STIRRING FIGURE
EVER SCREENED



SOLE DISTRIBUTOR

LEWIS J. SELZNICK

SEVENTH AVENUE AT FORTY-NINTH
STREET, NEW YORK CITY

The GIRL FROM FRISCO

By Robert Welles Ritchie

Featuring MARIN SAIS and TRUE BOARDMAN



Released in General Film Service!

Next Episode:

"The Treasure of Cibola"

WEDNESDAY, SEPTEMBER 13th

Two reels of gripping mystery—a search for long-lost treasure that brings on a series of blood-tingling adventures ending in a climax with a punch.

Fifteen Two Reel Episodes, Each Complete—Stories Appear in Short Stories Magazine.

SINGLE REELERS WITH FEATURE HEADLINERS

"Ham The Fortune Teller"

Ham, Bud and Ethel Teare supply a laugh a foot in this comedy of gypsies, a jealous husband and a fortune teller who tries to make good what he promises.

Released, Tuesday, September 5th

"Meter In The Kitchen"

Ivy Close and Henry Murdoch in a comedy telling the funny things that happen when the gas is shut off in a small town.

Released Friday, Sept. 8th

"Ablaze On The Rails"

Helen Gibson's daring leap through the air from a motorcycle to a runaway freight gives you a thrill not soon forgotten.

Released Saturday, Sept. 9th

Ask Your Exchange Man About "The Social Pirates"—The Sure-Fire Fifteen Week Business-Builder.

KALEM COMPANY

235 WEST 23rd Street NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1758.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 9, 1916

Facts and Comments

READ what an old friend of the MOVING PICTURE WORLD has to say about puffed pictures. "Several days ago at the solicitation of a ——— representative I screened at my theater the picture known as ———. After sitting through five reels of this 'bunk' my opinion, as expressed to the ——— representative, was about as follows: 'The photography in your picture was very good indeed and some of the settings artistic and well carried out as to detail, but the picture would be greatly improved if it were cut from five reels to one billed as a scenic and simply mentioning the fact that ——— posed in many of the scenes. As a picture which was supposed to have a story it is absolutely bad. If ——— has any dramatic ability there is no evidence of same in the picture and her support was so absolutely bad as to make it almost a burlesque.'" We earnestly hope that these lines will meet the eye of nervous press agents and of reviewers to whose minds every film is a masterpiece if it is advertised in the paper they are working for. With this type of intelligence in the exhibiting ranks whom do the puffers imagine they are deceiving?

* * *

AMERICA has been the foremost exponent of internationalism in screen productions. Before the outbreak of the great European war the American-made film was in high favor not only in Great Britain, but on the entire European continent. Indeed, in every part of the globe American films were popular and sought after, with one very strange and significant exception: we are speaking of the Latin-American market. Now the strangest part of this situation consists in the fact that a large percentage of American-made film is well suited to Latin America's demands. We have been told so by dozens of South Americans who were on their first visit to the United States. What then we are led to inquire is the cause of the poor representation of the American film in the South American market? It's the old story: Lack of enterprise on the part of the American producer. There are buyers from South America in this city driven here by the force of circumstances. They must have films and Europe cannot supply them any more. We may depend upon it that this opportunity is not given to knock at our doors indefinitely. Some time the war will end and if we allow the European producers to get back into the Latin-American field our chance will be gone—perhaps forever.

* * *

CONSIDERING the needs of this great country no loyal citizen thereof will hesitate to contribute his fair share toward the expense of maintaining its honor and prestige before the nations of the world, but in the name of Equality let the burden be fairly apportioned. Congress is now laboring with the question of apportionment, but its deductions have not been equable—the premises are wrong. It has been assumed that the business of exhibiting motion pictures is a highly lucrative calling and a rate of taxation that is all but confiscatory has been assessed. If Congress will not ascertain the facts those facts should be supplied so that our legislators shall not be compelled to rely upon the figments of a press agent's brain. Looks like a case of evil birds coming home to roost.

*

This spirit of exaggeration is likely to be harmful in more ways than one. Already we know that it is responsible for the flotation of a number of motion picture manufacturing concerns by persons who, reading the wild declarations of the publicity man of fabulous salaries paid to stars and the bountiful receipts from the rental or sale of pictures, have organized million-dollar corporations in the expectation of gathering in some of those phantom fortunes. Usually it has been the gullible public that has been victimized, but not infrequently have men, keen in the manipulation of financial problems in other fields, been mulcted of their hard working dollars, until today a motion picture proposition is about as welcome in New York's financial district as a mad dog.

*

We commend this whole subject to the consideration of the newly organized A. M. P. A. with the suggestion that the naked truth about the motion picture business—salaries of players, quality of pictures and total booking receipts—is about all that the censors should be expected to pass. Won't you, gentlemen, please do something about this.

Production

By Louis Reeves Harrison

WHERE certain minds are confused in attempting to lay stress on one of three essentials to a unity of motion picture production lies in an inability to grasp its principal object. To speak of production involves either a general or a specific meaning. The general one, so far as motion pictures are concerned, has come to signify the visualization of stories for exhibition on the screen, and the producer is what he is very clearly defined to be, "one who causes any article to have an exchangeable value"—the man who employs his capital and business ability to that end is now and ever has been "the producer."

In a narrower sense, author, director, camera man and others are producers, but they are really but contributors to the composite production. For a man to shout about the importance of production is to proclaim the obvious. If there was no production there would be no product—if there was nothing to produce, there would be no producer. Production has been going on for a great many years, and it has been greatly improved during that time in both artistic and scientific departments, but a lot of it has been very bad, and the fact that production is essential does not imply that the product is good.

The effort of today is to try to make it better and better, in response to a demand that has grown more and more intelligent. Let us consider the noun "production" as referring, as it often does in the English language, to a work of literature or art. A novel is a production, so is a play for stage performance, the products of mental labor, and from these productions most of the screen plays have been adapted. All products in art owe their very existence to creative and constructive genius.

By genius I mean that instinctive mental aptitude which is not dependent upon tuition, native creation and expression of a superior kind, especially in literature, art and science. As genius implies the use of both creative and constructive imagination, these terms are applied, and selective taste might well be added. Genius has found adequate expression in literature and drama many ages before the discovery of the new art of producing moving pictures, and the same avenues are open today. The author who has a great story of human life to tell is not dependent upon moving pictures for a medium.

Old stories have been told over and over again on the screen, and we are now looking for something new, something vital, something vigorous, something to give variety and charm to the exhibitor's program. Producers are advertising for something to produce, stories suitable for visualization, yet there are gentlemen engaged in this business who imagine that to visualize a product of creative genius is of greater importance than the product itself. Those who know better realize that authorship of superior quality counts, that splendid supervision counts, that highly intelligent interpretation counts—why bother about the relative importance of three absolute essentials to success?

The way to improved production lies through no one department, but through all. The new art has developed some splendid interpreters, the best of them receiving great fortunes for their work. The same is true of directors. Two essentials provided for, both of high importance, producers are seeking to develop the third, thus far neglected because old products of literature and drama have furnished most of the stories. The idea is to round out and complete screen production.

It is not of moment whether this or that element of production is supreme, but of whether all the elements are harmoniously good. As a class actors stand highest. Dependent as they are upon the opportunity afforded them, they have responded ably and faithfully to the demands put upon them. There are directors who bring out all there is in a story and add new graces by artistic treatment, and there are more directors who do not, many who fail to grasp and visualize the spirit of a story. As for authors, one examination of the scripts sent in would indicate that there are none whatever.

The weak spot, the one to be remedied, is obvious. Most of the scripts submitted are from amateurs who have but a faint idea of quality and quantity of material required. They may be writers in embryo, but an author in the rudimentary state cannot travel in thoroughbred company, and professional writers, even those capable of producing splendid stories for the screen, have not rightly measured the new art, and they know so little about formulating a scenario that large money is being paid for a mere synopsis in their case.

Capable authorship exists, but there is not enough of it to supply the demand, and there never will be enough capable authors of stories for the screen until they are given the same consideration long extended to them in other arts of expression. Slowly this is coming to be realized. Audiences and exhibitors are clamoring for the best; there is a demand to be met; there is a weakness to be corrected; improvement means that authorship shall be encouraged and fostered until native genius finds free and justly rewarded expression. All comment on the subject should aim to bring author and producer into better relation.

While the work in each department should be exposed to the perfecting processes of criticism, it is hardly wise to belittle any department as a whole, if we aspire to a unity and harmony of production. We know that most of the actors are doing well; we liberally reward them and those directors who have proven their ability; profits permit producers to be liberal with those who interpret and those who supervise interpretation of the story; there is a disposition to be fair to the author, but it is far from being an easy matter to determine in advance whether or not a story written for the screen has high value.

Who shall create the gems which supervising directors hold against the revolving disk of treatment to bring out their light and beauty or forever spoil? How shall we know that the diamond in the rough contains the high value of brilliancy unless men possessing a fine spirit of choice and high principle combined are placed in charge of scenario departments? Creative genius must be given a reason to turn from the novel and the drama to the screen and must have some assurance that fine work is not mutilated in the process of being transferred from scenario to film.

The way to remedy the weak spot in motion picture production is to first definitely locate every contributing cause of that weakness, eliminate the useless and build up what is lacking until a harmony of strength is achieved. If story and treatment are the two limbs on which successful production must stand, why not make one as strong as the other instead of trying to hop along on one or make shift with a wooden leg of adaptation from purely artificial sources? Any man who imagines that an art of expression can succeed with nothing to express has another guess coming to him.

As Philadelphia Looks to a Stranger

World Man Sees Some Fine Theatres, Meets Some Good Fellows and Collides With a Regular Drink

THERE was one bright spot developed in a casual "once-over" given the motion picture situation in Philadelphia last week. Louis Krouse, business representative of Philadelphia Moving Picture Operators' Union, Local 307, I. A. T. S. E. and M. P. M. O., reported he was the only member of his organization not actively engaged in projecting motion pictures. The present summer, Mr. Krouse said, had been for the organized operators of Philadelphia the most prosperous in the history of the union.

In all other quarters, however, there was present the overhanging pall of infantile paralysis, on account of which the theaters had been closed to children. A World man in the course of a few calls around the city had run against the tales of falling off in business at every turn.

We had dropped in on Frank W. Buhler, general manager of the Central Market Street Company, at the fine Victoria. Mr. Buhler took off a couple of hours and showed us around the theater district. In the course of the evening we attached to the party William C. Herchenrider of the Stanley company and also John Clark of the Metro exchange.

The Victoria gives a two-hour show, with four classes of entertainment—scenic or travel, a news reel, a comedy and a drama. Beginning September 1 the house will reduce the weekly changes from three to two. The program includes Metro and Triangle subjects. The prices of admission are 10 and 20 cents, but mostly the latter. The big Kimball organ is operated by a seven and a half horsepower motor. The mechanism of the instrument is contained in two rooms, 26 by 35 feet. A twenty horsepower motor furnishes the power for ventilating, which is of the mushroom category.

At the Ruby theater, a Stanley house, 618 Market street, we met Manager Robert Madder. The Ruby has a Moeller organ. Its 350 chairs have such ample bases that the house easily looks like one of 600 seats. The admission is a straight 10 cents, and the show runs 1 hour and 40 minutes. The program includes subjects from Paramount, Fox, Metro and Triangle.

At the Princess, a 400-seat Central house, Henry B. Walthall was being featured in "The Sting of Victory."

At the Arcadia we looked over a house that occupies the most expensive bit of ground devoted to theaters in the City of Brotherly Love. There are 536 seats. Mr. Buhler illuminated the ventilation plant so that we might see the process of forcing 10,000 feet of air through water every minute, sufficient to renew the air in the whole house in eight minutes. The same apparatus also serves for heating purposes, a thermostat enabling the manager to gauge the temperature at any desired point. Up in the fine projection room we shook hands with Operator Williams. Mr. Williams has unusually comfortable and well equipped quarters. There are three rooms, one devoted to generators, one to projection and the third to wardrobe. Projection is at 48 amperes. The program runs two hours. A Kimball organ provides music. G. A. Donjian is the manager of this well conducted house.

At the Stanley we met William Katz, the manager of a "regular" house. We were just in time to get in on the evening overture by the combined orchestra of twenty-five and the Austin organ. There was well-merited hearty applause at the conclusion. It is easy to see that music is one of the features at the Stanley. Harry W. Mayer, one of Philadelphia's prominent musicians, heads the orchestra. Rollo Maitland and Richard Bach are the organists. Up in the projection room we met Operator Cherry, who has equipped his lamphouses with vent funnels, actuated by two twelve-inch flues on a forty-eight-inch fan on the roof. For the room itself there is a twenty-four-inch intake fan. There is a long throw to the screen, requiring an amperage of 75 to 85. The rest and toilet rooms are ventilated. There is a unique system of indirect lighting for the negotiation of the balcony stairs. Far up above the street Mr. Herchenrider took us out on a fire escape to show us a spectacle of rare beauty. In front of us a couple of blocks—or is it squares?—was the brilliantly illuminated City Hall. Ranging to the right were several of the city's skyscrapers, alternating with buildings of lesser height. The whole was silhouetted against a sky in which the moon was battling to shine through fleecy clouds.

The Regent theater, the first house in this exclusive section of the town, was found to be absolutely bare of furnishings and fittings. The Regent, which was also the first picture theater in the city to install an organ, is being renovated. As a beginning everything was removed. It was intended to spend $15,000 in improvements, but one of the chiefs of the Regent suggested it looked now as if the sum would reach $20,000. He promised a couple of surprises for his patrons when the job was completed.

At the Palace, formerly Lubin's Palace, we looked over another Mastbaum house. Music is provided by a Kimball organ and orchestra. There are nearly one thousand seats. The shows are the same as those at the Stanley. We had the pleasure of meeting up with Operator Fitzgerald.

We also looked over the big executive offices of the Stanley Company and the Stanley Booking Company. It was here Mr. Herchenrider was on his own ground, where he supervises bookings for eighty-five houses in the city and state. Here, too, Stanley Mastbaum sits at his desk and sees pictures thrown through from the back of a ground glass screen. It would be a large establishment in any town.

Out on the street we had a few minutes' talk with Julius Brebain, said to be the veteran operator of Philadelphia.

One of the incidents of the evening—which was warm—was the introduction of the World man to a presbyterian—that's what Buhler called it, and the man in the white coat knew just what the Central's general manager was talking about. Speaking reminiscently and after the lapse of a week it is a memory fragrant of mint—and other ingredients, among which ginger ale somewhat unsuccessfully struggled for predominance. 'Twas all right, and then some.

The following day we called in at a few of the exchanges and supply houses. Of the latter there was Lewis M. Schwab, who said things were particularly bright at the moment, he having just sold two machines to a customer, with two more in immediate prospect for the same buyer.

Mr. Schwab introduced the World man to one of his callers, Nicholas A. Jones of the Savoy theater, Wilmington, Del., remarking that Mr. Jones was the pioneer exhibitor of his town. Mr. Jones says the Savoy has 600 seats. The Wilmington exhibitor told of his difficulties when he opened business eleven years ago, how the police would not let him show pictures because he had no license, at the same time admitting there was no agency with authority to issue one. Finally, after returning money for 153 admissions, he appealed to the police commissioner, and for $5.50 a week was permitted to operate. For his first three years Mr. Jones had no competition. Then other shows opened, and singularly enough business increased in volume.

At the Calehuff Supply Company we met William Wirt, manager of sales, who was busy waiting on customers. Herbert Griffin, representing Nicholas Power, was calling on the trade. We missed Mr. Schwalbe. He was out. G. W. Bradenburgh found time to say howdy. Others we met were M. Lessy, manager of the Philadelphia Film Exchange; G. J. Ames, manager of the General Film Company; Charles Martin, assistant manager of Pathe—Manager Osborne was coversing with New York, and R. Lynch, manager of the Fairmont, which means Bluebird and Red Feather.

G. B.

WILLIAM STEINER AT SARATOGA.

William Steiner, who supervised "The Yellow Menace" serial, is away on an automobile tour and was last heard from at Saratoga. Bill thought it would be a fine vacation to look the "ponies" over and, not being much of a handicapper, he went by the jockey's colors. Every time a cap and jacket showed up that had any "yellow" in it got Bill. Some of them are running yet, but a few got in the money.

Bill still says that he would back a cross-eyed musician with a "yellow" clarinet against a tin Lizzie with a racing engine in it. His success with "The Yellow Menace" has settled the color scheme with him for life. Bill says that when he gets through at Saratoga he may go picking yellow buttercups and daisies.

Would Elevate the Motion Picture

The Photoplay League, to Reach Every Community, Being Formed by Prominent Men and Women

IN PROCESS of formation is the Photoplay League, which is designed to unite patrons of the photoplay in an organized effort to create a demand for wholesome, attractive and instructive plays, and the encouragement of the higher forms of motion picture art. The promoters of the new association have been working quietly, with the aim of getting the association in running order before making any public announcement. The temporary offices are in the Ritz Carlton Hotel, although E. F. Allyn, the secretary, stated this week that in a few weeks permanent offices would be taken at a Fifth avenue address.

The advisory committee contains many names of national prominence. Among these are Mrs. Charles Dana Gibson, Adolph Lewisohn, E. H. Sothern, Julia Marlowe, Mrs. Chas. H. Whitman, wife of the Governor of New York; Hamilton Holt, E. H. Blashfield, John D. Crimmins, Frederick C. Howe, former head of the National Board of Censorship; Lillian D. Wald, Charles Dana Gibson, Dr. Stephen S. Wise, Mrs. Simeon Ford, Frederick A. Stokes, Mrs. J. Borden Harriman, Mrs. James Speyer, Norman Hapgood, Waldo G. Morse and Cornelius Vanderbilt. Isaac N. Seligman is the honorary treasurer.

The membership is divided into three classes. The subscription for general members is $1 annually. Sustaining members contribute $5 annually, and patrons are those subscribing $50 and over, who will receive members' tickets to an equivalent amount, in this way widening the influence of the league.

In the circulars being distributed by the league it is set forth that every one is talking of the need for cleaner, better pictures, but it is pointed out that it is no use in talking about it unless the best subjects are supported in every town. The claim is made that the best pictures, as a rule, do not pay. It is pointed out the most effective way to change this condition is to form a large body of public opinion in support of the best.

Local activity, it is suggested, can have merely a local effect, and therefore it is announced a league will be formed in every community. The association is a volutary, self-supporting one, and each month under the supervision of the advisory committee a selection of pictures will be made from the current releases which will be given the seal and commendation of the league. The local leagues will be notified accordingly.

"The association will be something on the line of the Drama League," said Mr. Allyn to a reporter for the Moving Picture World. "Of course, in our case, we will have the advantage of getting the pictures we want if we obtain sufficient membership. The advisory committee realizes there is no use in talking about these things unless there is substantial support given. We must show the exhibitor he is going to make money if he co-operates with us. Naturally the exhibitor will say his patrons support the subjects he is showing and if we want anything else shown we must convince him we will support them. We have received practically unanimous commendation of our plans from influential men and women all over the country.

"It has been suggested that an exhibitor make one night a week league night. It may well be one of those evenings when business is quieter—that will suit us. As for the manufacturers, we have received strong support from them, and we do not think it will be difficult to show them that the league will command the confidence of the best in the land.

"The new movement aims at nothing in the way of criticism; it does not in any way conflict with the boards of censorships—but we hope it will make local censorship unnecessary. If the league has weight we expect it will have that effect. In Chicago a committee is now being formed among a number of leading citizens, and if their efforts work out as we expect them to it may make censorship unnecessary there.

"There is no use grumbling about the kind of pictures being shown unless you support what is good."

One of the plans of the promoters is the holding of an annual convention of the members of the league for the discussion of matters of general interest relating to the motion picture in all parts of the country.

The Photoplay League, it is stated, has no connection with any producing or exhibiting organization. It is designed to "represent the interests of the audience, to create an enlightened opinion, and to express the ideals of the great army of patrons of the silent drama."

Kalem Gets George Larkin

KALEM COMPANY announced last week the signing of a long term contract with George Larkin, well known as a screen leading man and as a dare-devil. Larkin is to be featured in a new series of subjects concerning which complete announcement will be made within the next week.

An all star cast is being quietly recruited to appear in the new Kalem productions, while negotiations are under way with a prominent author to supply the original stories for the screen productions. Last week Larkin was busily engaged in putting the finishing touches to a multiple reel feature in which he will be starred. He starts for the Kalem Jacksonville studio this week.



George Larkin.

George Larkin has been popular as a leading man for well over six years and in addition he has gained a well-earned reputation as a dare-devil as the hero of a thousand screen hair-breadth escapes. Before his entry into motion pictures Larkin was a favorite in vaudeville and stock and on the Broadway stage in support of prominent stars.

In his youthful days Larkin was for some time a circus acrobat, before more ambitious leanings led him to the footlights. He was not long in pictures before he found that the athletic training of the sawdust arena served him in good stead in the strenuous screen game. His willingness to take chances in producing screen thrills soon gained him the name of Dare Devil Larkin. After three years with eastern companies, Larkin went west in 1913 when Louis Joseph Vance wrote the "Trey-o'-Hearts" around his daring, supplying him with a vehicle that called for one audacious feat after another until he had gained the undisputed place as the screen's most daring actor.

Among Larkin's daring exploits which screen followers will remember may be mentioned his seventy-five foot dive from the mast of a vessel in San Diego harbor, a thrilling scene staged atop the iron work on the thirteenth story of a San Francisco skyscraper in course of erection, his thirty-foot fall over the edge of a cliff, and numerous spectacular fire scenes which found him performing all sorts of courageous exploits. In 1913 Larkin was given considerable notice following his rescue of Ruth Roland from drowning at Santa Monica.

PATHE CLUB TO HAVE ANOTHER OUTING.

The Pathe Club will soon have another outing. September 9 has been selected as the date and club members and their friends will go by auto to Coney Island, where the afternoon will be spent in various amusements. Dinner and dancing have been arranged for at the Brighton Beach Casino.

This will be the third affair of the kind which the Pathe Club has had since J. A. Berst was elected president, and others are contemplated before the end of the year.

Vitagraph Sues Ford For $1,000,000

Producing Concern Alleges Manufacturer's Strictures Against "Battle Cry of Peace" Have Damaged It Materially

THE Vitagraph Company of America, through J. Stuart Blackton, vice-president, has brought suit in the Supreme Court of New York against Henry Ford, asking judgment in the sum of $1,000,000. The complaint is dated June 26, and alleges that on or about May 5, 1916, Mr. Ford caused to be published in not less than 250 newspapers published in the United States an article entitled "Humanity and Sanity," in which the Detroit manufacturer charged in substance that the general agitation then prevailing in the country for preparedness and defense of this country against foreign invasion was due to the efforts of munitions manufacturers to promote their selfish interests and that "The Battle Cry of Peace," a film manufactured and produced by the plaintiffs at great expense, was inspired by Hudson Maxim, "a manufacturer of munitions of war, in the interest of munitions manufacturers for the personal and selfish gain and interest of said Maxim and others interested with him in the manufacture and sale of munitions."

Among the items complained of in the Ford article are such sentences as:

"Have you seen that awful moving picture, 'The Battle Cry of Peace'?

"Did you shake with fear and tremble for your country's safety?

"Did you know that others were shaking at the same time, but with laughter at your fear, and with joy over the fat contracts your fear might bring them?

"On the screen you were told that the play was founded on the story of Hudson Maxim, 'Defenseless America.' You saw Mr .Maxim in the picture. He was holding something aloft. It was an instrument of warfare.

"Now, Mr. Maxim was merely advertising his wares and playing on your fears to make a market for his goods.

"Mr. Maxim has something to sell—war munitions."

At another point in the article occurred the sentences: "The book was a fine advance notice. The picture was a fine follow-up."

The complaint further sets forth that "the charge made in said article by the defendant was made and intended to convey to the public the impression that the said moving picture 'The Battle Cry of Peace' was produced by this plaintiff at the instance of and in the interest of the said Hudson Maxim or in the interest of manufacturers of steel, powder, arms, ordnance and munitions of war and for the purpose of furthering the personal and selfish interests of said manufacturers; and that the charge made in said articles was meant to and tended to convey the impression to the public that the plaintiff was willfully, wickedly and maliciously attempting to inspire in the public mind the belief that this country stood in great danger in the event of invasion" and that "this plaintiff did this from ignoble, dishonest, dishonorable and treasonable motives."

The complaint declares the Vitagraph company produced "The Battle Cry of Peace" not only for commercial purposes and to furnish the public with a clean and interesting film drama, but for the purpose of furthering a national propaganda to enlighten the public upon the condition of the country as it was then known and for the purpose of communicating a great and important message to the American people; that the publication of the articles has to a great extent injured the reputation and business of the Vitagraph company; that it has been and still is obliged to spend large amounts of money in publishing denials of said accusations in order to restore its reputation; and that as the result of the publication by the defendant the receipts and gains from "The Battle Cry of Peace" have materially decreased.

In commenting on the suit Mr. Blackton said:

"Mr. Ford has a right to his own opinions. If he thinks the great industry he has built up and the millions he has made should be left unprotected for a lot of barbarians to come and acquire almost without a struggle, he is welcome to such opinions. He may even spend time and money in spreading his propaganda, but he has no right to attack others who differ with his views.

"I wrote and produced 'The Battle Cry of Peace' to further the interests of practical preparedness, to arouse in the hearts of American citizens the sense of their strict accountability to their government, and through the tremendously powerful medium of the motion picture to counterbalance the pernicious influence of the apostles of 'peace at any price.'

"The accusation that munition interests are responsible for the picture is absolutely without foundation. In the latter part of April, 1915, Hudson Maxim sent me a copy of his book 'Defenseless America.' It contained many valuable and remarkable statistics about the deplorable condition of this country's defenses and I realized that a motion picture illustrating the facts set forth in the book would reach millions of people in a short period of time.

"Mr. Maxim was paid a stated sum for the use of the material in his book and around these facts I wrote the drama of 'The Battle Cry of Peace.' That was the only connection Mr. Maxim had with the affair. This was in April, 1915, and the Maxim Munition Company, of which I had never heard until Mr. Ford's advertisements appeared, was not in existence until about December, 1915.

"Mr. Ford's printed statement that munition manufacturers were back of the picture prejudiced many people against 'The Battle Cry of Peace' and damaged the business of theaters in many cities."

Although the complaint is dated June 26, the papers were not served until recently, on the occasion of a visit to New York by Mr. Ford. The automobile manufacturer has applied to the New York courts for an order to remove the case to the District Court of the United States for the Southern District of New York. As a reason for the change Mr. Ford sets forth that he is a resident of Michigan. The order for the transfer was entered August 31.

"Big Bill" and "The Yellow Menace"

"THE Yellow Menace," a serial in sixteen episodes, was produced by the Serial Film Company, and stands as an achievement, credit for which should be largely given to one man—William Steiner—known in the film business as "Big Bill," under whose personal supervision the picture was made. When the picture was completed Mr. Steiner and the Serial Film Company negotiated with the Unity Sales Corporation for its distribution. A. J. Cobe, vice president and general manager of that company, was quick to see the overwhelming power of this picture, and concluded negotiations whereby his company became the distributor.



William Steiner.

The author of the scenario is Aubrey M. Kennedy, who directed the making of the picture under Mr. Steiner's direct supervision.

Many of the scenes were laid in and around Jacksonville, Fla., and the Atlantic Coast of that section, but most of the scenes were laid in various sections of New York City and the attractive residential parts of Long Island.

The newspaper version of the story was written by Louis Tracy, the distinguished English novelist and author of many popular works of fiction. The story has been syndicated and contracts made for its publication in a large number of the most prominent newspapers throughout the country.

Mr. Steiner, Mr. Cobe and other officials of the producing and distributing companies connected with "The Yellow Menace," feel that they have outdone themselves in providing exchanges and exhibitors with a great serial, entirely ready for release on schedule time, Labor Day.

Richardson Tours the Maritime Provinces

Samples Several Varieties of Roads and Strikes a "Dry Hotel"—Meets up with All Styles of Projection

COMING back from Chandler to Campbellton we had eighteen miles of almost straight up and down in the way of hills, with rocks of all kinds and descriptions, ranging in size from a pebble to half a good sized hill, with ruts, and real cute mud holes two to six inches deep, just to keep up the excitement. We negotiated this all right, but fifty miles from Campbellton, a new Firestone non-skid rear shoe, which had only run four hundred miles, literally went all to pieces, and we had to hoist Nancy Hanks, No. 3, the Go-devil, into the "baggage coach ahead," and patronize a perfectly respectable, but very punk railway (chimen de fer is the French for railway) coach from there to Campbellton. At Campbellton there was one poor lonesome motorcycle, owned by an extractor of teeth. This gentleman was the proud possessor of an extra shoe, a very poor one, which he had used considerable, but by paying him a good deal more than a first class new shoe would cost in the Good Old U. S. A., I secured possession, which was fortunate, since, failing, we would have been compelled to order one from Quebec, or maybe from Toronto, and pile up hotel bills and temper while we waited. At Campbellton I was too busy to visit the moving picture show—if there was one. It was when we left Campbellton that our real trials, troubles, tribulations and grief commenced. Such roads! Oy, oy, oy! And the further we went the worse it got. The second day out my daughter remarked: "Huh! When I am not going up in the air I am coming down!" The aforesaid words being punctured with grunts as she hit the saddle. The distance from Campbellton to St. John is three hundred miles, fully one-half of which was simply awful, and the rest none too good. It was an alternation of sand, sometimes eight inches deep, hills, rocks, ruts and mudholes. Poor old Nancy Hanks, the Go-devil, probably would have bit us had she teeth. As it was she dumped us off in the sand several times. But we made it and what's more we averaged more than one hundred miles per day. The first night stop was at Chatham. I registered at the hotel and asked the rate, to which the clerk replied $2.50 with bath, $2 without. "Very well," said I, "give us one room with bath and one without," to which the prompt reply came: "We have no rooms with bath, Mister." When we got done laughing at this the boy piloted us to our rooms, deposited the baggage and said: "If you want anything, mister, there's the telephone behind the door. You can't use it though, its busted."

We visited the moving picture show across the street from the hotel, and we found, on the second floor, a very neat little auditorium. Unfortunately I lost my notes containing the name of the owner and operator, but the picture was, everything considered, very good indeed. It lacked a border of black, but I was told the size of the picture had just been reduced and the black border would be added at once.

At Moncton, N. B., population about 15,000, there are two moving picture shows and the Grand Opera House, which latter fills in with pictures between road shows. We visited the Grand Opera House and the Empress, both owned by the Eastern Amusement Company, and managed by Messrs. Torrie and Winter, affable gentlemen whom it was both a pleasure and privilege to meet. These houses are commodious and very prettily decorated inside. Operator H. Boemer was putting on an excellent picture at the Empress, using A. C. He had one Simplex taking current through a compensarc, and a Power's Six fed by a Hallberg economizer, which was the same equipment as used at the Grand Opera House, but A. W. Ferguson, operator at the Grand, had a considerably better illuminated screen. Not only was the light at the Grand opera more brilliant but also its tone was purer. The third Moncton house I did not visit as one hundred miles of terrible road had almost completely tired me out.

St. John and Digby.

From Moncton the road was an alternation of sand, bumps, rock and good road, with several miles of bumps as a sort of expiring gasp from New Brunswick roads as we entered St. John, arriving in that Northland city Thursday evening, August 10, at 4 P. M., though I don't remember what kind of time it was. I had almost worn the setter of my watch out. In Gaspe they use Atlantic time plus twenty minutes, which is one hour and twenty minutes ahead of New York time. At Campbellton I subtracted the twenty minutes, but at St. John it was Atlantic time, plus "daylight time," which made it two hours ahead of New York time. Across the Bay of Fundy you drop the "daylight time" end of it and—oh, piffle, what's the use anyhow?



Excursion Party of St. John Exhibitors, Operators and Guests, Mr. Richardson and Daughter Nellie in Center.

Arrangements had been made to entertain the editor Saturday and Sunday, so we sailed on the Steamer Empress for Digby, Nova Scotia, Land of Evangeline, where the editor's wife was born and where we had been instructed to make certain visits, on pain of losing our happy home. At Digby Jas. F. Cripps owns and manages the "Lyric," a neat little theater which collects from its patrons a fifteen cent toll, and gives value received therefor. Brother Cripps has had something of an uphill fight, Digby's population only totalling 1,200, but he has made it pay.

Saturday morning saw us on board the Empress again, bound for St. John. On the boat we found Brother Cripps, or he found us. Also we found on board St. John bound, intent upon attending our lecture, J. M. Franklin, manager Strand theater, Halifax, N. S., M. Herschorn, manager Imperial theater, Halifax, N. S., both of whom immediately fell in love with my daughter—married men, too—scandalous! Several other Halifax men took the rail route. At the wharf we were met by A. J. Mason, operator, and W. H. Golding, manager, Imperial theater, and W. C. Smith, manager Empress theater, West St. John. We were automobubbled out to the beautiful home of Friend Smith where we enjoyed the hospitality of Mr. Smith and his charming wife during our stay in the city.

The boat was late and we had only time to examine the plant at the Imperial, presided over by Brother A. J. Mason, a gentleman of brains and real ability. The Imperial is St. John's largest theater, and it is a strictly up-to-date one, devoted to the silent drama, but having a stage of ample proportions to accommodate the most elaborate road show. In the basement is a plant of which Operator Mason is justly



Maritime Province Operators.

proud. It consists of a 2,500 volt induction motor pulling a D. C. generator of ample capacity to supply all current needed in the theater. This plant has already been described in the department in considerable detail. The operating room is 8 x 16 feet, with a 7-foot ceiling, but as in all Keith houses I have visited, it is away up at the back of a high gallery, which makes for heavy and unavoidable distortion. The inside of the operating room is black, the observation ports of ample width, and there is a vent flue with a 20-inch exhaust fan. Two Simplex projectors are used, and the rheostats are covered by a ventilated iron hood with the vent pipe leading to the open air, so that all heat generated by the resistance is carried away. There is a Kleigh spotlight in the room, a metal rack for supplies, a metal film storage tank, and an excellent opera glass for focusing. The screen is Gold Fibre, the picture 18 feet wide, and the distance of projection 138 feet. The Imperial projection is excellent.

At 11 P. M. the operators and managers of St. John and their invited friends foregathered in the Imperial theater where the editor was welcomed by Chairman A. J. Mason in well chosen words. Dr. Bridges, Superintendent of Schools, and Chairman of the New Brunswick Board of Censors, spoke briefly on the impossibility of pleasing every one; A. E. McGinley, a member of the New Brunswick Board of Censors, spoke on similar lines and brought forth prolonged laughter at his witty sallies; Mr. McGinley was followed by A. A. Wall, who, all by his lonesome, constitutes the Nova Scotia "Board" of Censors. Walter H. Golding, manager Imperial theater, and member of the local reception committee, followed in a brief general address of welcome.

The editor felt really embarrassed at the many kind things said by the various speakers and Chairman Mason concerning himself and his work, and when this was followed by three cheers and a tiger as he arose to speak he very nearly committed the cardinal sin of the stage by "forgetting his lines." It must certainly be said that the exhibitors and operators of the maritime provinces do not lack in either appreciation or enthusiasm.

At the end of the lecture a unanimous rising vote of thanks was extended, and while the audience stood some one started the song "For He's a Jolly Good Fellow," and it was sung with a will.

All this is not set forth to toot our own horn, but to show the genuine feeling of friendship, which seemed to be unanimous. The gathering was the first the managers and operators of this territory have had and it was the sentiment that the opportunity presented for organization be taken advantage of, which was later done by perfecting temporary organization, with W. H. Golding of New Brunswick and J. Franklin of Nova Scotia as temporary chairman. It was decided to meet in convention in Halifax September 16. Committees were appointed to take care of the affair and it is hoped that a successful organization will result.

Next day, Sunday, the committee arranged an excursion up the St. John River thirty miles, a sea-going tug being chartered for this purpose. It was a thoroughly jolly party and the affair, aided and abetted by an ideal day, was one great big success. The St. John is a marvel of scenic beauty. I doubt if any river in the world can surpass it.

In conclusion, I voice for the guests and visitors three whooping big cheers for those princes of entertainers, St. John, N. B., exhibitors, operators, and exchange men. May they live long and prosper.

Oh, yes, by the way, we had with us a lady operator in the person of Mrs. A. J. Mason, reg'ler crank twister, though retired on a pension, which consists of her husband's salary. Instead of projecting pictures she now projects ideas into the brains of the young Masons.

The Halifax men insisted that we visit their city, but time and sandy roads both compelled a firm no. Maybe some time in the future. We at least hope so.

From St. John we went back across the Bay of Fundy to Digby, motored down through Nova Scotia to Yarmouth, took steamer to Boston, distance 240 miles, and "beat it" back to Little Old New York, where we were glad indeed to dismount and enter our own wigwam, on West 9th street, Brooklyn, once more. It was a wonderful trip, but a very strenuous one.

F. H. R.

Thanhouser Child Actress

ETHELMARY OAKLAND, the seven-year-old little picture actress who for the past two years has been featured in a number of Thanhouser films, having just recently completed an important part in "The Shine Girl," which will be released through Pathe August 27, has now started five weeks rehearsing for "The World and the Woman," in which picture she will play the daughter of Jeanne Engles.



Ethelmary Oakland.

Ethelmary, in her short but meteoric career, has been the victim of seventeen different accidents on the screen, hence her title of "Thanhouser's little dare devil." In "The Only Way" she was a lost child who met with every variety of mishap conceivable by the fertile brain of the scenario writer; in "The Shine Girl" she falls off a high cliff into the ocean below and is just sinking for the third time when Gladys Hulette has an opportunity to come to the rescue; and now in "The World and the Woman" this fearless youngster must slip from the banisters down a whole flight of stairs, supposedly seriously injuring her spine so that Jeanne Engles may bring her back to health by the "faith cure," but Ethelmary has as many lives as the traditional cat that looked at the king. Even before she went into the movies this remarkable child actress played the lead in "The Littlest Rebel" on the legitimate stage where she appeared with Frank Wilcox and Minnie Gombel, who recently became the bride of Harry Rumsey.

Kane Goes to Coast for Artcraft

President Greene Announces Twenty-five Exchanges Will Be Opened by New Concern.

ARTHUR S. KANE, one of the best known film men in the United States, left New York City on August 25 for the Pacific Coast. Mr. Kane will be the Western representative of Artcraft Pictures Corporation, the new concern which will produce and distribute the pictures featuring Mary Pickford. Mr. Kane will open offices in Denver, Seattle and San Francisco. It is said he has closed his New York office in the Candler Building.

Al Lichtman, general manager of Artcraft, in Detroit on Wednesday, August 23, said that a local exchange would be opened immediately. He announced the appointment of Frank Rutledge as manager for Detroit. Mr. Rutledge has been for some time with George Kleine, handling "Gloria's Romance" in Michigan. He is seeking temporary quarters, as ultimately he will be located in the Madison Theater Building, in course of erection at Broadway and Grand Circus Park. In this connection it is also reported, although unofficially, that the new Pickford features will play two weeks each at the New Madison, which will open around Thanksgiving Day.

The announcement that Mary Pickford had organized her own company for the production of motion picture plays, has brought in a single week to the office of Artcraft, at 729 Seventh avenue, a deluge of applications for bookings. Walter E. Greene, president of Artcraft, and his associates, are slowly emerging from the chaos of the original deluge. So rapidly is the organization being completed that they now emphasize this point.

Every exhibitor in the United States may show in his theater the Mary Pickford productions. Miss Pickford has said that she wants no bar erected against the exhibitor who is ambitious to improve the quality of his entertainment and clientele.

"We are carrying out her wishes to the letter," Mr. Greene says. "It is to correct any misconception that there exists a favored class to whom Miss Pickford's pictures will be distributed that Artcraft emphasizes the statement that the field is open. Soon twenty-five branch managers will be combing their territory. All applications received at the main offices will be turned over to them in order of receipt, and the man who has never shown a Pickford picture in his theater has just as much chance to have territorial protection as his previously more fortunate competitor."

Close observers of the development of the film industry express the opinion that no announcement of recent years has created such a response of approval as Mary Pickford's determination to go it alone, unhampered by restrictions of policy other than those traditions which she shall hereafter lay down as the result of her own artistic experience and achievement.

Eventually applications will all be referred to the various branch managers, who are being recruited from the best known and most skillful film men in the sections which they will handle. In the light of his successful experience in the distribution of features Mr. Greene is confident the system of putting Mary Pickford's pictures before the public will be the most comprehensive ever devised and the most satisfactory to producers, distributors, exhibitors and theatergoers.

"In a short time the Mary Pickford Film Corporation will announce the character of the picture the star and her company are now working on," Mr. Greene says in conclusion. "I may not reveal the details now, but I can say this first production will set the highest standard for notable direction and acting of distinction. It will be a genuine masterwork, presenting Miss Pickford in a characterization that will increase the affection of her immense following."

THE FIFTY-SIXTH STREET "BAR."

Here is one of the cleverest summer ideas for a motion picture theater that has come to our attention. Joseph McCready and Mr. Yonker of the Fifty-sixth Street theater, Philadelphia, made up their minds that they would give their patrons a treat during the hot months, a treat that has eventually turned into a great advertising idea for the theater—a "bar." At least that is what Mr. McCready calls it, although it is in reality a bower in the rear of the promenade; a bower made of lattice covered with flowers. In this bower is a "barmaid" who serves grape lemonade to the patrons without any cost. From the very first night it has made a big hit, and all the people in that neighborhood are talking about it. We believe this is a new idea for motion picture theaters.

Thanhouser Features for September

Two Subjects with Forence La Badie in Leading Parts Will Be Released.

BECAUSE of the great demand for plays in which Florence La Badie is starred, Edwin Thanhouser, president of the Thanhouser Film Corporation, has decided to release two Florence La Badie features through the Pathe exchanges in September.

"The Fugitive," starring Miss La Badie, was the first Thanhouser-Pathe feature, and such a phenomenal success was it that exhibitors have sent letters pouring into the Thanhouser and Pathe offices, begging for more Florence La Badie plays.

To attempt to satisfy the demand, Mr. Thanhouser has decided to release on September 10 Miss La Badie in "The Fear of Poverty," a five-reel drama, written by Agnes C. Johnston and directed by Frederic Sullivan.

"Saint, Devil and Woman," featuring Miss La Badie, a play by Philip Lonergan and directed by Mr. Sullivan, is to be released on September 24.

In "The Fear of Poverty" Miss La Badie is supported by Robert Vaughn, George Marlo, Edwin Stanley and Ethyle Cooke. Miss La Badie plays two parts, a mother and her daughter, and a great deal of double exposure work was necessary in order to perfect the play.

It is a story of a girl who is reared in poverty, who marries for love, but who finally acquires riches. She protects her daughter from the sorrows that she herself suffered. The daughter is reared in luxury and marries a man she does not love, hoping thereby to find the happiness she believes comes through wealth and social position. A novel twist in the tale, a thrilling denouement teaches mother and daughter that only through unselfish love comes true happiness.

Miss La Badie is supported in "Saint, Devil and Woman" by Wayne Arey, Hector Dion and Ethyle Cooke. Philip Lonergan has written a different sort of a play—a story of a girl of two natures controlled at different times by two men, one a good influence, the other an evil influence.

"Saint, Devil and Woman" is crowded with suspense and truly big scenes. A sensational battle between railroad strikers and strike breakers is one of the features. Miss La Badie gives a splendid portrayal of the two-sided woman, showing deep appreciation of the psychological details. Before she played the part she spent several days in the New York Public Library reading authoritative works upon the phenomena of dual personalities.

THEW JOINS FAMOUS PLAYERS-LASKY.

Harvey F. Thew, well-known New York newspaper man and more recently a photodramatic critic of reputation, has signed a contract with the Jesse L. Lasky Feature Play Company to devote himself exclusively in the future to the preparation and adaptation of material for the screen. In addition to adapting stories by famous novelists and dramatists, Mr. Thew will also do considerable original work for both Famous Players and Lasky studios.

Mr. Thew started newspaper work in Chicago and came to New York in 1905. Prior to an association of eight years on the reportorial and editorial staff of the New York Herald he was connected with the New York World, New York Commercial and New York American.

With the New York Herald he made a specialty of navy reporting and made three cruises with the Atlantic Battleship Fleet. In 1911 and again in 1912 he went to Cuba as Herald correspondent to report political uprisings and did special work for the paper in Malta, Italy, France and Gibraltar.

Mr. Thew has made three adaptations for the Famous Players-Lasky studios beginning with "The Big Sister," with Mae Murray, "The Years of the Locust" with Fannie Ward, and "The Kiss," with Owen Moore and Marguerite Courtot.

LEAH BAIRD GOES TO UNIVERSAL CITY.

Leah Baird again has joined the Universal Company. She left New York on Tuesday, August 22, for the Pacific Coast studios of the company. Once before Miss Baird was a member of the Universal's Imp Company, as one of which she went to England and France a few years ago. She was a leading player in "Ivanhoe" and "Absinthe," produced on the other side, playing opposite King Baggot in those productions. She left Imp to return to the Vitagraph, where she remained a year.

Mutual Executive Offices Move to Chicago

Big Distributing Organization Expects, in New Home, to be in Closer Touch with Managers—Strong Connection Maintained in New York

THE Mutual Film Corporation closed its chief executive offices in New York on Wednesday, Augut 30, and removed to Chicago, where on Monday, September 4, business was opened as if nothing had happened to interrupt the smooth course of its career. The transfer was effected by express, special baggage cars having been employed, so that but forty-eight hours were required to complete the shift. The records and paraphernalia were quickly placed in offices in the Consumers' Building otherwise all ready to step into.

General Manager James C. Graham, speaking for President John R. Freuler, said to a World man plans had been so laid that the company would in no way be out of touch with the trade in New York. There would be just as much "commuting" between Chicago and New York as heretofore. He said the move had been taken as a result of much deliberation. While in a measure the shifting of the general offices was an experiment, in so far as there was no precedent for it, it was believed from the exchange viewpoint it would be beneficial. It is only a day's run from Chicago to New York or Boston, anyway, and special representatives would be traveling back and forth. The officials of the Mutual will be in closer touch with its managers.

"If the Mutual were more particularly identified with the production side it might be different," said Mr. Graham. "Then, of course, we would have to be in close touch with this market all the time. But we are distributors, and it is from this angle we are viewing the coming change. There may be difficulties arise, but we anticipate nothing that cannot be surmounted. We will be able to give the western half of our business more attention—to meet our men more frequently.

"On the other hand, we will retain a certain representation here. Hopp Hadley, who has the direct placing of much of the publicity matter—posters, photographs, etc—will remain here because the firms with which he has dealings are mostly here. So, too, not only can he keep in touch with things, but he will be able to get quick action for any matters which Terry Ramsaye, our publicity manager, wants put over. The legal department, too, will be represented here."

Terry Ramsaye, who has been with the Mutual since the election of Mr. Freuler to the presidency over fourteen months ago, said he did not know whether he was glad or otherwise to leave New York. While Mr. Ramsaye is a native of Boston he has lived in Chicago more years than he has in New York, and this in spite of the fact that this is his third attempt to be a New Yorker. In response to a question Mr. Ramsaye said there were nearly 1,100 employees of the Mutual in the home office and the sixty-eight branches.

A map of the United States hanging on the wall of Mr. Ramsaye's office was significant in a way of the film center of the country. While the pins placed in the different cities merely indicated the nature of the publicity sent to those points, they also were symptomatic of the bulk of film distribution. According to these the northern two-thirds of the eastern half of the country contained the majority of picture theater patrons. Mr. Ramsave remarked incidentally that much film went out of New Orleans that came back to the Mutual through its New York office. These subjects were those that went to the United States Navy. Another point of shipment was Boston, and these came back through New Orleans.

Speaking about films for the government service Mr. Ramsaye said every fall 150 reels were sent from Portland and Seattle to Alaska for the use of soldiers during the winter. For the theaters several hundred reels were sent in in the autumn and were distributed by dog team. On Mr. Ramsaye's desk lay an interesting letter, just received from the Mutual's El Paso office. It told how a dozen reels had been shipped to General Pershing's forces at Colonia Dublan and said others were to be sent to another point "somewhere in Mexico." Along with the first shipment went two generators. The soldiers were to produce their own "juice."

When Mr. Ramsaye was asked if the removal to Chicago meant the institution of any changes in the general policy of the Mutual he said it did not. The company would continue along the lines recently laid down of featuring stars—of selling to exhibitors the work of popular players rather than of exploiting brands. This action was taken in the belief that patrons of the photoplay go to the theaters chiefly to see the actors and actresses they admire.

High Prices for Good Men

Pathe Engages All-Star Team to Look After New England Territory—Harry C. Drum Pacific Coast Representative.

IN LINE with his conviction that a strong sales organization will assure the success and growth of a company modeled after the plans of Pathe, President J. A. Berst is allowing C. R. Seelye a free rein in securing the most experienced salesmen in the country. Working on the theory that no price is too much to pay for the right return, and that if a man cannot demand a high figure he is not worth bothering with, the aggressive sales manager is mustering all-star teams for every territory.

The most important development of the past week in connection with the circulation of pictures was the engagement of E. J. Farrell to take charge of Pathe's Boston office, which automatically places him in control of the rich New England section. As manager of the General Film in Boston for a number of years past, Mr. Farrell has earned a reputation second to none and his friends number practically all film men of standing in the neighborhood. It is said that a weighty factor in inducing Mr. Farrell to accept the Pathe office in preference to a similar postion for another large organization was the high caliber of the men engaged to support him.

The present line-up for New England, as given to a representative of the Moving Picture World by Mr. Seelye, is without any weak points, judging from the past performances of the men concerned, A. J. Smith, Jr., formerly assistant manager of the New York exchange, is in charge of the Western Massachusetts territory. H. I. Goodman, who for two years has been building up a big business in Connecticut and Rhode Island, will handle those two states, also Eastern Massachusetts in conjunction with J. J. Donnelly. A. Bevan, formery General Film manager at Albany, will be located in Bangor, Me.; while in the Boston office, associated with Mr. Farrell, will be F. J. Cavenaugh, assistant manager; R. C. Kinney, a young Harvard man, who for two years has shown himself to be an excellent salesman, and F. A. Grady, who resigned as manager of the World Boston office, to become manager of Pathe's serial department.

Two other important deals just closed bring H. E. Lotz and Harry C. Drum into the Pathe organization. Mr. Lotz will be remembered, first as one of the foremost exhibitors in Western Canada; next as a special representative for Mutual; then as George Kleine's personal representative. It has not yet been decided what place he will fill with Pathe. Mr. Drum has been a prominent figure in the picture field for a number of years. Prior to the recent reorganization he was assistant general manager of World Film. He has been engaged by Mr. Berst as Pacific Coast representative.

As announced in earlier issues, the exchanges in Chicago, Minneapolis, Cleveland and Indianapolis have been reorganized with a view to getting higher efficiency than has ever been attained in the past. With the betterment of the system of distribution, Pathe is gradually increasing its output and is considering adding to the already impressive list of companies whose product it releases. In April the weekly output was seven and one-half reels a week, whereas by the first of September it will be fifteen reels.

COURT DENIES INJUNCTION TO BRENON.

Justice Mullan, in the New York Supreme Court, has denied the application of Herbert Brenon for a temporary injunction against William Fox restraining him from exhibiting "A Daughter of the Gods," the Kellermann subject, without giving Mr. Brenon credit for the authorship and direction. The judge based his decision on the fact that the engagement of producer by manufacturer was oral and pointed out that the condition of the calendar is such that a speedy trial and determination of the points at issue may be obtained.

Mr. Brenon declares he will spare no money to carry the case to its conclusion. The suit probably will come to trial in about six weeks.

The Motion Picture Exhibitor

KANSAS EXHIBITORS' CONVENTION.

Plans Laid to Fight the Censorship Law—Application for Membership in National League Made.

THE Amusement Association of Kansas was determined to make the Topeka event a demonstration to the state of Kansas of the public favor of Topeka, at least, for pictures; and they succeeded. They put four of the livest wires in the business on the job, publicity men, as follows: George Bowles, Universal; J. L. Scott, V-L-S-E, and secretary of the association; Howard E. Jameyson, Pathe, and L. D. Balsly, Paramount. These fellows "worked their heads off," planning stunts, writing publicity matter and working up enthusiasm. Bowles and Scott spent much time in Topeka in conference with local exhibitors, and Jameyson kept things stirred up, presiding also at the "gate" during the ball. Balsly helped materially both at Kansas City and Topeka, though he was unable to put as much time on it as the others. Lew Nathanson was "first aide" among the Topeka exhibitors, and J. C. Cooper also was a valuable assistant.

The Topeka event was a joint session of the Amusement Association of Kansas and the Motion Picture Exhibitors' League of Kansas, called to plan the fight on the censorship law. All the meetings were held in Representative Hall, in the State House. The first was a general session, Tuesday morning, August 22, when F. J. Herrington, of Pittsburgh, Pa., national organizer of the Motion Picture Exhibitors' League of America, roused the exhibitors with a stirring speech on their opportunity and their duty to the industry and themselves. Tuesday afternoon there was an open session, presided over by Chris E. Glamann, of Wellington, president of the league. E. R. Pearson, chairman of the executive committee of the Amusement Association, was later given the chair and appointed committees for that section.

Wednesday morning the league held an executive session, at which the plans were laid for fighting the law. Mr. Glamann presided, E. W. Green, of Herrington, being secretary. Following another talk by Mr. Herrington, the league voted to send $35 with an application for membership in the National League. The plan for the campaign is given elsewhere. At 1:30 the parade was held from the headquarters at the Hotel Throop to the Orpheum theater, where prizes were given the contestants. A brass band led the parade.

An open session of both organizations was held later in Representative Hall. Mayor House, of Topeka, welcomed the exhibitors, sarcastically condemning the censorship law as futile to change human nature or to have any possible effect on the morals or customs of the people. He said that the law was never intended for anything but a revenue-producing measure; that it never was and never could be an agency for the uplifting of the moving picture business.

J. T. Botkin, Secretary of State, a member of the Appeal Board, declared that he didn't know anything about pictures, and that he saw them only because the state law made him. He suggested that the organizations present ought to be able to do a lot towards improving the character of pictures, though he added that it should work with the Censorship Board, disagreements being sent up to the Appeal Board.

Labor Commissioner McBride answered criticisms of exhibitors in the previous sessions as to inspections for fire hazards—such inspections coming in his department under an agreement with the fire marshal—by saying that they were only doing their duty under the law, and inviting, in a cordial tone, the exhibitors to co-operate in changing any parts of the law they believed defective.

The league held another session Thursday morning, to complete the plans for the campaign. In the afternoon the Amusement Association of Kansas met to adopt resolutions. The subject of Sunday opening in Kansas was taken up, the association deciding to assist in behalf of Sunday opening in such towns where the people wanted seven-day picture shows, even to the extent of securing a change in the state law if necessary, but indicating clearly that under present conditions this was a local and not a state-wide matter.

Mr. Herrington explained the purposes of the National Association of the Motion Picture Industry, he being a member of the board of directors; indicating that Kansas probably would be given a fund to spend in the fight on the censorship law.

A surprise at the meeting was the presence of Mrs. Lillian Mitchner, president of the Kansas Women's Christian Temperance Union, perhaps the most powerful women's organization in the state. Mrs. Mitchner said that she came of her own volition, wishing really to find out whether there was some substitute for state censorship. She said the moving picture industry was too great and too useful to the people, was too important as an educational influence, for anybody to take a hostile attitude towards it. Her earnest desire, she said, was to find a means of working with the moving picture men to improve the character of pictures; she declared that once in a while was there a vicious picture, but that as far as she could see there was no way to cause the elimination of the bad, promptly, without state censorship, much as she wished to discover some other method.

"The industry has been imposed on in Kansas," she said. "They have charged you too much money for the censorship, and I would be glad to see the fees reduced."

E. R. Pearson hastened to assure Mrs. Mitchner that the moving picture men were going after no half-measures; that they were seeking the entire elimination of state censorship, and would not be satisfied with a mere reduction in the fees charged. Mr. Herrington also answered Mrs. Mitchner, pointing out the futility of state or local censorship, and the logical reference of picture character to the people themselves.

Miss Lizzie Wooster, unsuccessful candidate for the Republican nomination against W. D. Ross, the present superintendent of public instruction and, as such, head of the censorship board, was present but did not speak. The Rev. Festus Foster, the censor around whom most of the controversies have raged, and Mrs. Foster, were also present, but silent, though they were invited to speak.

Resolutions Adopted.

Resolved, That we thank the following speakers: Mayor House of Topeka, Kansas, Secretary of State, Botkin; F. J. Herrington, National Organizer, M. P. E.; Commissioner of Labor, McBride; Dick Travers, Essanay, and Gene Cauntier.

Resolved, That this Convention assembled, especially thank Mayor House for his open and frank expression against censorship in its entirety.

Resolved, also; That we thank F. J. Herrington and the National M. P. E. L., for his visit and inestimable help at this convention.

Resolved, That it is the sense of this convention that we are entirely and unalterably opposed to every form of legalized censorship of moving pictures, either at the hands of State or Federal officials as unAmerican and an infringement of the rights of free speech and free press vested in the American people since 1776.

To that end we condemn the censor law of Kansas as vicious, confiscatory, the latter in that it costs less than one-fourth of the present fees exacted at this time, and that the members of he A. A. of K. stand pledged as a body and as individuals for a repeal of that law, to which end we pledge the use of our screens to further the political aspirations of those nominees and candidates for State and Federal offices whose study of the question and whose Americanism pledges their conscience and judgment in their official actions in favor of the repeal of the present Kansas censorship law at the next term of the Legislature.

Resolved, That it is the sense of this convention that since there are seemingly many towns whose people desire open moving picture theaters on Sunday in such cities and towns, we are glad indeed to comply with the wishes of the majority, and believe this is a question of local issue, and should not be interfered with by State laws.

The Plan of Action.

The Motion Picture Exhibitors' League of Kansas is going about the business of securing the repeal of the censorship law in a practical way. The first step is to find out the attitude towards the censorship and the law, of the candidates for the Senate and the House. Every exhibitor in the state will be expected to get the candidates of his district on record, but the league isn't depending on a general instruction to this effect. Specific exhibitors in each district are being assigned to candidates and to legislators, and they will have to report to the secretary at specified times. The

canvass will be handled systematically, so that the exhibitors will know before election which candidates should be supported. And they will support these. After election the canvass will be taken again.

Then the people will be called upon for their help. The patrons will be asked to use their influence with the legislators to secure their support for a repeal measure. The exhibitors will go about this cannily, using only local influences, securing the help of the best people, who will have the most effect on the legislators. The officers of the league and others will present the facts and the arguments to these legislators. And petitions will be distributed among patrons for signature as an additional incentive.

The next meeting of the league would ordinarily be held in October; it has been postponed until January, and will probably be held in Hutchinson or Topeka just before the legislature convenes. Then the final plans for the campaign against the law will be made.

The campaign is in the hands of Chris E. Clamann, of Wellington, president of the league, a man whose standing and wide acquaintance make him a valuable factor. He was formerly vice-president for Kansas of the national league. E. W. Green, of Herrington, is secretary of the league and has been made also state organizer.

The league will work in close co-operation with the Amusement Association of Kansas in the anti-censorship campaign. Several conferences over plans were held by officials of the two in Topeka. At the proper time the A. A. K. will prepare the slides and publicity matter for the exhibitors, and will assist in the fight in numerous ways.

The promise of moving picture stars for the people to see and dance with was the best "card" of the press agents, and undoubtedly got out the big crowds. Richard C. Travers, of Essanay, who always is a great help on such occasions, and Miss Marie Davis, Vitagraph, came down from Chicago. Gene Gauntier is a Kansas City girl, very popular, and she was there. Leota Lorraine and Katherine Bush, Universal, fortunately were able to stop at Kansas City on their way to the coast. And Cleveland Hilson, managing director of the Pageant Film Corporation, brought their star, Miss Ethel Quinn, a Kansas girl, formerly of Neodesha. Mr. Travers and Miss Gauntier led the grand march at the ball. Mr. Travers made a talk at the ball also, and Miss Davis and Miss Bush executed a dance. Every appearance of the actors was greeted with cheers, and the grand march was a succession of cheers as they made their way around the floor.

PHILADELPHIA EXHIBITORS WAKE UP.

Big Meeting Held at Parkway Building, at Which Seventy Theaters Are Represented.

AFTER remaining in a state of dormancy for many months, members of the Moving Picture Exhibitors' League of Philadelphia have decided to adopt some concentrated method of procedure and at a meeting held in the Parkway Building, Friday, August 25, several matters of the utmost importance to the moving picture industry in this vicinity were thoroughly discussed and a movement set on foot whereby in the future all matters pertaining to the interests of the members be definitely enacted upon and thus the most beneficial results obtained.

When the session was called to order it was discovered that close on to seventy theaters were represented, this being the strongest turnout ever recorded in the history of the League, and giving an added incentive to future endeavors. After disposing of several routine matters, the two questions of the day were immediately taken up, they being those of charging a general admission price and what to do in the present situation created by the ban placed upon children under sixteen years of age due to the present epidemic of infantile paralysis. When it was discovered that official word has been given out that the public schools were not to be opened on the customary date, the exhibitors decided that they were not being imposed upon and that the matter was really one of a very serious nature and that they should take no action along that line, but await results. When the question of a general price of admission was brought up for discussion there arose quite a controversy. Some exhibitors entertained one opinion and others another. However, after viewing the situation from every possible angle, it was decided that a standard price of ten cents should be adopted and every exhibitor present went on record as being in favor of that method of procedure and vowed to maintain such a standard at his theater.

Other matters of great importance transacted during the meeting included the election of officers, the following gentlemen being elected to serve during the ensuing year: President, Morris L. Spiers; first vice president, John O'Donnell; second vice president, Albert Fisher; secretary, Charles Goodwin, and treasurer, H. Green. It was decided to hold another meeting at the same place on Friday, September 1.

TO THE MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

At an enthusiastic meeting held in the Parkway Building last Thursday, August 17th, a band of earnest men met to formulate plans for organizing a Motion Picture Exhibitors' League to alleviate the conditions that are throttling the picture theater industry.

The motion picture exhibitor of to-day is waging a losing battle against a host of enemies worse than any business ever before has had to contend with. An unjust censorship, a discriminating quarantine, the low price of admission, the increased cost of films; these and many other conditions are sapping the very life blood from the theater business. These are conditions we must already contend with, but is that the end of the persecution of our business? We don't know. What is to prevent all those people, official and otherwise, who are trying to regulate our business for us—the business in which we have hundreds of thousands of dollars invested—what is to prevent them from further imposing unjust restrictions upon our theaters, the necessity for which exists only in the minds of the "regulators?" Individual protests are futile. Only in concerted action may a remedy be found.

What are you doing to help? We are fighting with our backs to the wall. Not for our individual interests but for the good of the industry. Are you going to join us? Are you going to help us place YOUR business on a profitable basis—a basis of continued prosperity, not one of periods. Or are you going to scoff and sneer because of a previous failure of an exhibitors' league? We don't care if yours is a "Stanley theater" or a small "300 seater." Our fight is a common one.

CINCINNATI CAMPAIGN PROGRESSING.

The campaign inaugurated by the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce on behalf of better pictures, with Federal supervision of all releases as the corner-stone of the movement, is in full swing, as the letters now being received from all over the country indicate. One of the most interesting was that which has been received from William A. Brady, president of the World Film Corporation, and the recently-elected head of the Motion Picture Men's Protective Association. Mr. Brady stated definitely that he favors anything designed to better conditions in the moving-picture industry, while Adolph Zukor, the Famous Players magnate, expressed himself as favoring the Hughes-Smith bill, which is the measure backed by the Cincinnati League. When sentiment has been thoroughly sounded out on the subject, a definite move can be formulated.

STUDIO EXTRAS WOULD ORGANIZE.

Hugh Frayne, New York representative of the American Federation of Labor, has been appealed to to organize the men and women known as "extras" at the studios in and around New York City. Louis Stern, who has been working upon the formation of a union, is quoted as saying that the "extra" business, good at one time, is now "shot to pieces." His alleged statement that agents get from the studios for the services of extras sums of $10 a day and of this turn over to the individuals but $1.50, will interest the trade.

The proposed scale will include these provisions: Appearance in dress suit, $5 a day; for doing "bumps," $7.50; in civilian garb, $3.50; in mobs up to fifteen, $5; from fifteen to fifty, $4; from fifty to a hundred, $3, over that number, $2.50; in summer apparel, $5; tramps or gangsters up to fifty, $3, over that number, $2. Every studio is expected to feed its extras when working.

The price demanded for night work is $3.50, the hours to be from 6.30 to 2 A. M. Daylight hours are to be from 8.30 to 5.30. For overtime double pay is asked.

HURST WITH WORLD FILM.

Following nine years of service with Pathe, where for the greater part of the time he was chief auditor, Wilbur F. Hurst has become connected with the World Film organization, as assistant to the auditor. Mr. Hurst is an expert accountant, who through long experience has become thoroughly familiar with the complex financial details on the producing as well as the distributing ends of large motion picture organizations.

Vitagraph Stages Great Battle

Regulars and National Guardsmen are Used in Four-Day Engagement on Staten Island.

WAR as it is being carried on today in Europe was reproduced with startling vividness when the Vitagraph Company staged its military scenes for "The Battle Cry of War" on the North shore of Staten Island



Lines of Intrenchments.

on August 18, 19, 20 and 21. The island rocked under the roar of great guns and the sky was ablaze at night with illuminating bombs. Thousands of people turned out to see the spectacle. They beheld trench mortars hurling their explosives into the opposing burrows a few yards away. They gaped at troops, sheltered by curtain fire, hacking their way through barbed wire entanglements to rush the snug, sandbagged trench forts. They marveled at huge howitzers and 42-centimeter cannon and "Black Berthas" in life-size hideousness. They shuddered and retreated in a panic at the gas attacks with their sinister, saffron clouds stealing before the breeze upon the doomed defenders of otherwise impregnable positions. They had a thrill that Broadway so far has missed.

Most of the story part of "The Battle Cry of War" had been filmed at tne studio and at city locations. Plans that long had been maturing brought the work up to the battle scenes. Commodore J. Stuart Blackton, who personally produces this big picture, had the co-operation of the 13th Coast Defense Command, N. G. N. Y., and a company of "regulars" from the United States Army. The 550 men of this command went actually into camp near Grasmere, Staten Island, and lived there for two weeks under strict camp conditions. The ordinary mild aspect of the rolling terrain was suddenly changed with pick and spade until it was seamed like the wrinkled face of Mars with trenches



The Military Encampment.

and bomb shelters. The trenches were dug, under the direction of Lieut H. W. Bergman. Then commanding positions and ambushes alike were shockingly altered with the long blue-black muzzles of heavy guns towering over them like monuments of destruction. Queer engines, formerly known in this country by hearsay only, lurked in the trenches. Pipe coils and gas masks and steel headgear and hand grenades and parachutes were behind the lines. Observation balloons, aeroplanes and armored cars were close at hand. All these things had been assembled for the big scenes.

Besides the militiamen, who had a battery of 3-inch guns, there were soldiers from Fort Wadsworth and a force of 500 extras in the greater scenes. A daily "gallery" of 3,000 to 5,000 people on hilltops watched the manoeuvers which, extensive as they were, consisted mostly of desperately close fighting. Cheer after cheer rent the smoke and gas burdened atmosphere at victories won.

The biggest day was Saturday, August 19, when the turn of the tide of battle was staged. Besides Commodore Blackton, who directed all the action as a whole, assisted by



A Scene in the Trenches.

Director Wm. P. S. Earle, certain details were looked after by others, among them being A. Victor Smith and J. Stuart Blackton, Jr. Chief of the onlookers was Colonel Sydney Grant of the command, who observed the proceedings from the headquarters stand. The soldiery was handled by Captains Johnston, Comstock, Cunningham, Clifford and Meeks, and Lieutenants Austin, Edwards, Patterson, Saunders, Ross, Smith, Alman and Clark. New York fire marshals were on hand in an official capacity. The extremely delicate explosion work was handled by Herman Rottger of Vitagraph, assisted by Dick Peterman, Tommy Fisher, Charles Gardner and Ivor F. Lynn. The Vitagraph players participating in the battle scenes as principals were: Harry Morey, Joseph Kilgour, James Morrison and Walter McGrail.

"Civilization" to State Right Buyers

Ince's Big Spectacle to Be Offered to Exhibitors.—Read and Lorrimore in Charge.

"CIVILIZATION," Thos. H. Ince's million dollar spectacle, which is still running at the Criterion Theater, New York, and filling some of the biggest theaters throughout the country, is now offered to state right buyers. True, certain territorial rights have already been disposed of to zealous buyers who made life miserable for Mr. Ince until he consented to give them a chance to share in the profits to be expected from his great screen success. But they were accidents more than anything else, because it was Mr. Ince's original plan to retain the whole proposition for himself and his associates and thus take the gross profits for the benefit of a few chosen friends.

However, a cold analysis of facts, coupled with pressure brought to bear by enthusiastic buyers, materially altered the initial plans. It was found that many prints would be necessary to accommodate the demand and that an organization would have to be formed to manage it. Then, too, it was pointed out that Mr. Ince's best interest could be guarded by allowing individuals to continue to dominate their own territories rather than for him to enter into direct competition with them where it was not necessary.

At the Thomas H. Ince New York offices in the Times building applications for territory and booking receive prompt attention by J. Parker Read and Alec Lorrimore, who are on the job. To quote a very apt and fitting statement of Mr. Read: "'Civilization' is not simply an investment; it is a gilt-edge security. It is as good as U. S. bonds." To which a well-known Wall Street banker sagaciously adds: "It is the safest proposition ever offered in the motion picture business."

OUR CONGRATULATIONS TO MR. HOMMEL.

The Moving Picture World acknowledges the receipt of a slice of cake from Ludwig Hommel, the supply man of Pittsburgh. It was a reminder of the party Mr. Hommel gave to his friends in celebration of his tenth business birthday. The World takes pleasure in adding its congratulations to the thousands it is sure Mr. Hommel received on the occasion. Also it extends its best wishes for a successful second decade.

Chicago News Letter

By JAS. S. McQUADE

Weiss Makes Thousand-Mile Auto Tour.

HARRY WEISS, general manager of the Central Film Corporation, recently made a business trip which extended through the states of Indiana and Kentucky. He informs me that the New Circle theater at Indianapolis, located on the Monument Circle, will be one of the most beautiful houses in the state of Indiana. It will seat over 2,000 people, and an orchestra of thirty-five pieces will furnish interpretative music for the pictures. The house will be opened within the next thirty days. Louisville, Ky., Lafayette and Terra Haute, Ind., were also included in the tour. In all the towns visited Mr. Weiss found a depressed condition of business owing to the heat and local conditions; but expresses the opinion that the outlook after Labor Day looks bright. Judging from the crops and the general condition of the country, he believes Indiana and Kentucky will have one of the best fall and winter seasons they have yet seen in the moving picture business. Mr. Weiss signed up first-run contracts with Bartons & Olson, Indianapolis, and with the Broadway Amusement Co., which owns the Alamo theater, in Louisville, both for one week showings. Four-day showings were signed by the Variety theater, Terre Haute, and the Luna theater, Lafayette. All these theaters look forward to a big fall business. Mr. Weiss' salesforce now includes Phil Dunas, formerly with the Chicago office of Bluebird Photoplays, Inc.; Ed. Mordue, recently with the World Film Corporation's Chicago office, and Jack Schwartz and Sidney Goldman, formerly connected with the Central Film Co. Mr. Weiss made his trip of 1,100 miles in his new automobile without mishap.

Chicago Film Brevities.

The Mutual Exchange offices of Chicago have moved from their quarters in the Mallers Building, and at 117 North Dearborn street, to the entire eighteenth floor of the Consumers Building, located at South State and Quincy streets. The office is under the direct supervision of B. N. Judell, who is the western representative of Mutual. The home office of the Mutual Film Corporation will also be housed in the Consumers Building after September 1.

* * *

The Chicago Reel Fellows Club held a meeting in their quarters at the Morrison Hotel, Thursday evening, August 24. The attendance was large. Dinner was served at 6.30 p. m., after which the members engaged in business connected with the club and entertainment.

* * *

"Jaffrey," the first Golden Eagle feature released by the International Film Service, Inc., was given an invitation showing in the International's exhibition room, 207 South Wabash avenue, seventh floor, on the morning of Wednesday, August 23. The exhibition was viewed by a large number of exhibitors. C. Aubrey Smith and Eleanor Woodruff are co-stars in this feature, which was produced by the Frohman Amusement Corporation.

* * *

A moral campaign against moving picture and burlesque theaters is now under way in Milwaukee. It is conducted by the Milwaukee County Federation of Catholic Societies. This campaign is the first action resulting from Archbishop Messmer's pastoral letter, which was read in the Catholic churches of the city, Sunday, August 13. It is part of the national movement by Catholic societies to obtain morally clean public amusements.

* * *

David Wark Griffith arrived in Chicago Thursday morning, August 24, from Los Angeles, and left on the Twentieth Century the same day for New York City. His great new feature "Intolerance" will be given its initial showing in New York City, September 5, and it has been hinted that the Chicago run will open some time in October at the Colonial theater, where "The Birth of a Nation" made its great run after it was crowded out of the Illinois theater by another booking.

* * *

Samuel Katz, of the Amalgamated Theater Corporation, and Barney and A. J. Balaban, of the General Feature Film Co., both of this city, have made arrangements for the building of a first class modern moving picture theater, at 3527-41 West Twelfth street. The theater will be included in a business block which will cost $275,000, including the site. The theater, it is said, will seat 2,800 people, and will be the largest in the city outside of the Loop district.

* * *

Miss Mary Pickford recently received a letter from a Canadian soldier, from the trenches in Belgium through the Chicago News.

"It might interest you to know that we have the 'movies' going on right behind the firing line, but so far have not had any films with you," says the correspondent.

"Must close now, as I have to go on sentry duty. Now be sure and drop us a line and I will send you a shell-nose cap and a German gas helmet, and anything in the line of souvenirs you want," the letter concludes.

The correspondent gave his address when writing the letter as "In a dugout, Rat alley, Somewhere in Belgium," and signed it "Calamity Scan (73841), 28th Battalion Scouts, 2d C. E. F."

It is needless to state that Miss Pickford, with her customary courtesy, sent a personal reply to the writer.

* * *

A beautiful photoplay edition of "The Crisis" is in course of preparation. The book will be illustrated with scenes from the forthcoming Selig drama. The publishers are preparing extensive exploitation of the photoplay edition.

* * *

Those who have been fortunate enough to view private presentations of "The Country That God Forgot," remark on the fine acting of Tom Santschi, George W. Fawcett and Will Machin, who appear as the three partners and friends in the photoplay. Mr. Santschi, it is predicted, will score an artistic success in this production that will compare favorably with his role of "McNamara" in "The Spoilers." Miss Mary Charleson also plays a strong part.

* * *

The Billiard News, a publication with a weekly circulation of 80,000 copies, in a recent number prints an editorial complimenting the Selig Polyscope Company for releasing the Selig Athletic Feature Film series and popularizing the games of bowling and billiards.

* * *

Miss Bessie Eyton writes Chicago friends that she is greatly pleased with her role in "The Light of Western Stars," Zane Grey's story, which is being produced by E. A. Martin. The role calls for skillful horseback riding. She is an expert horsewoman as well as a swimmer. Miss Eyton and Tom Mix, both associated with the Selig Company for some time, have never before appeared as stars in the same production.

* * *

James L. McGee, business manager of the Pacific Coast studios of the Selig Company, recently engaged a special train to transport Selig's company of players and scenic effects from Los Angeles to the Mojave desert, California, where Director Colin Campbell will film special scenes for "The Garden of Allah." A number of scenes in this production will be filmed in the wall-in, private garden of the Santa Barbara Mission. This garden, it is said, was never before used by a moving picture company. Women are not permitted within it, the sole exception to this ruling being made for Mrs. William McKinley, who visited the garden once.

* * *

It was with great regret that William N. Selig received the

news of the passing of Sam Dade Drane, who died of pneumonia at the German Hospital, New York City, on August 15. Drane played the character role of Abraham Lincoln in "The Crisis," soon to be released. He is said to have presented the most life-like characterization of Lincoln ever seen on the screen. "His characterization of Lincoln is wonderful," says Mr. Selig. "Many historical characters are burlesqued rather than convincingly portrayed. This cannot be said of Drane's work. Not one of the Lincoln characteristics is lost and the likeness is perfect. The portrayal is so unusual that close-ups of Abraham Lincoln are used. It is, indeed, to be regretted that Drane will never see the completed production of 'The Crisis' in which he figured so largely and so excellently. His conception of Abraham Lincoln may never be surpassed and will probably stand alone as the greatest Lincoln of the screen."

* * *

William N. Selig, president of the Selig Polyscope Company, was seen recently regarding the many rumors that have been circulated concerning future plans of the Selig Company. Mr. Selig stated that no attention whatsoever should be paid to the rumors and conjectures so frequently circulated in connection with the film industry. He also stated that any important information regarding any contemplated action of the Selig Company will be given out authoritatively when the occasion requires it, and that credence should not be given visionary stories sent out to daily newspapers by some enterprising space writer in New York City.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago, for the ensuing week:

Studebaker.—"The Almighty Dollar" (Brady)) featuring Frances Nelson, June Elvidge and E. K. Lincoln, and the seventeenth chapter of "Gloria's Romance" (George Kleine), entitled "The Tell-Tale Envelope."

Fine Arts.—Frank Keenan and Margaret Thompson in "The Thoroughbred" (Ince), and Harry Watson in a "Musty Suffer" comedy (George Kleine).

V-L-S-E Theater.—Charles Richman in "The Dawn of Freedom" (Vitagraph), and one of Selig's Athletic Series.

Orchestra Hall.—Lou-Tellegen in "The Victory of Conscience" (Lasky-Paramount); "Uncle Bill" (Vitagraph), a re-issue the travelogue "An Aerial Voyage Over France and Germany," and Grace Renee Close, mezzo-soprano, soloist.

La Salle.—"Where Are My Children?" (Universal) enters its fifth week. Big business is reported.

* * *

Waterson R. Rothacker, president of the Rothacker Film Manufacturing Co., motored from Chicago to New York last week, and on the return trip will come through the Berkshires.

* * *

I have just had a letter from Miss Maibelle Heikes Justice, from Split Rock camp in the Adirondacks, with some interesting news concerning her work in the writing of feature photoplays. Miss Heikes Justice announces that she had just completed ten feature photoplays before proceeding to her present quarters for a summer rest. Among these is "Youth's Endearing Charm," which was written around Mary Miles Minter, who is now starring under the banner of the American Film Co., Inc., with headquarters at Santa Barbara.

This photoplay, she states, was not adapted from any of her fiction stories, but was written specially to fit the personality and the dramatic possibilities of Miss Minter after she had met and learned to know her and her charming personality.

The following letter, bearing date of July 10, quite characteristic of charming little Mary, has been forwarded me by Miss Justice:

My dearest, sweetest Miss Justice:

Can you possibly forgive me—me, most miserable non-writer—for not answering you at once.

But surely you will understand when I tell you we have worked day and night on the perfectly angelic "Youth's Endearing Charm."

'Tis the pitifulest, goodest, darlingest cherub of a story I have ever known.

We received photograph of your absolutely beautiful self and apple trees today. It shall be hung in a frame of gold—as becomes the sender. Please, I do most positively implore thee, write me another "Youth's Endearing Charm" on the style of "Peg o' Me Heart." I never had such dear things to do in my life. Look funny (oh, my!) in pig-tails! Am sure it will go fine.

Ten thousand blessings on my own Miss Justice's brains. Most sincerely, etc.

Miss Heikes Justice states in her letter that "The End of the Trail" (Fox), a feature in which William Farnum takes the leading role, and which was released August 26, was written by her. She is also under contract with the Vitagraph Company for several features, of which they now have three on hand.

Our Censorship Liberal, Declares Dane

European Variety Far More Stringent, Says Benjamin Christie, Producer and Player.

THAT American censorship is liberal compared to that exercised in Europe is the opinion of Benjamin Christie, the noted Danish actor and producer, whose most recent picture, produced for the Dansk Biograf Company of Copenhagen, of which he is general manager, is soon to be shown at a private exhibition in a Broadway theater. In this picture, entitled "Blind Justice," Mr. Christie enacts the star part, wrote the scenario, and did the directing.

Since arriving in this country Mr. Christie, who is familiar, from personal observation, with every phase of the industry in Europe, has devoted his time to studying American methods of production. He has made it a rule to see at least five features a day and has reached the interesting conclusion that American manufacturers are allowed far more latitude by the censors than is the case in Europe.

"In Germany the censorship is so strict that not even a decollete gown or a night robe is allowed to be shown on the screen. As for a scene depicting an artist's model, such as I have frequently seen upon the American screen, such a thing would not for a moment be allowed. Russia is entirely different, however. There the demand is for the most radical pictures possible. They don't want happy endings. Like Russian literature, the picture plays that please Russians are gloomy tragedies. They like blood and plenty of it, with poison, knives and other highly spiced ingredients thrown in.

"France is not quite so strict as Germany; but even there as in England the censorship bonds are drawn far tighter than in America. A curious feature of picture shows in Germany is the fact that an actor from one of the minor theaters is engaged by the better class of picture houses to supplement the sub-titles of a feature by long explanatory recitations, which some times string out the length of a picture for a whole evening.

"Business in European pictures has not slackened since the war. In fact in France and Germany it is better than ever in those theaters which I visited. In Russia, however, all the studios are closed and there is no picture-making being done. This is partly due to the war and partly to the fact that the more prominent Russian actresses refuse to work in the studio except from three to four o'clock in the afternoon. Our hours in Denmark are from nine in the morning till three in the afternoon. I understand that over here you are much more strenuous."

New Company for Jacksonville

Prominent Residents of Florida City Organize Southeastern Film Corporation With Capital of $300,000.

THE Southeastern Film Corporation has been incorporated in Jacksonville, Fla., under the laws of Florida, with a capital stock of $300,000. It numbers among its officers and directors prominent business men of Florida and also well known motion picture men. The Southeastern will be affiliated with the Garrick Studios Company, of which Richard Garrick, formerly supervising director of Gaumont productions, is the president. The purpose of the organization is to produce and release pictures and conduct a string of motion picture theaters in Alabama, Georgia and Florida.

Numbered among the directors are J. E. T. Bowden, mayor of Jacksonville; Forrest Lake, president of the Seminole County Bank; W. S. Hilands, president of the Florida Soft Phosphate and Lime Company, of New York; J. R. Collins, treasurer of the Florida Abstract and Title Insurance Company; John T. Alsop, Jr., president of the Jacksonville City Council; W. R. Carter, editor of the Florida Metropolis; W. L. Whitehead, owner of a string of theaters, and Judge H. B. Phillips, county judge of Duval County.

The Garrick Studios Company will operate a studio capable of taking care of twelve companies at the same time, and every facility available will be secured for the use of those using the plant. On account of Jacksonvile being only twenty-seven hours from New York it is believed a number of companies now sent to the West Coast annually will be sent South, which will result in a great saving in time and money to the producers. Mr. Garrick has already received communications from a number of the larger producers in New York and Chicago, advising him that they will take advantage of this opportunity to secure the use of a studio without having to undergo the great expense of building. The managers of the Vim, Kalem, Gaumont, Thanhouser, Eagle, Palm and United States studios in Jacksonville are stated to have commented favorably upon the movement.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CARL LAEMMLE ARRIVES AT THE COAST.

President of Universal Pleased With Many Improvements at Big Picture Plant—Entertains Candidate Hughes at Universal City.

CARL LAEMMLE, president of the Universal Film Mfg. Co., arrived at Los Angeles, Thursday, August 17. The head of the big motion picture concern had not seen his plant since last December and was greatly pleased at the new stages and the other improvements that have been made during the past seven months under the direction of H. O. Davis, vice-president and general manager.

Mr. Davis, who has been spending the past month in New York, upon important business of the Pacific Coast studios of the company, returned to Universal City with President Laemmle and held a levee with the directors to the thirty-eight companies now operating there.

On Saturday morning we motored out to Universal City and had the pleasure of a little chat with Mr. Laemmle. We found him on one of the big stages, surrounded by directors, players and publicity men.



Carl Laemmle Welcoming Justice Hughes.

The little big chief greeted us with a sunny smile: "Yes, I am back again. I like it out here and think I will take a vacation for a month or so. Some place we have now. Isn't it? Universal City has grown so much since I was out here last time in December that I can hardly recognize it. Just think of it, thirty-eight companies now working here and all these big new stages. It will take me all of a month to inspect the plant and get acquainted with all the new people."

Later in the day we had lunch at the Universal restaurant. The food there tasted mighty good to a tired and hungry "World" representative. When we were fed and rested we said Mr. Laemmle goodbye and with a load of friends from the big "U" plant, we returned to the city.

On Sunday afternoon Charles E. Hughes, Republican candidate for President of the United States, paid a visit to Universal City. Judge Hughes was accompanied by Mrs. Hughes, Francis V. Keesling, chairman of the state Republican Central Committee; William C. Crocker, Republican national committee man; John M. Mitchell, president of the Los Angeles Chamber of Commerce; Chief of Police Snively and a large party of newspapermen. The party had spent the morning in Pasadena and motored from there to Universal City. It was a flying trip, led by Chief of Police Snively, who set the pace of a speed of forty miles an hour.

The party was greeted at the entrance of Universal City by the "Liberty" company, fifty members, all mounted on horseback. This imposing cavalade conveyed the distinguished visitors to the administration building, where they were welcomed by Mr. Laemmle and General Manager H. O. Davis. A short sight-seeing trip was made through the plant and Judge Hughes seemed to be much impressed by the magnitude of the film city. He commented upon the wonderful progress of the industry in the last few years, and complimented Mr. Laemmle on having such a magnificent plant. After a few hundred feet had been "shot' for the Animated Weekly, the party continued their journey to Long Beach, where Mr. Hughes was scheduled to speak in the evening.

PLAN TO UNIONIZE STUDIO LABOR.

Labor Agitators Try to Tie Up Motion Picture Industry of Los Angeles.

According to the Los Angeles "Times," efforts are being made by union labor agitators to unionize the film industry in Los Angeles. The union organizers have planned to make their work so far-reaching that no supplies would be handled at the studios that had been secured through open shop concerns. Jim Gray, a union labor agitator, at the last meeting of the Central Council of Labor, made the announcement that the time was ripe for a new move for motion picture industry. He declared unionites have been making a general canvass of all the film concerns, have ascertained just what wages are paid to the workers in the various departments, the number of men and women employed, and how many union people there are in this number, who can act as a leaven to help carry out the proposed plans of the union.

He stated Samuel Gompers has also pledged his personal work in the East to bring such pressure as is possible to bear upon the eastern capital used in the work here to force its holders to ask that unions be recognized in the Los Angeles picture-making industry. It was stated the threat of boycott by 2,000,000 people, including union men and women of the United States, and those persons directly dependent upon them, will be used to try to enforce the union demands.

The present movement of the union labor agitators is to organize only the artisans. The "Times" says there are only ninety-three union men and women in the regular staffs of the various companies. Workmen in the studios are employed on their merit only, and members of the Film Producers Association have emphatically affirmed their intention of continuing to operate open shop plants.

WORLD MAN RETURNS FROM SANTA BARBARA.

News of American Studio—Exhibitors Report Business Good —Sequel to "Diamond from Sky" to Be Started.

WHILE in the Flying "A" City I managed to meet every exhibitor, and up there they are doing nicely with various programs and open bookings. The largest organization is the Portola Theater Company, which operates the Mission and Portola houses. A. D. Williams is manager of the former house, which is located at 618 State street. It seats 1,200 persons and is a modern theater running the Triangle program. Mr. Williams has been here for the past two years. He uses three Power 6-A machines and likes them. Music is by an orchestra. Across the street and up toward the business district is the Portola, at 723 State street, with W. K. Merrill as the manager, who has been there nearly three years. Here two Edison machines are used. They play a regular vaudevile circuit and the open market for films. Business is fair, but is on the upward trend. Music is by an orchestra. E. Stevens is the president of the company and J. Trussell is the secretary. In each theater I was pleased, but not surprised, to find a file of the World. They said they could hardly do business without the paper.

On this main street is the Argus theater, which has a seating capacity of 494, and is run by H. K. Marble, who has been

in charge for the past three years. He now runs Paramount, which he swears by, and says business is improving with this bill. For music he has a small orchestra.

The largest house in Santa Barbara is the old legitimate one, the Potter, which runs film plays during the summer and road shows in winter. We met H. Callis, the manager, who is now in his sixth year as head of the theater. This house has 1,200 seats. It is equipped by Powers, and uses a big orchestra for music. The prices vary to suit the attraction, for pictures from ten cents up. At the time of my visit Mr. Callis was lining them up with V-L-S-E's "God's Country." In October this house will return to the legitimate. In its first year it played only pictures, then changed over, and since has been playing alternately pictures and road shows.

This finished my nightly visits to the theaters of Santa Barbara. Back "on the lot" Bill Russell was trying to do some big scenes for his feature picture, so I drifted across the big new stage and met Edwin D. McKiernan, who is the official host at the studio. He very kindly took me about the place. Onc of the good departments here is the art reproduction room, where A. W. MacRae holds forth with his brush and pallette. Paintings of every description are here reproduced for the screen, and the artist is one who has had experience, having at one time taught in the Art Institute of Chicago and other private schools. He is a member of the Royal Water Color Society of Edinburgh, Scotland. He has been operating this department for the present year.

We visited the comedy factory where Al Santell locks himself in his office and pummels a typing machine for hours at a time. But Al opened the door on my visiting day and welcomed The World. He even opened up a keg of stogies and we all listened to stories of the studio. We snapped the editor of the comedy department here as he was finishing up a feature comedy for Kolb and Dill to put on.



Al. Santell.

Santell has for some time been head of the comedy department, having come here from the Keystone. He did all the Beauty comedies before the American stopped producing one and two-reelers.

While we were there Anthony W. Coldeway, one of the scripters, experienced the recurrence of a birthday, something chronic, it was explained, so he was feted at Bill Parker's home.

Another night Eugenie Forde gave a weinie bake down on the moonkist beach for a large number of her friends from within and without the studio. If you ever come west be sure to try a weinie bake some time. It's great!

On Saturday evening the Owls' Club, which is composed mostly of studio Bohemians, motored and entrained to, for, and from Los Angeles and Santa Barbara for the week-end and all had a great time. To show the studio spirit that prevails, here Manager P. G. Lynch donated one of the large company automobiles for use of the players in going down to the city.

Before leaving the hospitality of the Santa Barbarans, Tom Chatterton, who so cleverly played the lead in "The Secret of the Submarine," forced us to come over to his house and remain until Monday, when we intended to come home on Friday. We went and it certainly was worth while. Tom is a regular entertainer and the time he showed us was indeed appreciated. He drove out to the ranch of a friend of his named Bill Main, way out in the mountains, where we ate lima beans and big hunks of fresh bread, right at the table with the hardy ranch hands. We even got to pick some eggs from off the hay in the barn, and incidentally got a flea on the ankle which still reminds of the trip. Tom staged a big barbecue, cooked eats out in the open in a back yard, with plenty of enchilades, and eatables, and so on. Anyway Tom entertained right. When he drove our baggage and us down to the train it was sadly that we took leave of the city where Flying "A" holds forth. Till we meet again Bill Russell, Tom Chatterton and all you real Americans.

BRUNO LESSING GOES EAST.

Writer Spends Summer on Coast. Sees Some Funny Things in Studios.

Rudolph Block, editor of the comic supplement of the Hearst newspapers, but better known as Bruno Lessing, the author, has left for New York, after a long stay on the coast.

Mr. Block wrote some humorous scenarios for the Vitagraph Co. last year, but, being dissatisfied, like most writers, with the way his scenarios were produced, undertook to master the art of producing for himself so as to find out where the trouble lay. He says he has found that his experience as a writer of fiction is not of much help in scenario writing. In fact, he thinks, it often retards because of the waste of time and effort in attempting to introduce literary style, which is the natural instinct of a writer. But Mr. Block's work as the creator and director of the many comic series that he has been identified with for twenty years, is so analagous to moving picture work that he intends to take up the production of humorous scenarios as a regular part of his work.



Bruno Lessing.

In discussing his experiences among the Los Angeles studios, Mr. Block said:

"The general complaint seems to be that the level of production is not rising, that the same things are being done over and over again and that the supply of material adapted to moving pictures is getting lower and lower. In the East I had heard this from intelligent producers, but in California, where, probably owing to its being the center of the producing industry, the people are more in touch with its activities, the same complaint is heard from the public and the proprietors of theaters. Inasmuch as the whole business of producing has, thus far, been in the hands of directors it seems to me that if you are going to remedy this defect you will have to look elsewhere than to directors for the means.

"Thus far, I am afraid, the scenario writer has been subordinated in this game, yet, unless the future improvement of moving picture production comes from him I do not see where else it will come from. I have visited a great many studios and have worked in some. I have followed the script of a scenario to its completion. In every case the finished picture was the work of the director; in every case was he compelled to depart from the written scenario and inject into it his mechanics, his humor and his tragedy. If it is successful he deserves the credit and not the author. But you can readily see that he cannot rise above his own level and if, today, there is complaint that the output is not improving, he cannot improve it.

"The remedy, I am sure, will lie in developing scenario writers who can really write, not a sketch or a synopsis, or that mechanical rigmarole which they call a "continuity," but a pantomimic play which is so obviously and completely adapted to the screen that it acts itself. If the scenes have to be numbered and catalogued—an office boy can attend to it. To produce this result two things are required. First, the writer must acquire all the knowledge of technique, of the camera—its limitations and its tricks—of effective grouping and coloring and of the possibilities and limitations of his cast, which the director is supposed to possess and which can only be obtained from actual work in a studio. Second, he must be able to think and create, not in words, but in pictures. If I ever produce pictures myself, I shall surely train every writer in whose ability I have confidence in practical studio work and let him produce his own scenarios. He will make mistakes and profit by them and the economy of efficiency that will result will compensate for the expense of his blunders. I know a case where a moving picture organization trained a salesman and a cameraman how to direct a scenario. They wasted several thousand feet of film but they gained experience. Now they are clamoring for

scenarios to produce. Wouldn't it have been more intelligent to train two writers of scenarios themselves?

"I am interested in comedies more than anything else. The whole object of my work out here has been to learn how to produce a scenario for myself. The Keystone, Lasky, Fox, Universal and other studios have been wonderfully kind in granting me every facility. I think the trouble with the production of comedies lies more in a dearth of proper material than it does in a lack of actors. It is true that there is but one Chaplin, but I wonder how many people have noticed the steady improvement in the story and plot and construction of his comedies which were unquestionably necessary to keep him in vogue.

Most of the efforts in comedy production seem to be directed to copying the mannerisms and acrobatics of Chaplin or the slap-stick and swift action of the Keystone comedies, without the faintest attempt to create a playlet that would be humorous in its plot and its situations.

"The Bruno Lessing comedies? Well, they're going to wait a while. If they are not good they're not going to be produced. There's no hurry about production; the time spent in learning and gathering experience is not wasted. Art is long and time isn't quite as fleeting as it's cracked up to be. At some time or other and somehow or other and sooner or later, I'm going to try the experiment of producing moving picture comedies something after the fashion of the old English dramatic comedies, such as "She Stoops to Conquer," "The Rivals," etc., in which an interesting plot, clean-cut comedy and good photography will play a more important part than the prestige of a star, the reputation of the author or the cost of production."

PATHE LEHRMAN TO OPEN STUDIO.

Henry (Pathe) Lehrman has returned from New York, where he has been for the past several weeks, making arrangements, it is said, for the formation of a new comedy company, with himself at the head. He already has three or four well-known comedians under contract, and he will shortly build a studio of his own and commence the production of his distinctive style of comedies.

Mr, Lehrman has a contract with the L-Ko Company to make a five-reel feature comedy, which will probably take about three or four weeks to finish. When that picture is completed he will move to his own studio, which he expects to have in readiness by that time, and commence making feature pictures exclusively.

Mr. Lehrman has for a long time wanted to produce only feature comedies that would be out of the ordinary. He now has a release and is otherwise well equipped to go ahead with his ideas.

So far he has not announced the location of his new comedy factory.

Los Angeles Film Brevities.

E. J. Chatkin, vice-president of Levy, Chatkin & Feldstein, with offices at 17 North Wabash avenue, Chicago, paid a visit this week to the Los Angeles office of the Moving Picture World. Mr. Chatkin, who by the way is an old friend of ours from the early days in Chicago, is staying in our city for a week, accompanied by M. A. Levy, president of the firm, to open a branch office, which will be located at 223 Marsh-Strong building.

Levy, Chatkin & Feldstein buy feature films on the open market and distribute them through their own film exchanges, United Film Service, with branch offices in St. Louis, Kansas City, Omaha, Denver, Salt Lake City, San Francisco, Los Angeles, Seattle and Portland.

On Saturday of this week Messrs. Chatkin and Levy held a private exhibition at the offices of J. Slipper, 728 Olive street. One hundred and nine, fifty-word night letters had been sent exhibitors in Los Angeles and vicinity, inviting them to see "The Yellow Menace," the new sixteen episode serial produced by the Serial Film Company, Inc. This feature is controlled by Levy, Chatkin & Feldstein, in the states of Missouri, Kansas, Nebraska, New Mexico, Colorado, Wyoming, Montana, Idaho, Utah, Arizona, Nevada, California, Oregon and Washington. More than fifty Los Angeles exhibitors attended the exhibition, which Mr. Chatkin stated was very successful.

Messrs. Levy and Chatkin expect to go from here to Seattle and Portland for a brief visit, then return to Chicago.

* * *

Irving M. Lesser, formerly manager of a San Francisco office of the All Star feature distributors and a brother of Sol Lesser, has been placed in charge of their Los Angeles office at 514 West 8th street.

We are informed that the Nevada Film Company are going to make a trip to Central and South America to take scenes for a coming feature film production. Several prominent photoplayers, we are informed, have recently signed up with the Nevada Film Company, including Tyrone Power, Juanita Hansen, Hal Cooley and Marie McKeen, who recently was starred by the Monrovia Feature Film Company in "The Daughter of the Don." The company expects to leave in the first part of September.

* * *

Negotiations are under way, we are informed, by local representatives of the Emerald Film Company of Chicago, for the leasing of the Pacific Laboratories' studios on Santa Monica Boulevard. Fred J. Ireland is the manager. The Emerald Company was recently formed in Chicago for the purpose of producing feature dramas and two reel comedies. It is announced by Mr. Ireland that he has signed Dolores Cassinelli, formerly leading woman for Francis X. Bushman, and later with J. Warren Kerrigan, to play vampire roles.

If the Emerald Company is successful in securing a studio, the companies will be sent to Los Angeles at once, it is stated. The Pacific Laboratories' studio is being vacated by the Rolin Comedy Company, which is removing to the company's new location on the hill at Court street.

* * *

Under the direction of William C. Dowlan, Richard Bennett and players started on what will probably prove the most stupendous and spectacular production ever undertaken by the American. The story was written by Anthony Coldewey and will be issued as "The Lawmaker." While the theme will be modern in every respect, the idea will be to show phases of legal punishment from barbaric to present day. This will, however, be touched upon in a most delicate way and there is to be nothing objectionable. It will not be less than seven reels. Mr. Dowlan's work as director here has been a bit varied, but he has already demonstrated his ability to undertake big things. He first directed Mary Miles Minter in "Youth's Endearing Charm," and then Franklin Ritchie and Helene Rosson in "The Light," just completed.

At the same time comes a number of changes among directors. Edward Sloman goes to the William Russell Company and his first work there will be on the sequel to "The Diamond from the Sky," the working script for which is being prepared by C. B. (Pop) Hoadley.

Rhea Berger, who has been directing Kolb and Dill, goes to the Winifred Greenwood Company, and it is understood that a new director will arrive this week to work with Kolb and Dill on their next comedy, "Peck of Pickes."

James Kirkwood is directing Mary Miles Minter in a new and elaborate picture.

* * *

The Screamers scampered again. This time it was Hon. Carlyle R. Robinson, Horsley's publicist, who scattered the invitations to the scamper. His words of welcome are as follows:

Dear Screamer:

Take a slant at the following time-table and then wire, phone or write reservations to Carlyle R. Robinson, David Horsley Studios:

Event	GRAND HOWL & FEED.
Place	SEA GULL INN, REDONDO.
Date	THURSDAY EVENING, next week.
HOUR	Seven-thirty (7:30 P. M. SHARP).
AUTOISTS	You know the road.
UNFORTUNATES	Hill street, depot, six-thirty o'clock.
FEED	Chicken dinner and THINGS.
PRICE	One Buck and Two Bits.
FEATURES	GOOD music—PLENTY of Dancing.

Bring Your Friends! ! ! ! !

Whatdayasay?

'Tis nuff to say a great time was had by the multitude.

* * *

Harry L. Naco, former manager of the Arizona theater, has left that house and will go over to the Lamara, taking half interest in that theater. Manager Barncord, of the Lamara, will leave for Flagstaff, where he will open a new theater. Captain Piermont Minor, owner of the Arizona, will become its manager.

* * *

Mrs. W. K. Vanderbilt, Jr., this week visited the Keystone-Sennett Studios.

Mrs. Vanderbilt and her friends are passing the season at Del Monte. It is a notable fact that she is quite a film fan, and is a frequenter of the motion picture theaters showing screen comedies.

Mrs. Vanderbilt's friends, knowing that it was her hope to some day see a real comedy thrill made, took the matter up with Mack Sennett, director-general of the Keystone, and the visit was arranged. Mrs. Vanderbilt and her party came

down from Del Monte especially for the purpose of going through the home of the famous comedies.

On the visit to the studio she became greatly interested in the taking of a picture in which Fred Mace and Harry Gribbon are being featured. One of the scenes shows a thrilling fire which invades the interior of a house. So that the party could witness the action of the picture from a "close-up" position, chairs were arranged for them near the camera.

Through error an over-charge of powder was touched off, creating a fire that momentarily threatened the entire studio, and Mrs. Vanderbilt and her friends were thoroughly drenched before they could get out of the way.

* * *

The Los Angeles Press Club is planning its annual barbecue and the secretary, H. J. Wambold, says to many photoplay stars and exhibitors who are members:

The barbecue feature will be double-barreled. A Beefsteak Banquet will be served at noon; a Spanish Feast in the evening. Some of the leading California orators in public life—such men as Willis Booth and Tom Woolwine and a half-dozen others—will address you. There will be music, games, special events of startling originality. It will be a big, merry stag—not souse—party, one which will leave a pleasant memory for another year.

* * *

We received the following invitation for a pre-view:

THE
CENTURY FILM CORPORATION
Cordially Invite You to Be Present at
JENSEN'S THEATORIUM,
Sunset Boulevard, Near Echo Park Avenue,
Friday Afternoon at 4 O'Clock,
To Witness the Initial Film Presentation of
"INHERITED PASSIONS,"
Featuring
DOT FARLEY.
Produced by
G. P. HAMILTON.

* * *

Mrs. J. Sahr, of 1544 Seventh street, Santa Monica, who drives a team of dogs in motion pictures, had her left leg broken late yesterday afternoon when the team of canines ran away as she was driving at Eighth street and Pennsylvania avenue.

She was driven to St. Catherine's Hospital and treated by Dr. J. P. Nuttall. Mrs. Sahr is a familiar figure on the street here with her unique little wagon and dog team.

She appeared in "God's Country" by Vitagraph.

Brady Hurt in Motor Accident

President of the World Film Corporation Recovers from Bruises in Jersey Hospital.

WILLIAM A. BRADY, president of the World Film Corporation and theatrical producer, was bruised, but not seriously injured in an automobile accident that occurred on the night of August 26 at the beginning of a trip from Plainfield, N. J. to Wilmington, Del., after a trial performance of a new play by Jules Eckert Goodman. Mr. Goodman, author of the play and John Turk, Mr. Brady's business manager, were the other members of the party. They were hurled from the car with Mr. Brady when the rear axle broke and the wheel came off. At the Muhlenberg Hospital, Plainfield, where the three men were taken, it was stated that all would recover from bruises in a few days. It is expected that Mr. Brady will remain quietly at his home for a short time after his removal from Plainfield, and that he will be back at his desk in the World Film office in about a week.

Comedies for Paramount

Klassic Pictures, Inc., and United States Motion Picture Corporation Will Make Them.

CONTRACTS were signed last Friday by Paramount with two comedy producing companies for single reel comedies to be released weekly by the Paramount Pictures Corporation. The producing companies are the Klassic Pictures, Inc., producing the Klassic Komedies and the United States Motion Picture Corporation, producing the Black Diamond Comedies. The first release will be issued September 25.

The addition of comedies to the single reel releases of Paramount Pictures Corporation rounds out their service in a most excellent manner, as they are already releasing in connection with their four, five and six reel features, produced by the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company, and Pallas Pictures, three single reel features each week, the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes Travel Pictures and the Paramount Bray cartoons.

Al. Christie an Independent Producer

Long Time Comedy Producer Will Release One Single a Week and Two Doubles a Month.

AL E. CHRISTIE announces the organization of the Christie Film Company and the particulars of the first three productions of the new company. Mr. Christie, who for some time past has been in New York City, returned to Los Angeles on Saturday, August 26. His company will be represented here by F. J. Hawkins, with offices in the Longacre Building, 42d street and Broadway.



Al. E. Christie.

The chief office and studio is situated at Sunset Boulevard and Gower street, Hollywood, Los Angeles.

Mr. Christie says he is going to produce clean, bright comedies right up to his old standard—and that is one well known to exhibitors. Mr. Christie has been making Nestors for five years; in fact, for continuous production of one brand he comes pretty close to holding a record. It is probable that he does. He will make one one-reel subject each week. The release of these in the open market through independent exchanges will begin September 18. About November 1 Mr. Christie will inaugurate two-part specials, of which two each month will be issued. He says he is going to give his personal supervision to all the work in his studio.

The first three subjects of the Christie company are "A Seminary Scandal," "His Baby," and "By the Sad Sea Waves." The first and the third feature Billie Rhodes, Stella Adams, Eddie Barry and Harry Ham. In "His Baby" will be seen Betty Compson, Neal Burns, Ethel Lynne and Harry Rathenberry. Others in the company, and all of whom have before played under Mr. Christie's direction, are Gus Alexander, Nolan Leary and Dave Morris.

Mr. Christie has produced upward of 400 comedies in the five years he was associated with the Nestor brand. He began work in the Nestor company before its amalgamation with the Universal, when it was owned by David Horsley. Mr. Christie, for Mr. Horsley, opened the first motion picture studio in Hollywood. His first picture-making work was with the Nestor, and he began at the bottom—in the stage department. His experience has been most complete, but he had not long been a member of the company before he was directing. That was in the days of primitive comedy, but he has kept pace with the demands of the public and the exhibitors. Mr. Christie's thousands of friends in the trade will wish him success as an independent producer; and it is safe to say they will feel sure he will attain it.

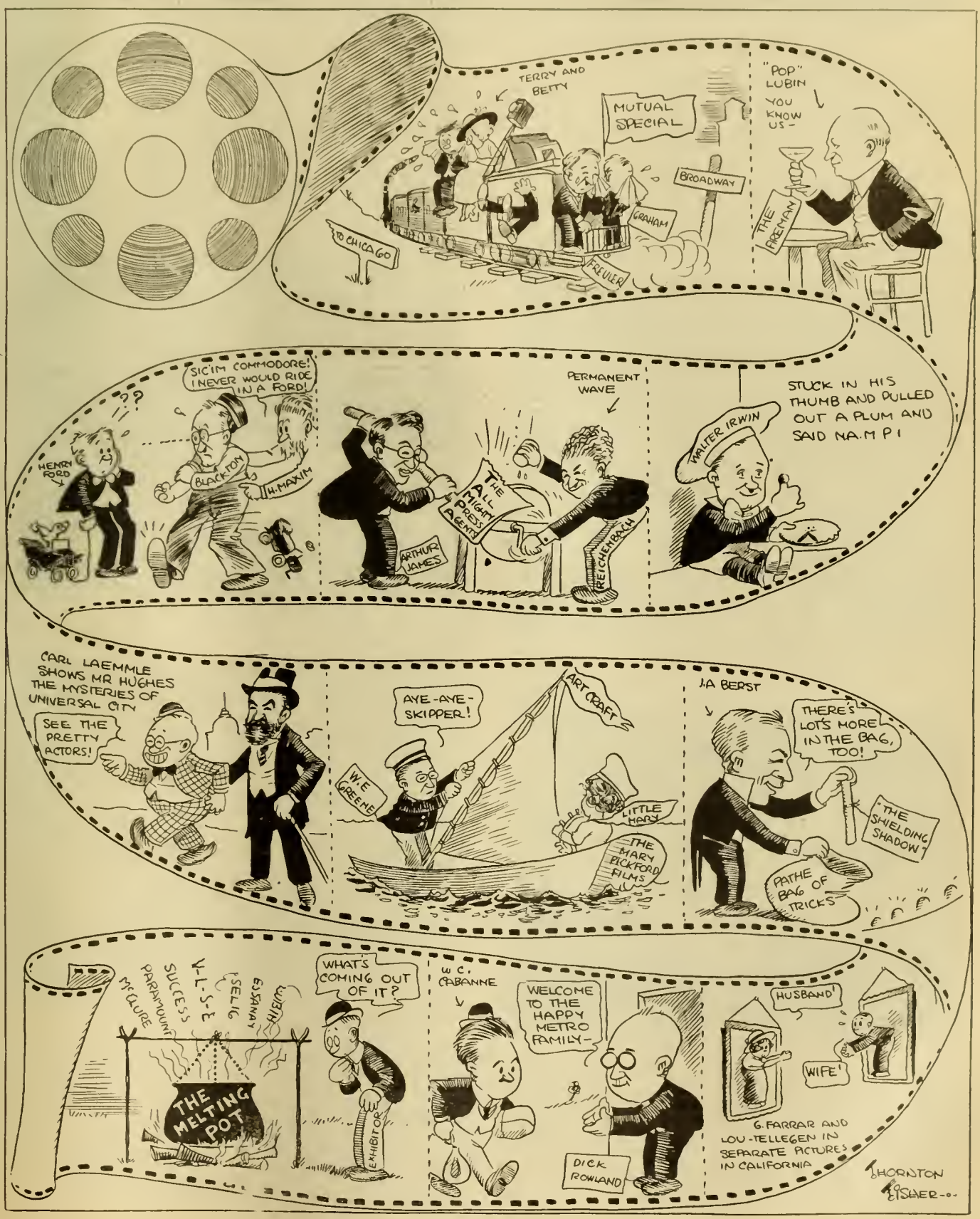
PARAMOUNT PROGRAM.

SOMETHING new, something more attractive and something more interesting is being added week after week upon the Paramount Program. For the week of September 11 the two chief features on the program will be the Famous Players production, "The Reward of Patience," in which Louise Huff will be starred, and the Morosco production, "The House of Lies," in which Edna Goodrich is featured.

Surrounding the big features are Paramount single reel features, the 31st edition of the Paramount Pictographs, the magazine-on-the-screen; Burton Holmes Travel Pictures, "Glimpses of English Town and Country," and the Paramount-Bray Animated Cartoon. "Col. Heeza Liar's Bachelor Quarters."

The Paramount Pictographs have a variety of interesting subjects in their 31st edition, in which they show how "Better Pigs" are raised; how to "Keep Well Babies Well;" how 1,200 boys have been gathered together to be taught by military standards, self control, obedience, self reliance and other necessary qualities, and also the microscopic "wonder picture" showing the horrible microbes that are contained in the water people drink.

MOVING PICTURE WORLD NEWS REEL FOR AUGUST



Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Usurer's Due"

Three-Reel Lubin Photoplay Which Glorifies the Sentimental Crook. Written by Kenyon T. Nolan and Directed by Paul Powell.

Reviewed by Edward Weitzel.

THE Sentimental Crook is having his innings these days, and is rapidly crowding the Virtuous Hero from his once proud and impregnable position in the center of the stage. The novel, the footlights, and the screen are all exploiting him. Vaudeville had him as a recruit a season or so back, placed there by Edward Clark and Junie McCree; George M. Cohan attempted to achieve his most ambitious bit of playwriting in his dramatization of Frank L. Packard's novel, "The Miracle Man," which overflowed with sanctimoniously sentimental thieves; the recently produced "Turn to the Right," of Winchell Smith and Jack Hazzard, has a pair of these engaging rascals, and now comes Kenyon T. Nolan, and throws upon the screen a gang leader who befriends beauty in distress, saves her from being driven from her home by a loan shark, and is rewarded with the hand of the lady in the last reel.

The vaudeville sketch, "Turn to the Right," and "The Usurer's Due," have another bond in common; the big moment of all three plots is where the now virtuous crook turns his professional skill to good account by relieving the villain of his ill-gotten gain and bestowing it upon the persecuted heroine. The element of poetic justice in such a piece of sleight-of-hand loses none of its force through the brand of humor injected into the situation. A little humor is a pleasant thing, and a satisfied chuckle becomes the irresistible accompaniment of the spectator's hearty applause when he beholds such a scene. Let us have the reformed gangster of mimic life, but thrice hearty his welcome if his return to rectitude be the signal for moral reflection—mixed with innocent mirth!

The author of "The Usurer's Due" has selected his material with a keen eye to winning sympathy for his hero-criminal. When his heroine, a young widow, cannot pay a loan shark a judgment of $125, the leader of a bad gang, who has taken refuge in her house, solves the difficulty for her by borrowing the money from a friend, paying the judgment, securing the note, stealing the money back from the loan shark, and returning it to the friend. There can be no reasonable objection to chasing the devil around a stump, when the devil happens



Scene from "The Usurer's Due" (Lubin).

to be a loan shark. Sentimental Crooks who perform such feats, will never lack for approbation.

It only remains to add that director Powell has discharged his duties with credit, and that the same may be written of L. C. Shumway, Velma Whitman, George Routh, Melvin Mayo, and Robert Gray, members of the cast.

Harry Beaumont in "His Little Wife."

Harry Beaumont's next appearance on the screen will be in "His Little Wife," three-act Essanay drama.

"The Test"

Absorbing Five-Part Drama on Pathe Gold Rooster Program Features Jane Gray.

Reviewed by Margaret I. MacDonald.

THE pleasant personality of Jane Gray will be remembered well from other screen appearances, such as "Let Katy Do It." In "The Test" she portrays those same motherly instincts for the motherless children of her employer that she portrayed for the numerous children of her dead sister in the above-named screen production. George Fitzmaurice, who directed "The Test," has lost no opportunity in making the most



Scene from "The Test" (Pathe).

of the telling situations found in the original scenario from which the picture was made.

In the story of the young woman whose husband was taken from her to serve a term in prison there will be found a large human appeal, inasmuch as that her path lay across those of others more fortunate, but still alone. There is a warmth in the story that is pleasing; the characterization affords of the interpolation of interesting types, and the complications of the plot are consistently interwoven. A pretty touch of romance is entertained in that portion of the story covering the period of the young woman's sojourn in the home of the widower, who, ignorant of her past, falls in love with the woman who cares for his children. There is presented also an interesting bit of psychology while the woman struggles to overcome her affection for the man because of the ever present skeleton in the closet of her memory.

This production will find favor with intelligent audiences, and in fact with any audience. Its release date will be early in September.

"The Kid"

Five-Part Vitagraph Blue Ribbon Feature Presents Story of Considerable Power with Lillian Walker in the Feminine Lead.

Reviewed by Margaret I. MacDonald.

AS a young woman of seventeen filled with ambition to become a newspaper reporter, Lillian Walker gives an attractive impersonation. She clothes the character of the girl with the warmth and impulsiveness of youth, and the undimmed hope and expectancy that belong to a child nurtured in an environment of inspiration.

Playing opposite her is Robert Gaillard, a strong and splendid character, as the star reporter of a New York daily, and foster father of the nameless child whose mother he had rescued from suicide, promising at the almost simultaneous birth of the child and death of the mother that he would care for it as though he were its father.

Ned Finley plays the role of Dunster, a wolf of society, and father of the child, who afterward turns up in Mexico under the assumed name of Robinson, and is later discovered in New York as one of the backers of the beef trust.

The big situation of the play occurs when the "Kid" uncovers the murderer of Mrs. Robinson, whose interests are with the anti-trust faction, and is at the same time instrumental in revealing the double part played by her own father in the question of the meat market. The revelation made to her by her foster father causes her to appeal to the authorities that his disgrace be not made public. A pathetic situation arises near the close of the picture when the girl clings to her foster father, refusing to pay the homage that the relationship calls for to the father whom she has known, but a few brief hours.



Scene from "The Kid" (Vitagraph).

The story of the production was written and produced by Wilfrid North. The only point at which the construction might be attacked is where in the first reel of the picture much film is utilized in presenting of points of interest about New York City, such as the Woolworth building, scenes on Riverside Drive, and in Central Park, and also Fifth avenue. While this is all of interest especially to the outsider, the fact remains that in a picture of this class it strongly resembles padding.

The production is a good one and will be enjoyed by all classes.

"The Almighty Dollar"

Interesting Drama Produced by Paragon for World Film—Frances Nelson and E. K. Lincoln Featured.

Reviewed by Lynde Denig.

THAT it is unwise for a husband to attend to business so conscientiously that he neglects his wife, is once more set forth in this Paragon-World Film picture, made by Robert Thornby from a story by E. M. Ingleton. It is a safe theme on which to base a photoplay—as a number of authors have found in the past—and there is enough originality in the development of the details of the production in question to prevent its being regarded as a mere repetition of an oft-told tale. The picture is interesting in subject matter and smoothly presented.



Scene from "The Almighty Dollar" (World).

with Frances Nelson as the somewhat foolish little wife, June Elvidge as her more sensible sister, E. K. Lincoln as the money-making husband and George Anderson as the dangerously deceptive young doctor.

Then quite apart from the plot and the acting, Director Thornby's production makes one strong bid for attention. An accident in the New York subway is shown as—to the best of our belief—it has never before been pictured on the screen. The scenes are not studio imitations; but actual photographs of the underground railroad when something goes wrong with the third rail; the lights in the car disappear and the panic-stricken passengers fight their way through the smoke and flames to the nearest station. This part of the picture is a remarkable accomplishment, intensely thrilling and serviceable in advancing the plot to the point where Masie, the heroine of the story, meets the man she is destined to marry. He carries her from the burning car, thereby gaining her acquaintance in a truly romantic fashion.

Before all this happens, Masie and her sister, fresh from a convent and living alone, after the death of their mother, have encouraged the attentions of a young physician whose purposes are sinister. The inexperienced girl is in a fair way to be trapped when Harwood comes to her rescue, morally as well as physically. But after their marriage, Masie grows restless because her husband is always at the office earning money. This gives the scheming doctor another opportunity, but he is thwarted by the clear-headed, self-sacrificing sister and the man she is about to wed. The last reel rises to a strong dramatic climax, well handled by the four players already mentioned. In the opening reel there is one startling fall certain to thrill an audience. Save for static in some scenes that could not easily be retaken, there is no fault to be found with the photography.

Two "Fairfax" Episodes Shown

Chapters Three and Four of International Serial Contain Exciting Incidents and Sustain Interest.

Reviewed by George Blaisdell.

THE International Film Service last week showed Episodes 3 and 4 of the "Beatrice Fairfax" newspaper serial. The former is entitled "Billie's Romance" and the latter is "The Stone God." The subjects contain interest in good measure,



Scene from "Beatrice Fairfax" (International).

especially in "Billie's Romance." The serial is the product of the Wharton studio.

"Billie's Romance," which was released August 21, is written around a messenger boy who admires the still younger daughter of a judge. Billie figures not in a large way, the chief roles going to Harry Fox and Grace Darling. The former has the part of a reporter, the latter that of Beatrice Fairfax, the woman who gives "advice to the lovelorn." The story deals with the escape from prison of a man who has a good-sized grudge against the judge who sentenced him and of his attempts to gratify his revenge by kidnapping and drowning the daughter of the judge. The reporter is on the hunt for the convict who has escaped. By a clever dovetailing of incidents Billie is right on the rescue job when his presence is most needed and the reporter is there, too, when Billie is captured by the kidnappers.

"The Stone God," released August 28, shows how Jimmy Barton, the reporter, tries to make good on an assignment to interview a supposed Indian prince and gets mixed up in a feud dating from the time the "prince," really a former army officer, forcibly added a Hindu god to his collection. James Gordon gives a fine interpretation of the role of the accumulator of other's property. The "prince" meets his death at the hand of one of the avengers, who a moment later is struck down by a bullet fired from a pistol automatically discharged upon the opening of the door to the closet containing the relic. Beatrice Fairfax is drawn into the action through the letter she receives from the love-crossed daughter of the army officer. It is the fiance of this daughter who is for a few moments accused of the murder of the officer, but Jimmy and Beatrice, through their work in an exciting and dangerous atmosphere, are able to straighten out the police and set everybody aright.

These two episodes are in fact independent in themselves. The idea of the serial is novel; if the successors of the two under discussion match with them, the group should be successful. The field is of the widest and practically unlimited.

"The Way of Patience"

The Story of a Rustic Quaker Maiden in Three Reels, by Essanay, with Nell Craig and Ernest Maupain in the Leading Roles—Written by Chas. J. McGuirk.

Reviewed by James S. McQuade.

"THE Way of Patience" takes us from the busy city to the simple life in a country home, where a motherless girl budding into young womanhood tires of the strict rule of her stern Quaker father and of humdrum life on the farm. The limit of endurance is reached when she is called before



Scene from "The Way of Patience" (Essanay).

the Elders of the Church and condemned for worldliness because she has bought and worn a cheap little bead necklace which pleased her eye and added to her youthful charms. Patience is her name, and when the austere elders and the decorous sisters of the flock censured her on the error of her ways she burst forth with the defense, "If it be wrong to wear bright things, why doth God clothe the fields with flowers and the birds with plumage?" Then she walked out of the church with head held high, and the same night leaves the stern old father and her home and seeks refuge in the big city.

There she fares better than most girls of her strong type of character usually do, under such circumstances; for she wins a worthy man for her husband, and then flees from him back home because she feared that she was too wild for him.

Under the direction of L. C. Windom this wholesome, quaint story is pleasingly told in pictures. Life on the farm and in the city are shown in strong contrast, and one cannot forbear a smile on a comparison of Patience as maid-of-all-work at home and Patience as a model in an artist's studio in the city.

Miss Nell Craig's Patience promises to please all who view this photoplay. The impersonation shows nice discerning art all through. We smile as we watch Patience hesitate to intrust her traveling bag to the maid in the office of the hotel of the Young Women's Christian Association, and still more broadly as we see her make a curtsey to that young woman after she has taken the bag to her bedroom.

David Worth, father of Patience, is finely drawn by Ernest Maupain. The sternness and the piety of the man are strongly brought out, but these are not permitted to destroy the paternal love. As we watch the lonely old man reading his Bible at night before retiring and thinking about and praying for his absent daughter, we know that his love is just as sterling as his faith.

Hugh Thompson, Darwin Karr and Peggy Sweeney appear in the parts of Amos Thayer, an artist; Emerson Leonard, a novelist (who becomes the husband of Patience), and Dolly Mason, an artist's model, and all are to be commended.

The release will be made September 23, through the General Film Company.

"Daredevil Kate"

Fox Melodrama Around New Munition Plant—Has Wooley Western Flavor, But Is Not Highly Emotional.

Reviewed by Hanford C. Judson.

ANY melodrama, with Virginia Pearson, will probably have some few good moments. The recent Fox picture, "Daredevil Kate," with that charming player in the lead, has one or two good things, but astonishingly few for a Fox picture. It was made from Bartholamae's story presumably of the same name and has a decided dash of the old time wild west in its plot and characters, but especially the latter. Miss Pearson herself does not make a wholly convincing "Kate," saloon keeper, and tough character, with a clean record so far and a tender heart, especially for kids. But the decided weakness of the picture is its attempt to ring on the sentimental and the pathetic—except in a small group of scenes acted by clever children, its sentiment comes too thin to move the spectator much and there's many a scene in it that is a bit tiresome. There is more than one poorly acted incident in it, too, and the leading lady is only less often unconvincing than her support.

The plot turns on the old split ring incident. Two sisters each have a half of their dead mother's wedding ring. One (played by Mary Martin) was adopted by a rich woman and when the picture opens, is the happy mother of three children and has a loving husband (played by Kenneth Hunter), one of the leading employes of the boom-town munitions plant. The other sister is "Kate" owner of the big saloon of the new town. The gang around Kate's is in the employ of the foreign government and plan to blow up the munitions as soon as they are ready for shipment. The villain is played by Leighton Stark. The explosion is the first melodramatic stunt—it is "thrilling" and comes in the first act. The final melodramatic interest comes from the contact of these two women who, at first, do not know that they are related. Kate falls in love with Mary's brother by adoption. The villain slanders her to Mary, who goes to Kate's and calls her "everybody's woman" before brother. Kate shows both of them the door. Villain gets Kate to try revenge. She gets Mary's husband drunk and sends him home silly. Mary asks Kate to call. Children, when Kate is waiting downstairs, upset box and discover Mary's half of ring. Kate is impressed, but Mary enters and berates her and Kate leaves wounded and indignant. Husband goes to Kate's. Mary and her brother follow and overhear conversation. At the close Kate's half of the ring is discovered to Mary.

"The Yellow Menace"

Unity Sales Corporation Shows Three More Episodes to the Press—At Breathless Pace the Incidents Follow and Keep Excitement Hot.

Reviewed by Hanford C. Judson.

THE sub-title of the fourth episode is "The Plot of a Demon," and in this Hong Kong Harry, carried away by dope and passion, attempts to overcome the beautiful Princess Najla, left in his keeping by the "highest one." She dashes into a room and locks the door. Before he can break it down with an axe she has time to telephone to Manning and Capt. Kemp, who hurry with a squad of policemen to her rescue. But before they can get Hong Kong Harry handcuffed, he dives through the hangings of the wall. Now he is here and now he is gone. A policeman follows in the same way and goes head first into the river, only to find Harry sailing away in a fast motorboat. Bronson, following Singe in an auto, is craftily precipitated auto and all into a ravine by a trap bridge. Manning and the captain come up, and later there is a group of lively fighting scenes at the house boat on the Sound which is destroyed; but Ali Singe escapes.

The next episode, called "The Haunted House," keeps up the same kind of action without a sign of falling down. Most spectators will "eat it up." Ali Singe, by a ruse, gets the three girls, May, Margaret and Najla, shut up in an old house—it looks as though no one could possibly live there; but there's a secret passage to splendidly furnished rooms. Bronson and the captain look the dilapidated part of it over and are fooled. Najla is in great danger. Her uncle promises her



Scene from "The Yellow Menace" (Unity).

that she will die by torture. Word comes from England that Bronson's father has been killed by an unknown assassin.

The sixth episode, "The Torture Chamber," is even more sensational and striking than either of the preceding ones. Poor Najla is placed upon the double-scissors rack that will tear her arms and limbs out of joint. These scenes will certainly affect the spectators, but they appeal to a morbid sense. The rack is not permitted to open very far and, saving the sensibilities of some at the showing of the thing in itself, there is no indecent exposure. Hong Kong Harry saves Najla by cutting the electric power and is put upon the rack him-

self as punishment. May escapes, and Bronson, Manning and the captain impress a company of soldiers and attack the haunted house. There's a stiff fight in which many of the "Yellow Menace's" followers are shot into goodness. Singe, Hong Kong Harry and the slave girl, the beautiful odalisque, escape with Najla and Margaret in a fast motorboat.

"The Honorable Friend"

Sessue Hayakawa and Tsuri Aoki Head Cast in Lasky Photoplay of Unusual Quality.

Reviewed by Lynde Denig.

SESSUE HAYAKAWA and his very pretty little wife, Tsuri Aoki, make an unusual and decidedly attractive combination in a romance such as Elizabeth McGaffey wrote under the title of "The Honorable Friend," for the Lasky Company. Pictures such as this, acted in the principal roles by Japanese players, are welcome because of their novelty, and the more so when the story stands up well on its own account. These five reels are certain to increase the favor with which the actors from the Orient have been regarded since their appearance in "The Cheat," and "Alien Souls."

The production is strong in characterization and suggestive details, rather than in stirring drama. For the most part the appeal is to an interest in youthful romance endangered by a crafty schemer determined to separate two lovers, that he may have the young bride for himself. Everything is in his favor. Makino is without money or influence, and his wife is held prisoner in the house of Kayosho. Naturally, he resorts to a personal method of retaliation. With murder in his heart he seeks an entrance to his enemy's home, and that very night Kayosho is strangled, the inference being that the young Japanese has accomplished his purpose.

Scenes in this part of the story are so arranged that there is suspense, and the possibility of surprise when it is found that the murderer was not Makino, but Goto, the servant of the dead man, whose deed is accounted for by the predicament of his daughter, whom Kayosho had disgraced and jilted after a promise of marriage. From a dramatic standpoint this concluding reel is easily the most effective in the picture, but



Scene from "The Honorable Friend" (Lasky).

that does not mean a lack of attractive qualities in foregoing parts.

There is delicacy and charm in the playing of the scenes between Makino and Toki-Ye, the bride brought from Japan to San Francisco with the $600 supplied by Makino's employer. They are married according to American laws, and there is no hint of trouble until the time comes for the Japanese ceremony, and Kayosho claims the girl for himself. In passages of marked appeal, both Hayakawa and Tsuri Aoki convey sincere emotional feeling, whereas Raymon Hatton gives a consistent character sketch as the sinister curio dealer.

"The Victory of Conscience"

Lou-Tellegen and Cleo Ridgley are Featured in a Lasky Production of Marked Power.

Reviewed by George Blaisdell.

POWERFUL and compelling is "The Victory of Conscience," written by Margaret Turnbull from stories by Alexandro De Janelli, and released by the Lasky Company on August 31. Frank Reichert has directed this tale of modern France, with Wilfred Buckland as art director. It is a satisfying production in all departments.

Lou-Tellegen has the role of Louis, Count de Tavannes, a sinner who turns saint. It is a part that splendidly fits the player—the young spender who turns priest after betraying a simple-hearted dancer. Dramatic quality there is in the picture in abundance, the struggle to attain the right in spite of temptation and of ridicule, the effort to bring back to the straight path the young woman the priest had been the instrument of undoing. It is an interpretation marked by feeling, by intelligent and reverential treatment.

Miss Ridgley is Rosette, the dancer kidnapped and carried



Scene from "The Victory of Conscience" (Lasky).

to the city by De Tavannes. Rosette runs away from the count the morning after her arrival; but her childlike faith in God as a power to protect her from harm has been broken. She succeeds as a dancer; she rises in affluence as her fame spreads. She laughs at the attempts of the priest to bring her back to the position in which he found her. There is tragedy in the ending—where the priest discovers he has won the girl for himself but not for religion; and how finally he induces her to enter the cloister. The death of the two on the field of battle—he as a soldier, she as a nurse—makes an ending that is logical and gets away from the irritating, unnatural denouement—that is, to all except the strictest religionists—of loving, living and going their separate ways.

"The Victory of Conscience" is a picture of which we should hear much. Censors to the contrary, it is a wholesome story for men and women. It holds and it moves—and as to the latter there is no stronger moment in the play than that when the Mary Magdalen comes to the side of the priest as under great stress he preaches to the outcasts of the Cafe of the Little Toads.

It is a picture not to miss.

"Youth's Endearing Charm"

Five-Reel American, Featuring Beautiful Young Mary Miles Minter.

Reviewed by Louis Reeves Harrison.

"YOUTH'S Endearing Charm" is very largely that of the really beautiful young girl who plays the leading role. The story, one of the familiar Cinderella kind, has all the marks of a vehicle for Miss Minter, but it might have been



Scene from "Youth's Endearing Charm" (American).

raised above that class by a higher regard for the intelligence of modern audiences, for it is replete with theatrical artificiality and inconsistency. Plausibility is wholly disregarded at times, where more pains and careful supervision would have

easily remedied the defects. The story is that of an ill-treated orphan who is driven by brutality of some inhuman creatures of the old school to beggary, where Prince Charming comes along in the guise of a gilded youth gloriously drunk.

In capable hands there is enough comedy material supplied to bring about some amusing results, but attention has been concentrated on giving the Cinderella a chance to change her rags for the becoming raiment of good society and to save the father of Prince Charming of alcoholic tendency from ruin. Mary Miles Minter responds to all that is required of her, easily carrying the play on her young shoulders. She is so sweet to the eye that there is compensating pleasure in watching her perform. Very young, she is girlishly mature in figure, graceful and highly intelligent. She is almost without dramatic opportunity, her role that of looking pretty, but she manages to hold attention throughout by intense personality. In good hands, with bigger opportunity, the charming young actress is headed straight for signal success.

A Trio of Kalems

"The Ore Plunderers," Episode No. 5 of "The Girl from Frisco," "Ablaze on the Rails," a New "Hazard of Helen," and "Ham the Fortune Teller," a One-Reel Farce.

Reviewed by Edward Weitzel.

"The Ore Plunderers."

THE fifth episode of the Robert Welles Ritchie serial calls for a fine display of strenuousness on the part of Miss Marin Sais. The lady is equal to the demand. When Barbara Brent finds out that a number of the miners are stealing high-grade ore from one of her father's mines she undertakes to trap them herself. With the aid of a car boy named Andy, Barbara disguises herself as a miner, enters the mine and finds out the plan by which the robbery is carried on. Miller, the leader of the thieves, penetrates her disguise and persuades his companions to secure Barbara and Andy in an abandoned pit, where the slowly rising water will bring them a horrible death. This scene is staged in a very realistic manner, the acting of Miss Sais being the principal factor in creating the illusion of a highly dramatic situation. The incidents leading up to the rescue of Barbara and Andy and the



Scene from "The Ore Plunderers" (Kalem).

capture of the thieves, after they have almost succeeded in hanging John Wallace, are full of vigor, and this installment of the serial provides two reels of entertaining melodrama. True Boardman, Frank Jonasson, Edward Clisbee, Jack Hutchinson, Ronald Bradbury and Hart Hoxie are valuable members of the cast.

"Ablaze on the Rails."

A railroad station safe is plundered by a trio of crooks, but one of the thieves turns informer and attempts to help a company detective recover the money. They are overpowered by the two robbers, bound securely in a freight car and the car set on fire. As it rushes down grade past the station at Lone Point, Helen sees it and starts in pursuit on her motorcycle. The runaway is overtaken and brought to a stop at the risk of the lady operator's neck. The stunt Miss Gibson performs is not new, but the thrill is all there, and the suspense throughout the reel is kept at fever heat. Jack Messick, Gladys Blue, P. S. Pembroke, George Routh and G. A. Williams are in the supporting company.

"Ham, the Fortune Teller."

The nature of this Ham and Bud slapstick comedy is sufficiently revealed by the title. Action of the most strenuous sort it possesses in abundance, and there is enough plot to account for the antics of Kalem's favorite comedians. Events so shape themselves that Ham finds it convenient to impersonate a Gypsy fortune teller, a task in which he is assisted by the ever useful Bud. A good comedy number, clean and amusing without being vulgar.

"Saving the Family Name"

Mary MacLaren and Phillips Smalley Featured in Bluebird Production of Considerable Originality of Treatment.

Reviewed by Margaret I. MacDonald.

FROM a story by Evelyn Heath, the talented author-director Lois Weber has produced an exceptionally attractive five-part production. The story has afforded an abundance of types that are interesting, and situations that are tense, with a contrast of masculine character that is frequently seen without being noted particularly. The picture is in a sense a satire on family pride of name, and reveals in startling fashion the possible havoc wrought by carrying this sort of thing too far.

Mary MacLaren in the role of a young actress whose sudden rise to fame is caused through notoriety brought about by the death of a young aristocrat who stabbed himself because of his love for the girl, and furthermore to keep faith with his hypocritical relatives in "saving the family name," does effective work. In the emotional scenes following the suicide of her lover she is especially to be commended.

An interesting view of the question is brought about by the



Scene from "Saving the Family Name" (Bluebird).

second instance of trying to "save the family name" when a young man born of an old Southern family falls in love with her, causing his relatives the same amount of paltry worry as in the first instance. This specimen of the masculine gender, however, has considerable more backbone than the former, and persists in marrying the girl he loves in spite of all the protests of proud mother and friends.

At the last turn of the lane the girl is kidnapped and taken to a lonely island by the uncle of the young man, a role played effectively by Phillips Smalley, who, after various encounters with the stubborn nature of his victim, decides that the best thing to do is to send for his nephew and square things. The spectator has a surprise in store when it is revealed that the girl has fallen in love with the uncle.

The production is well made and clean. The opening scenes have a slight drag that finds compensation in the interesting action in the latter part of the picture.

"Chushingura"

A Japanese Photodrama in Seven Reels, Acted by Native Artists—Brought to This Country by Jose Linde.

Reviewed by Edward Weitzel.

"CHUSHINGURA," the first Japanese photoplay made by natives of the Flowery Kingdom, to be exhibited in the United States, is a seven-reel tragedy founded upon a standard Japanese drama, the period of which is the fifteenth century. The picture moves with the deliberate action of the accepted Japanese dramatic method, much of the time being consumed by the bowing and scraping of the characters whenever they meet. There is no love motive in the play, but, as Cassius once remarked upon a celebrated occasion, "Honor is the subject of my story." Politics, also, creeps into the plot. Lord Asano is appointed by the Shogun as chairman of the Reception Committee to receive the gentleman's envoys. Asano tries to decline the appointment on the ground that he is ignorant of court customs, but is forced to serve. Lord Date, who is appointed his assistant, bribes a certain old ward boss named Lord Kira and obtains the correct information. Asano neglects this little matter, makes a mess of the affair, is taunted by Kira, stabs the gentleman and is sentenced by the Shogun to commit harakiri. Asano calmly carries out the edict, after requesting that the dagger with which he intends to commit the "happy dispatch" be sent to Oishi, his chief retainer. The rest of the story shows how Oishi avenges his master and, with the help of forty-seven

other of Asano's retainers, kills Kira and places his head on the tomb of his master. The forty-seven then commit harakiri, by order of the government.

Such a story can have but little appeal to Americans. The merit of the picture, to foreign eyes, is the educational value of its correct reproduction of the people and customs of a past age in a land that holds so much of the strange, the alluring and the picturesque. The production has been made on an extensive scale, and both the exteriors and the interiors show many interesting views of life in Japan. The lighting of the scenes is not always well done, but the groupings are handled with skill. The individual efforts of the actors are, no doubt, after the best traditions of the Japanese stage, but to a foreigner, they are generally more amusing than impressive.

"The Wolf Woman"

Five-Reel Triangle-Ince, by Gardner Sullivan, with Louise Glaum a Veritable Star.

Reviewed by Louis Reeves Harrison.

"THE Wolf Woman" rises above a vehicle in the capable hands of Gardner Sullivan, and it rises above repetition through high artistry of treatment, but the opportunity it affords Louise Glaum brings her to the front, a star of the first magnitude in these days of mere stellar reflections from stage careers. Not to depreciate in the least the fine training an actor may receive on the stage, there are notable cases of stage stars making but a sorry performance in screen presentation, while a very large number of our best performers in this new art have grown with it in the difficult art of intellectual and emotional revelation without utterance. Louise Glaum has found her way through some trying preliminaries to a front rank by intelligent and persistent application of her native ability, good taste and intelligence.

The story is that of a Circe, here described as a spider who catches poor unsuspecting men in her net and destroys them. What a sorry concession to Puritanism is that old story. Because a woman is full-blooded, beautiful and a master of illusion, she is perpetually held up as a horrible example by false assumption of piety, a seductive thing to be avoided, no matter how much she is secretly admired, and finally driven to a bitter end through a conventional yielding to affectation of virtue. Of keener sensibilities than those of man, an impressionist by nature, woman is either moral or unmoral at the outset, and we must credit the mother sex with native morality higher than our own, or she is moral or immoral as man's strength or his weakness makes her.

A writer of Gardner Sullivan's ability to transform could easily divert the career of a modern Circe from the time-honored one born in the imagination of disappointed man when rejected of woman, divert it into one of a thousand different courses than the one prescribed by tradition, but he follows the beaten track in this case and does it gracefully. Artistry of background, of sub-title, of scientific work, of performance—what more could be desired in the matter of treatment and interpretation? The playwright is indeed fortunate in his medium. Most fortunate is he in having a great personal note, like that injected by Miss Glaum, a marvel of sensuous charm, into the general harmony of production.

The Little Liar

Five-Reel Fine-Arts by Anita Loos, Featuring Mae Marsh.

Reviewed by Louis Reeves Harrison.

"THE Little Liar" is a genius in embryo, a poor young girl of active imagination, whose dreams are formulated by native constructive talent. She relates stories to wondering children of her supposed experiences, tells them that she is not of humble origin, and feeds her childish vanity in secret by wandering away from her sordid surroundings into enchanted worlds of her own creating. Such children are usually regarded as "queer," especially by parents of low intelligence, so "Maggie," impersonated by Mae Marsh, is distrusted by her ignorant parents and called by the neighbors "The Little Liar."

The Little Liar's propensity sends her drifting on a series of adventures which begin with service in a boarding house and lead through the people she meets there to employment in a department store as cash girl. The store is being systematically robbed by a floor walker, a man Maggie has idealized as "The Duke" because of his impressive appearance and conduct, and a professional shoplifter. These two frame it up on simple and sweet Maggie when they are on the edge of being caught with the goods. She is arrested.

All this might easily be made commonplace in treatment, but the dominant idea, that of contrasting the meanness of what might be called "mere existence," survival by hook or crook, with that reaching out of the soul for what is ideal and beautiful, becomes very effective through highly intelligent and artistic treatment. Maggie's imagination becomes a source of haunting fear through a hardened old inmate of her detention cell who gives the young girl poison to take in case of conviction. Fired by her exciting experiences, Maggie obtains paper and pencil and writes her own little story, taking the poison as she concludes. Then, after death, as is often the case, her genius meets with appreciation. The conclusion is consistent and effective, but disappointing from a story point of view.

"Black Friday"

Five-Reel Red Feather Production Tells Interesting Story Dating Back to Administration of U. S. Grant.

Reviewed by Robert C. McElravy.

THIS five-reel number, adapted to the screen by E. M. Ingleton from a story by Frederick S. Isham, goes back to the financial panic in Wall Street in 1869, when Ulysses S. Grant was President of this country. The closing scenes are enacted in Paris during the riots which followed its siege.

While not at all times adequately handled, in the matter of clear and consistent direction, the production maintains a strong interest and has much about it to commend. From the very first scenes, when the characters are introduced at a church wedding, one can feel the beginnings of a story of consequence and this feeling grows as the action continues.



Scene from "Black Friday" (Universal).

The leading character is Richard Strong, a railroad president, known as "Honesty." He weds a girl named Elinor Rossitor, a creature of visions and dreams. From the first there is misunderstanding and coldness between them. His rugged, austere nature repels her warm and romantic one. Strong's secretary proves traitorous, selling out to his financial enemies and endeavoring to ensnare the wife's affections.

Strong's ideal of manhood is President Grant and the story is made more interesting by a representation of Grant on the screen in one or two scenes. Later, in the days of the Paris Commune, the night pictures of rioting are well handled and produced with considerable detail. In the end Strong's secretary confesses, clearing the wife's name, and bringing reconciliation and true happiness.

The story as a whole has not a great deal of dramatic strength, but gets away from the beaten path and has the advantage of a pleasing historical background.

Three Biograph Single Reels

"For the Son of the House," "The Unveiling" and "The Sunbeam" on List of Reissues.

Reviewed by Lynde Denig.

PROBABLY few present day patrons of motion pictures will recall these single reels, first issued a number of years ago; but they will remember many of the players who at that time were just winning wide popularity. In the leading roles we see such familiar figures as Mae Marsh, Bobby Harron, Mabel Normand, Del Henderson and others whose names are known wherever photoplays are displayed. Since the days of Griffith's regime at Biograph these actors have appeared in longer and more elaborate productions; but they have not contributed to many better short subjects than these three.

In the first of the trio, Miss Marsh naturally takes the lead as a poor girl, who in a moment of need is befriended by a wealthy woman. As a maid in the home of her benefactor she is more than ready to show her gratitude, even to the extent of sacrificing her own reputation by taking the responsibility for a theft committed by the son of the house. This picture is finely constructed to bring out the dramatic possibilities of the story and is thoroughly convincing as acted by Miss Marsh, Kate Bruce and others.

Miss Normand, Mr. Harron and Miss McDowell are the principal players in "The Unveiling," a quite ingenious sketch, showing how a youth who falls in love with a mercenary showgirl is disillusionized. When the family despair of bringing the boy to his senses they arrange a scheme by which the girl, thinking that the fortune has been lost, appears in her true colors. Altogether a very adroitly arranged story and sufficiently true to human nature.

"The Sunbeam" is a pleasant little heart interest tale concerning a bachelor, a spinster and a child, all living on different floors in the same building. The child, whose mother dies, is the means of bringing the lonely man and woman together. Miss McDowell and Mr. Henderson play the leads.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE SELIG-TRIBUNE, NO. 67, 1916 (Selig), Aug. 21.—Arrival in New York of the Italian liner d'Italia, that sunk German submarine; Heavy flood at Ferndale, W. Va.; Walter Hines Page, Ambassador to Great Britain, reaches New York; Howard Cromwell's $30,000 dogs at Waylands, Mass.; effect of bombardment on the River Somme, France; establishing telegraphic communications on the battle line; French recruits marching to the front; old submarine Holland at Philadelphia; U. S. Government officials setting out new buoys, San Francisco; President Wilson and railroad representatives; railroad employees at White House; women rookies at National Service Camp, Lake Geneva, Wis.

DID HE OR DID HE NOT? (Vitagraph), Aug. 21.—The plot of this one-reel farce, written by Charles Israel, shows the extent to which some chaps will go to secure a vacation. The situations are amusing in a comic supplement way, and William Lytell, Jr., George O'Donnell, Shirley Yore, Dorothy Long, Florence Natol and Ralph Whiting work faithfully with their respective roles. Frank Currier directed the picture.

STAR BOARDERS (Kalem), Aug. 22.—The ingratitude shown by Ham and Bud in this one-reel farce is amazing. They obtain lodgings with a kind-hearted landlady and when she asks for payment they decamp, after stripping the house of its furnishings. The comic complications are laughable, and Lloyd V. Hamilton and Bud Duncan make the most of them. Ethel Teare, A. Edmonson and Myrta Sterling take a hand in the proceedings.

THE FABLE OF "HOW WISENSTEIN DID NOT LOSE OUT TO BUTTINSKY" (Essanay), Aug. 23.—The Sage of Indiana is not a marrying man himself, but he understands women. The present fable is filled with wisdom that many a young chap should ponder well. It shows how not to lose out when one's best friend attempts to walk off with one's best girl. The action and inserts are equally divided between wit and humor. The picture is neatly played by Ulrich Haupt, Alice McChesney, Harry B. Watson and Royal Douglas.

THE LEMON IN THEIR GARDEN OF LOVE (Vim), Aug. 23.—Another of the Harry C. Meyers and Rosemary Theby one-reel feature comedies, this photoplay turns on the love of a young wife for her poodle. She carries it to such an extreme that her husband becomes jealous and secretly rejoices when the dog dies. But his joy is short-lived. His wife has her pet cremated and the ashes of the dear departed become as great a nuisance as was the dog himself. The reel is greatly enhanced in value by the skillful acting of Mr. Meyers and Miss Theby.

THEIR HONEYMOON (Vim), Aug. 24.—Plump becomes a bridegroom in this one-reel farce and makes the mistake of turning over the money for the bridal tour to his wife. The fate of the money, which is stolen, furnishes the fun of the reel. The acting of Babe Hardy, Billy Ruge, Frank Hanson, Ray Godfrey and Edna Reynolds brings out the good points of the picture.

THE SELIG-TRIBUNE, NO. 68 (Selig), Aug. 24.—President and Mrs. Wilson meet the Democratic Campaign Committee at the White House; railroad employees at the White House; National Farming Demonstration at Cedar Rapids, Iowa; German trenches on the River Somme, France; captured German cannon and shells; the captured German mine layer UC5 at London; review of First Illinois troops, Brownsville; newspaper correspondents and their wives at the review; civilian volunteer cruise starts from Brooklyn Navy Yard.

THE STOLEN JAIL (Kalem), Aug. 25.—A novel one-reel comedy, featuring Ivy Close, this picture is immense. It is filled with food for laughter. A review of it was printed in the issue of Aug. 26, page 1392.

THE TRY-OUT (Vim), Aug. 25.—The scene of the try-out is a moving picture studio. Pokes gets a job as an actor, and the dream he has the night before he goes to work, becomes the plot of the comedy. The reel is an amusing burlesque on the making of a moving picture, the slap-dash acting of Robert Burns and Walter Stull being right in line with the scenario. Ethel Burton, Robin Williamson and Harry Naughton complete the cast.

THE YELLOW GIRL (Vitagraph), Aug. 25.—Edgar Keller, the author and producer of this one-reel comedy, has introduced a pleasing novelty. The costumes and settings are the unusual features of the picture. They are inspired by the futuristic school of art and are faithful copies of the odd figures and scenes that are produced by the followers of this method. The story is suited to the work of the scene painter, and the acting of the cast is along the same lines. Carmen Phillips has the title role, and Webster Campbell, Corinne Griffith and Florence Vidor are the other principals.

ROPING A SWEETHEART (Selig), Aug. 26.—Tom is still trying to win Vickey, and makes an attempt in this one-reeler to accomplish it in a roping contest. The situations leading up to the contest are amusing. Tom loses out as usual. Tom Mix and Victoria Forde have the principal parts.

AT DANGER'S CALL (No. 94 of the "Hazards of Helen" Railroad Series—Kalem), Aug. 26.—Helen and her trusty motorcycle are on the job during the action of this one-reel drama and save the son of Superindentent Burkett from being blown to pieces in the wreck of a dynamite car. Frank Howard Clark is the author of the scenario, and G. A. Williams, P. S. Pembroke, Billy Boy and George Routh are members of Helen Gibson's acting crew.

General Film Company Specials

THE WANDERING HORDE (Vitagraph), Aug. 19.—James Oliver Curwood is responsible for the scenario of this three-reel photoplay. It tells of how a wealthy young author who is writing a book about tramps, takes to the road himself in search of atmosphere. He is successful in his quest and also meets "the one woman." The drama is light in texture but moves at good speed and the subject matter is of interest. It is given a satisfactory performance by a cast in which Evert Overton is the central figure. Denton Vale, Adele Kelly and Edward Elkas are prominently cast. Director, Eugene Mullin.

THE FAR COUNTRY (Selig), Aug. 21.—Lovers of unadulterated romance will enjoy this two-reel photoplay, written by William E. Wing. The hero is an idealist whose sensitive nature is poorly equipped to battle with life. He sacrifices himself in order to give every advantage to his ward, whom he loves. The story has nothing in common with the realistic school of fiction, but will please the admirers of that other romantic young gentleman—St. Elmo. The accident to the acrobats is not very impressive. Harry Mestayer is equal to every requirement as the hero. William Sheerer, Lillian Wade and Marion Warner are members of the cast, which was directed by Frank Beal.

THE USURER'S DUE (Lubin), Aug. 22.—A review of this three-reel photoplay is printed on another page of the present issue.

A MAN FOR A' THAT (Essanay), Aug. 22.—Francis X. Bushman, Bryant Washburn, Ruth Stonehouse and Irene Warfield have the leading parts in this two-reel reissue. The hero, a wealthy man, tires of society, leaves his fiancee and goes to live with a little newsboy. The boy's sister falls in love with him and when the man discovers that the girl to whom he was engaged has eloped with a French count, he marries the newsboy's sister. The regulation "happy ending" romance, the picture is given the benefit of an excellent cast.

THE OIL FIELD PLOT (No. 3 of "The Girl from 'Frisco"—Kalem), Aug. 23.—The settings of this episode of the new Kalem serial are realistic and the story is filled with action. A review of the picture was printed in the issue of Aug. 19, page 1237.

SEVEN DAYS (Biograph), Aug. 23.—The screen version of the stage play made by Avery Hopwood from Mary Roberts Rinehart's clever novel should prove a welcome reissue. The comedy is a merry one and the three-reel screenplay made by the Biograph retains much of the original fun. The cast includes Dave Morris, Charles H. Mailes, Louise Orth, Florence Lee, Jack Pickford, Walter Miller and Jack Dillon.

THE FACE IN THE MIRROR (Essanay), Aug. 26.—A man who has been unjustly convicted of a crime is the hero of this three-reel photoplay. The story holds from start to finish and the climax is handled with skill. Edmund F. Cobb heads the cast and gives his customary effective portrayal. Patrick Calhoun, John Thorn and Josephine Sylvester are also excellent in their several roles.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 67, 1916, Aug. 22.—Initial horse race at Geneva, Switzerland; Ambassador to Turkey sails from Hoboken with his family; classic dancers give exhibition, New York; railroad employees visit White House; President Wilson meets former Progressive Party leaders; Brooklyn baseball club; firing great guns at Fort Warren, Mass.; footlights and fashions; ceremonies at St. Patrick's Cathedral, New York; British seaplane lowered from battleship, Salonika harbor; flying over Salonika.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 69, 1916, Aug. 25.—Dario Resta wins auto race at Chicago; on the Austro-Italian front; on the Austro-Russian Frontier; motorcycle and aeroplane race; fashions and footlights; Candidate Hughes at Tacoma, Wash.; firing mortars at Fort Totten, New York; military high mass at San Diego, Cal.; South Boston children enjoy five-cent meals; Mrs. Waldo Pierce pilots her aeroplane, Mineola, L. I.; using massage for infantile paralysis, New York; near Salonika, Greece; British force crossing mountainous country; Serbian artillery moving into action.

BEATRICE FAIRFAX (International—Episodes 3 and 4), Aug. 21 and 28—These chapters, entitled respectively "Billie's Romance" and "The Stone God," were produced at the Wharton studio. They are

filled with melodramatic incident, most of it fast and interesting. The episodes are referred to at greater length in another column.

Fox Film Corporation

DAREDEVIL KATE (Fox), Aug. 21.—A melodrama with Virginia Pearson in the leading role. It is not up to the usual standard of interest maintained by the Fox Players; but has one or two good incidents. A longer review will be found elsewhere in this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 86, Aug. 23.—Interesting items of this number are a luncheon given by President Wilson to prominent members of the Democratic party; Miss Ida Ellonsky swimming for two miles carrying her 270-pound brother on her back; a baby auto race at San Francisco; the sumer horse show at Pabst farm, Oconomowoc, Wis., and scenes from the European battle front.

REEL LIFE, NO. 17 (Gaumont), Aug. 27.—The opening number of this issue of the magazine in film is "The Oath of a Boy Scout," in which we learn some of the fine precepts which the boy scout tries to live up to. "Odd Animals of the Border" is also interesting, including the badger, civet cat, ant bear, armadillo, iguana, coyote, opossum and gila moster. The sketch from life which closes the number portrays an amusing situation in which a newly-married couple quarrel over the fact that the expected dinner guests fail to appear. It is later discovered that the invitations have not been mailed.

TWO OF A KIND (Beauty), Aug. 30.—This number concerns a mix-up of babies. The subject is an old one, but is made amusing in this instance by the preliminary action of the picture which introduces a henpecked husband and father who also has a weakness for poker, and his wife who is a bridge-whist fiend. Orral Humphrey is the featured member of the cast.

Mutual Film Corporation Specials

THE SPITE HUSBAND (Centaur), Aug. 26.—This two-reel offering is quite original in plot and tells a well-rounded story of a somewhat bizarre, but entertaining, sort. A society girl, jilted unexpectedly by her lover, who marries another, decides to wed the first man she meets. This proves to be an artist. She promises him money and fame if he marries her. He consents and the loveless marriage follows. They learn to care for each other after a number of events have occurred. Crane Wilbur and Mae Gaston play the leads. The offering holds the interest well.

THE KEY (American), Aug. 28.—This two-part melodrama will be found interesting. It has been staged with a competent cast, including Lizette Thorne, Geo. Field, Edward Coxen and other American players. The story treats of the success of a young detective in trailing a gang of counterfeiters. An interesting point about the story is that his entrance to their quarters is effected through their feminine associate whom the detective rescues from the life of crime she has been living and makes her his wife. Not unlike other stories that have been filmd many times, but staged in an interesting manner.

THE MAN WHO WOULD NOT DIE (Mutual Star Production), Aug. 31.—A five-part production based on a story by Mabel Condon. The story is a good one, such as would be expected from the clever pen of Miss Condon, but has unfortunately not been put in the best of picture shape. It takes the form of a thrilling melodrama and features William Russell in a double role. The subject which has originality, treats of the effort of a young speudthrift to obtain insurance money by having his twin brother, who is about to die, pose as him while he hides himself. The brother regains his health in the west, and the villain and his accomplice both meet foul deaths. Careful construction and swifter action would have made this picture much more acceptable as a five-reel offering.

YOUTH'S ENDEARING CHARM (American—Mutual Star Production), Sept. 4.—A six-part drama featuring Mary Miles Minter. Miss Minter, beautiful and charming in manner, does much toward the general success of the production. The construction of the story might be improved considerably. The cast on the whole is a competent one, and the picture will be much enjoyed. A full review of the production appears elsewhere.

Metro Pictures Corporation.

THE PRETENDERS (Rolfe), Aug. 21.—An interesting picture, directed by George Baker and featuring Emmy Wehlen and Paul Gordon. The subject, which is in five parts, was reviewed at length in the issue of Sept. 2, page 1532.

HIS RIVAL (Metro), Aug. 21.—An amusing Drew "parlor comedy." It was reviewed on page 1532 in the issue of last week.

Pathe Exchange, Inc.

SOME FOREIGN BIRDS (Pathe), Aug. 28.—This number will be found both instructive and entertaining, and presents close-up studies of the finch, the ringed African sparrow, the Java sparrow, and the white sparrow.

HISTORIC ST. AUGUSTINE (Pathe), Aug. 28.—On the same reel with the above scenes of this old Florida city are intensely interesting, bringing before the eye with explanatory sub-titles many of the scenes of other days.

Pathe Exchange Inc. Specials

CAUGHT IN THE JAM (Rolin), Aug. 28.—In this number Heinie and Louie separate on the question of a young woman and an automobile. Heinie helps the young woman out of an awkward predicament, and is showered with honors. At a reception given for Heinie, when a bottle of grandmother's jam made twenty years ago is to be opened in honor of the occasion, it is discovered that Louise has made away with it Considerable fun is extracted from the jam episode.

PICTURESQUE HAVANA (Pathe) Sept. 4.—Presenting scenes of beauty and interest in and about Havana. Public buildings, parks and monuments are among the points of interest shown.

GOOD PALS (Pathe), Sept. 4.—A moderately entertaining drama, in which the father of a young girl who has inspired jealousy in a certain female relative, goes on a journey and is attacked by bears. Previous to his being rescued by Indians important papers concerning the payment of money for a certain property are taken from him by a man who leaves him for dead, and are sent to the jealous relative. Later the father returns to find his daughter consigned to the garret. A clever dog does much to help the interest of the story.

LUKE JOINS THE NAVY (Rolin), Sept. 4.—An amusing number in which the majority of the scenes take place on board a battleship. Luke, with his pal, endeavors to fall in line with the general routine, a fact that affords some amusing situations and funny business. This number will be enjoyed by the average audience.

THE GRIP OF EVIL, NO. 9 (Balboa), Sept. 11.—An interesting number in which John Burton befriends the son of an unscrupulous factory owner, and is caught in a trap in which his mills are closed by the trust through the manipulations of the man whose son he has befriended. This is an interesting number of the serial and will be enjoyed by the majority of audiences.

Paramount Pictures Corp.

ROLLING STONES (Famous Players), Aug. 21.—There are many comedy touches in this subject featuring Owen Moore and Marguerite Courtot, directed by Del Henderson, his first production with the Famous Players. There is an excellent cast, too, employed in the making of this interesting photoplay. The subject was reviewed in these columns in the issue of September 2, on page 1531.

THE HONORABLE FRIEND (Lasky), Aug. 24.—Sessue Hayakawa, the Japanese player, who scored so emphatically in previous Lasky productions, is starred in this entertaining romance. He is ably assisted by Tsuri Aoki and others. For a review see another page of this issue.

COLONEL HEEZA LIAR PLAYS HAMLET (Bray), Aug. 24.—If the Bray studios were in the habit of turning out feature releases, this drawing, made by J. R. Bray himself, would certainly win the distinction. Without a doubt it is one of the very best comedy cartoons ever made by the distinguished artist. Heeza Liar dreams that he goes to a studio where he doubles the famous Charlie Chaplin salary. In drawing Chaplin, who plays the grave digger to Heeza Liar's Hamlet, Mr. Bray missed few of the comedian's familiar mannerisms. The reel concludes with "The Long and the Short," a Ditmars animal study.

FARMER ALFALFA'S REVENGE (Bray), Aug. 31.—Paul Terry is responsible for this comedy cartoon from the Bray studios. The idea is good and it has been cleverly carried out. "Nature's Tent Builders" is the Ditmars subject concluding the reel. It is a quite exhaustive study of caterpillars, cocoons and moths.

PICTOGRAPHS (Paramount).—Expert divers, both men and women, illustrate difficult dives for the leading subject in this issue of Paramount's screen magazine. The pictures of pottery in the making are out of the ordinary and instructive. For the Better Babies section there are scenes of New York's diet kitchens where the poor children of the slums are supplied with healthful food. Then there is another article under the title of "Better Pigs."

THE SUNNY SOUTH OF ENGLAND (Burton Holmes).—Starting off with really fine views of a high sea dashing against a rocky shore, this travel number continues with a varied succession of picturesque scenes, including town, country roads and thickly peopled pleasure resorts. Altogether this issue is well up to the standard of Burton Holmes' series.

Triangle Film Corporation.

THE LITTLE LIAR (Triangle Fine Arts), Sept. 10.—The story of an imaginative little girl whose dreams lead her through varied adventures to a thoroughly consistent end, Mae Marsh in the title role.

THE THOROUGHBRED (Triangle-Ince), Sept. 10.—A story of the race track, with Frank Keenan in the role of a fine old Southern gentleman of sporting proclivities.

Universal Film Manufacturing Company

LITTLE BROWNIE'S BRAVERY (Powers), Sept. 1.—This has a slight plot, but is very pleasing from the fact that it features a number of California's wonderful diving children. These little equatic wonders dive for coins and are perfectly at home in the water. Elizabeth Janes does clever work in the leading part.

CIRCUMSTANTIAL JUSTICE (Laemmle), Sept. 6.—A drama in one reel, by E. M. Ingleton, featuring T. D. Crittenden, Jessie Arnold and Irene Hunt. This shows how the wife of a district attorney brings her husband around to a more tolerant view of the man he is prosecuting. The story works out an interesting idea and is well handled.

THE LAUGH OF SCORN (Rex), Sept. 9.—Ben Wilson, Joseph Gerard and Edna Hunter are featured in this story of a young man who teaches school in a mountain district. He falls in love with the mountaineer's daughter and wins her after a battle with her lover. Not very new in plot, but pleasingly presented and attractively pictured.

NOBODY GUILTY (Nestor), Sept. 11.—Valuable jewels mysteriously disappear and the owner of the store takes the manager to task. A detective is placed on the case and presently the daughter of the proprietor is disclosed as a kleptomaniac. In true farcical fashion, a neck-

lace is passed from one to another of the characters while the ludicrous detective attempts to locate the thief. Lee Moran, as the detective, is responsible for many of the laughs in this very creditable number, and he is ably supported by Eddie Lyons, Fred Gamble and Priscilla Dean.

THE PRICE OF VICTORY (Laemmle), Sept. 13.—Strongly opposed to war, the hero of this dramatic sketch is misunderstood by his sweetheart and neighbors when the men of a European province are called to the colors. He is deemed a coward, but his courage is amply proven when he is wounded in an engagement. He returns blinded, but glorying in the maintenance of his ideals, for he had killed none of his fellow men. The story was conceived and presented in a fine spirit and is certain to appeal to those who realize the futility of war. Douglas Gerrard plays the idealist.

Universal Film Corporation Specials

UNHAND ME, VILLAIN (L-KO), Aug. 9—A very successful three-reel comic, featuring Alice Howell as a slum girl who breaks into a theater, pursued by cops. She makes herself solid with the manager and gets to be leading lady. Some excellent burlesque scenes are pictured. The fake cow and horse, the railroad scene and the snowstorm, which winds up with fire, are all laughable. The chase at the close is short and well done. A sure laugh-producer.

BRENNON OF THE MOOR (Universal Special), Aug. 21.—A two-reel Irish story, featuring Francis Ford and Grace Cunard. An old Irish poem forms the plot basis of this, and frequent excerpts are quoted in full. It tells of an Irish lad who is ready with his fists, and indulges in numerous fights. He becomes a highwayman and is captured by British soldiers. Later he escapes with his sweetheart to America. A typical subject of the kind. The costuming, atmosphere and general presentation are very good. The photographic work is also above the average.

THE HEART OF A SHOW GIRL (Universal Special), Aug. 28.—A pretty, innocuous two-reel story that at times shows a tendency to drag because the plot material is rather thin. A very severe dramatic critic writes unkind things about a petulant little dancer, whom he fails to recognize when they meet on a summer vacation. Their romance, culminating in a marraige, is anything but a surprise to the spectator, but placed on the average program, the picture will make passable entertainment. Ella Hall, Franklyn Farnum and Arthur Hoyt portray the central characters.

CALL OF THE PAST (Imp), Sept. 1.—For the hero of this very satisfactory underworld melodrama, Harvey Gates, the author of the scenario, took a crook with a better side to his nature, married him to a sweetly innocent girl and then brought about his regeneration. It is a well constructed two-part picture, with Director William Lowery, Agnes Vernon and Frank Brownless playing the leading roles. There are few superfluous scenes and some of the action is exciting.

DEAD OR ALIVE (Special Universal), Sept. 4.—Episode No. 4 of "Liberty." This installment is alive with interesting events. Liberty is married to Manuel Leon, to save the honor of the man she loves. The trustees quarrel over the affairs in general. There is an exciting effect achieved by the band of desperadoes, who board a rapidly moving train from the backs of galloping horses. The experiences of the American refugee are also thrilling depicted, he being one of four men who were stood up to be shot. The picturesque localities and fine photography are a great help to this serial.

CROOKED FROM THE START (L-KO), Sept. 6.—A two-reel comic number, featuring Dan Russell, Gertrude Selby and Billy Ritchie. This is very funny throughout and particularly in the opening scenes where the pretty girl speeder is brought to the police court. She escapes and the chief of the force and another member enter into rivalry for her hand. This is full of laughable action and done in the best style for this sort of production.

LOVE AND WAR (Special Universal), Sept. 11.—No. 5 of the "Liberty" series. The plot moves along with agreeable complications in this number. There is a great deal of fighting in the open between Mexicans and Americans. Liberty and her friends are all made captive. Manuel, finding himself at odds with everyone, sells his sympathies to the bandits, in exchange for an officer's commission. Some of the fighting scenes are rather obscure in meaning at the beginning, but clear up later. The installment closes with Pedro strapped to the back of a wild horse and turned loose on the plains.

THE TRIUMPH OF TRUTH (Rex), Sept. 7.—A two-reel seacoast story, by J. F. Abbott. Cleo Madison, Thomas Chatterton and Seymour Zeliff play the leads. The story is conventional and has no great dramatic strength. At the same time it is pleasing in its general effect. The hero rescues the fisher girl from drowning and later she saves him from the same fate at the hands of a jealous rival. The stretches of rugged coast are well pictured. This makes a good average number.

THE PRINCELY BANDIT (Gold Seal), Sept. 9.—A two-reel feature, with Grace Cunard as the madcap queen and Francis Ford as the bandit prince. This would be more attractive if greater attention had been paid to settings and costuming; they are too ordinary for a romantic type of plot. The young queen captures the bandid and then insists upon marrying him in preference to Count Michael. This is fairly strong.

HIRED AND FIRED (Universal), Sept. 11.—This two-reel number, by Bess Meredyth, continues the adventures of Timothy as a would-be moving picture star. Carter De Haven extracts considerable amusement out of the part, particularly in the second reel, where he attends a moving picture performance and watches his own efforts as Jim, a miner, whose wife has deserted him. The burlesque touches in the second reel are very good. The number as a whole makes an entertaining offering of the lighter type.

LOVE'S MASQUERADE, Sept. 13.—Emmett Campbell Hall constructed the plot of this three-part picture around an odd situation. A marriage license is obtained in one state and the contracting parties, aboard a boat, are in another state when the ceremony is performed, therefore the marriage is invalid. With this situation as a basis Mr. Hall conceived a story in which the happiness of four people is made possible by the anulment of the marriage. Mary Fuller, Harry Benham, Johnnie Walker and Margaret McRae portray the leading figures in a picture of more than ordinary interest.

V-L-S-E, Inc.

THE KID (Vitagraph), Aug. 28.—An attractive five-part production featuring Lillian Walker. The story treats of how a girl reporter ferrets out a murder mystery and in so doing reveals the fact that her own father, whom she has never known, is one of the backers of the beef trust. A full review of this picture will be found on another page of the magazine.

World Film Corporation

THE ALMIGHTY DOLLAR (World-Paragon), Sept. 4.—A picture of considerable merit, based on the estrangement of a husband and wife brought about by the man's too persistent quest of "the almighty dollar." The most notable scenes show a wreck in the New York subway. Frances Nelson, E. K. Lincoln, George Anderson and June Elvidge are in the cast. Reviewed elsewhere in this issue.

BURTON HOLMES BACK FROM HIS SUMMER TRAVELS.

Burton Holmes, the well-known traveler and lecturer whose motion pictures have been released exclusively through the Paramount Pictures Corporation, has returned from his summer journeyings, during which he was in search of new material. He is now deep in the preparation of five new travelogues, to be delivered by him personally in the principal cities throughout the country during the coming season, and in the preparation of new weekly travel pictures for Paramount.

Beginning with September, Mr. Holmes' first four Paramount-Burton Holmes Travel Picture releases will be devoted to Scotland and Ireland—two releases on Scotland, one release on Ireland and another divided between the two countries.

NO CHANGE IN BLUEBIRD POLICY.

In the thought that a notice supplied by Bluebird Photoplays and published in last week's Moving Picture World might be misconstrued by some readers the assurance is given that there will be no departure from the Bluebird policy to advertise and promote the play rather than the player. Bluebird has entered upon the policy of making "The Play the Thing" with determination, is progressing with an extensive advertising campaign to that effect and there will be no return to the "star system" at any time. The leading players will always be of "star" caliber and standing in their profession, provided their talents are exactly suited to play the roles required of them, but always the play itself will be Bluebird's first consideration.

COBE VISITS WESTERN AND SOUTHWESTERN EXCHANGES.

Following The Unity Sales Corporation's policy of doing everything to aid the exchange men and the exhibitors to properly exhibit the features put out by its company, Mr. Cobe, vice-president and general manager, left this week on a tour of the Southwestern and Middle Western States. While away Mr. Cobe will visit The Unity Exchange office in Milwaukee, Chicago, St. Louis, Kansas City and Dallas. Mr. Cobe has but lately returned from a similar visit to the South Eastern territory, and before "The Yellow Menace" release Labor Day every exchange handling "The Yellow Menace" will have received a personal visit.

THURLOW BERGEN AGAIN APPEARS IN A PATHE PICTURE.

Thurlow Bergen, who has had leading parts in a number of well known Pathe features, is again to be seen in one. In "A Woman's Fight," the five-reel Pathe Gold Rooster Play made by Herbert Blache, he plays opposite Geraldine O'Brien.

Mr. Bergen will be remembered for his work in "The Stain," "The Boundary Rider," "A Prince of India," "The Fireman and the Girl," and "A Change of Heart," all Pathe five-reel features with the exception of the latter, a two-reel picture, which is to be released on September 10th.

MARIE DORO IN NEW LASKY PRODUCTION.

Under the direction of James Young, work has been begun on an elaborate production at the Lasky studios entitled "The Lash," in which Marie Doro will be starred. "The Lash," which provides for Miss Doro a role of great appeal, has practically an all-star cast. Among those who will appear with the star are Elliott Dexter, Raymond Hatton, James Neill, Veda McEvers and Josephine Rice.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A British H. O.

REFLECTING as it does the present situation in England, the Gaiety News, the house organ of the Gaiety, Twickenham, is of unusual interest. It is an eight-page issue about 9x11 inches, on colored paper, the colors being changed each week. It was started the latter part of June, when the house was reopened. One thing that attracts attention is the price charged for outside advertising. The makeup of the sheet gives a two-inch column on the front page and two 2¼-inch columns and one 3-inch column on the other pages, exclusive of the double middle page on which the program itself is run. The wide columns are taken for reading matter and the side columns given to trade advertising. Half of one of these columns (styled a quarter page) brings £1 an issue, save on the back page, which brings only three-fourths of that. Front page advertising is ten shillings for an inch and a half, each insertion, and yet the distribution is only 5,000 copies an issue. And a pound is more than five dollars at that. This would seem to be a pretty good price for over here, though it really is reasonable enough. The prices of admission run from 6 to 30 cents, plus a war tax of 2 to 4 cents. Season tickets are sold twelve for the normal price and the war tax is paid by the management as a bonus. The house runs continuously from 3 until 11 o'clock. Another hint of the war comes in the effort of the management to endow a "Twickenham flat" through the sale of war seals. A "flat" is an apartment in one of the houses to be built to permit disabled soldiers to live on their pensions instead of giving it all to the landlord. It is a sort of apartment hospital where the soldier may live with his family in a three-room and kitchen flat, and a practical and deserving charity. Incidentally, it is good business, since it links the town with a national movement that is held prominently in the public eye. A further suggestion is shown in the announcement that no aliens or eligibles are employed. The program shows a split week, one page being given to the first half and the other to the latter half of the week. Three or four comics, a couple of topicals and a longer subject make up the average program. Evidently the house believes in the personal note, for the vacant program space is taken up with such lines as "If you want to grumble do so to our manager, Mr. Ramsden; he has a kind heart"; "If there is a film you want to see, tell Mr. Ramsden and he'll get it for you"; "Mr. Ramsden, our manager, is a little man, but he has big ideas—give him a few more." In addition an announcement on the first page shares the space between the statement of ownership and the announcement that Mr. Ramsden will be at the theater daily from 2:30 until 11 o'clock. Evidently they know the value of personal contact and play it up intelligently. The remaining pages give a column of reading to the page, and much, if not most, of it is light stuff that only occasionally concerns the house or its program. It is what the management pays the reader for his trouble in reading, and it is what permits them to get a good price for the trade advertising. They do not make the too common mistake of making it all solid advertising. Much of the stuff is purely humorous, as, for instance, when they locate in the "News by telegraph and telephone" column of the Daily Mail the statement that Napoleon died 95 years ago, "and ask if the wireless came from above or below." It is a well-planned and well-handled sheet from every angle, even to a smart house talk column on the back page, where there is a running story on the house and its program.

Too Crowded.

The Regent, Arlington, Mass, gets out a throwaway program that would be better if set in a smaller type. We think it will pay the management to have a talk with the printer, who seems to be one of those who thinks that white space is a waste. The same material in a better choice of type faces would have shown well, since it offers a three-section program on a 5x9 inch sheet. There is plenty of space for the announcement, but not in the type employed. There is not more than a six-point space between lines from the top date to the scale of prices. Smaller faces would give white space that would throw the lines into relief and a seeming gain in size can be made by spacing between the letters with three or four two-em spaces or even brass one point. It is pretty hard to make some printers realize the value of display, and when they cannot they should be made to behave. In this case the printer works his ink badly, as well, and gives a poor impression, though the stock is plenty good enough. Blue ink does not always run well, and if he habitually spoils the impression he should be put back to black ink, which is safer.

Looks That Way.

A correspondent sends in a clipping from a college paper in which a reader comments on a program he saw at a local house which also announced morning matinees for women and midnight performances for men of the Twilight Sleep Film. According to the writer, the regular program stuff was worse than the twilight sleep discussion. In a way the man is right. The twilight sleep film is one of real importance. It is too dignified to be made the subject for midnight performances. Morning matinees for women only are entirely in keeping. Special showings for men are permissible, but that "midnight matinee" is too suggestive of the "blow off" of the old store shows, and inevitably it will and must react upon the business. Men do not stay up after midnight because they are interested in lessening the pains and perils of childbirth, but because they hope that the discussion will have its salacious points, and this is too well known to be misunderstood. If you have a film that is issued for real propaganda and not merely in the guise of propaganda, don't make a cheap bid with it. Respect it. You can make it do *you* more good in the long run, and you will help business in general as well.

Shoot.

William Wright, of the Kalem Company, sends in this post card, gotten out by the General Film Exchange in Denver for the new Kalem serial. The idea is good enough to pass along, for it is not alone the Kalem story it will fit, but it can be used as an attention getter for any copy. The original is on a post card, but it can be used for program work or in the newspapers. Any cut of a person pointing a gun is good attractor stuff and works on the same principle of optics that causes a person photographed full face to seem to follow the observer with his glance, whatever his position. We are glad to see that the General Film exchanges do some work. We have valuable aid from the Seattle and Kansas City branches of the V-L-S-E, but there are no Norths or Scotts in the General Film apparently. For that matter there are very few exchange managers who seem to give a whoop about the exhibitor's prosperity. They rest content with taking his checks and offer no exchange of ideas, and yet there are some exchange men who help their patrons get the money with which to make good the checks. This leads to the reflection that the Sherry Punch seems to have lost its punch.



Speaking of advertising from exchanges, David E. Dow, of the Bangor branch of Unicorn, sends in a capital mailing card that unfortunately will not reproduce, being blue on blue, but in a comparatively small space he tells all about the service he offers and gets the interest of the reader. It is good work.

Better Still.

Walter Brooks, of the Auditorium, Coatsville, Pa., has again changed his program form and for the better. This time he uses a six-page folder so nicely designed that we are going to try and get one that will reproduce. Mr. Brooks is batting about 1.000 right along. Wait a couple of weeks and we'll show you the new one. It is not easy to describe.

Local Pride.

Tom North is not merely trying to sell film for V. L. S. E. He is working for the business and takes a pride in the business he is in. In a recent Pals he announces that the next time we get out an anniversary number the extreme northwest will be better represented if he has to sit up nights to write the stuff himself. By next year he'll have them trained to do it themselves, for Pals is a regular correspondence school in live wiring.

All There.

One of the handsomest and most appropriate programs for Carmen comes from J. A. Partington, of the Imperial, San Francisco. It is printed in red on the correct shade of yellow to get the Spanish colors, save for a photo-brown portrait of Miss Farrar in costume pasted to the front page, where a frame of red has been provided. The announce-

ment is hand lettered and takes but comparatively small portion of the space. The second page gives another character picture and a sketch of the opera; the third page gives the cast and musical program, the latter including members of an Italian opera company. Five of the principal numbers were sung by a cast of five as a prelude to the picture. The back page gives a sketch of the star. It is all in excellent taste from very point of iew and we do not blame Mr. Partington for being proud of it.

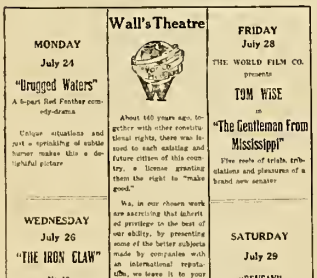
Days Also.

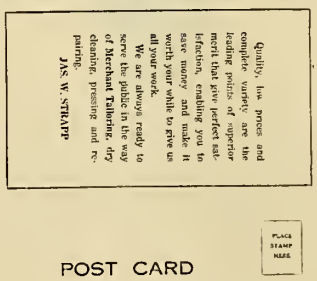
A. W. Eller, of the Bijou-Grand, Walla Walla, Wash., gets out a neat monthly program on a small Hennegan folder, but while he dates the days he does not name them. It works both ways, and it would be better to give both the day and date. A reader may not stop to figure out the day from the date where he will remember that a certain feature is to show next Wednesday or a week from Sunday. Otherwise he works his program very nicely, but will he please give his printer one solemn warning against all capital letters on the back page and kill him on the second offense?

Foolish Mr. Wall.

S. E. Wall knows by this time that he is welcome always, and that he is regarded with dislike only when he acquires writer's cramp. He should not start his letter as he does. Mr. Wall is an old and valued friend and he does not have to wait until hot weather to find a cordial greeting. He always comes with at least one idea, and the ideas are always good—though sometimes his printer is not—which is what he means in the last paragraph. Once we advised him to kick the printer, and he blushingly explained that the printer was a lady.

> You may say "any man that will sit down voluntarily to write a letter when the mercury is flirting around the 100 mark, must be effected with the heat," but honest, I'm not—I am perfectly cool, calm and collected; my reason for writing when it's so durn hot is that maybe no one else is writing now, and friend editor will give us the O. O. for want of something else to do.
>
> I am enclosing herewith a few of our post card programs which I find are very effective advertising; you will note that we enclose heralds, sometimes one, sometimes two, and often three, each stamped with day and date, all held together with a paper clip; you will also note that we use the one-cent stamp instead of getting a post office permit. I figure that a piece of mail with a stamp on it is more important looking than one with a "postage paid" permit, and while I realize it's some little job to lick all those stamps, I feel it's worth the effort.
>
> We send each of the ministers in town a program each week, primarily to keep them in close touch with the policy and efforts of the house in providing the proper kind of pictures.





We aim to get one program in each house in town, except a very few who we know that we could not possibly coax in on a bet.

We still use the hand-written post cards once in a while; the five or six days prior to July 4 were spent by me in earnest toil, proclaiming via pen and ink our Fourth of July program, and despite the extremely hot weather on that date we shattered all previous records, besides turning away a considerable number who got tired standing around waiting to get in.

Kindly comment on the enclosed post cards, and if you must unburden your system, heap the coals of wrath upon my head, for it was me that told the lady printer to do it that way. Thanking you for the many valuable things gleaned from your department, I remain.

Note what Mr. Wall says about the postage paid permit. He is in a small place (Piaae City, Ohio), where tho little things count, and he is watchful of the small things. The post office permit is a mighty handy thing in large ruas, but sometimes it pays better to lick the stamps. Tho post card programs to which he refers are four-page mailing cards which aro here shown front and back. The back is a trade advertisemeat and the house gets the double middle. As will be seen, there are two columns of display and a running story in between. This does not relate to the films directly, but to the house, and this is a sample of the sort of stuff he runs:

> FAR BE IT from us to light a candle and place it under a bushel, not while we can get hold of a candle stick; to do so would be poor advertising.
>
> However, in our advertising we aim to be conservative and at all times refrain from using such superlatives as "the world's greatest," etc.—these expressions are stock phrases of the circus and side show and have no place in honest advertising.
>
> If we have a program that we think you will like we want you to know it, and if we have one that you will not enjoy, we want you to know that, too; we would much rather that you stay away than to come and be disappointed; by saying disappointed, we do not mean that we allow pictures of an inferior quality to slip in unnoticed, but in our diversified program likes and dislikes are bound to find expression.

This plain talk, week after week, has done much to make Mr. Wall solid with his community. One of them announces that he offers no "speckled dramas," which is one reason why he can send his programs to the clergymen. Where the heralds are sent they are simply fastened inside with the paper clip that keeps the card together in the mail and all travel for the one cent, since two ounces are allowed on one stamp. This is a cheap form of advertisement, since manila stock is used.

Bowles Can Hustle.

George Bowles, of the Universal Exchange, Kansas City, believes in setting his patrons a good example. He goes after them just as strong as they should go after their patrons. One of his stunts is a set of mailing cards that look like cards for a dwarf street car instead of "postals", for they are 6x11 inches. We reproduce one for Shoes:



He does not get them all out in the same form. One for the stand-by stuff, Traffic in Souls, Damon and Pythias and the Submarine pictures, carries a lot of cuts, and a couple are the talks from Carl Laemmle. It is to be presumed that the recipient also gets the Universal house organ, but these are lifted out and presented so they have double force.

It Was—

Dan Carrothers, of Pocatello, Idaho, remarks that it was some time ago that he wrote us last. It was. Since then he had added a second house to his string. He writes:

> When I last wrote to your department, which was quite a while ago, my partner, Mr. Archibald, and I, were running the Orpheum theater in this city. The Orpheum has been under our management for the past five years. We have just lately taken over the Princess here, a photograph of which I will send you in the near future. We are running Triangle at the Orpheum and Paramount at the Princess.
>
> We have lately gotten together with the city paper and on each Saturday night they publish two full pages of our copy, in return for which we give them a 30-inch advertisement for each house. We have not had time as yet to figure out the direct results from this advertising, but it looks to me to be a very good proposition. We have only one paper in this town of fifteen thousand, and the circulation is comparatively big. You will notice that the Auditorium and we are the only houses that have thus far come in on the proposition.
>
> Pocatello supports seven moving picture shows and the competition is pretty strong. When we first came there was only two, so you can see that times have changed considerably. However, the town has grown and we have always been able to scratch out an existence.
>
> We will be glad to have your "Brickbats and Boquets" on this form of advertising, and thank you for any criticisms that you care to offer through the columns of your valuable paper.

If it is good, newspaper work is always the best form of reading. But newspaper work is not profitable if it costs more than it will bring in. We do not know what the rates are, but presume that they are not very high. At the same time four fifteens is 60 inches of space to pay for, and it should bring a considerable return to show a profit. Where there is but one sheet in the town it is apt to be generally read, and if the paper is liberal with its reading notices; and the Tribune is more than liberal, it should pay to be represented. It is not alone the direct return in the interest created in the particular stories, but a two-page photoplay department in the local paper gives the pictures in general a standing that nothing else can give. This, in itself, is worth something, and it is to be regretted, in one way, that the non-contributing houses obtain part of this benefit; though, on
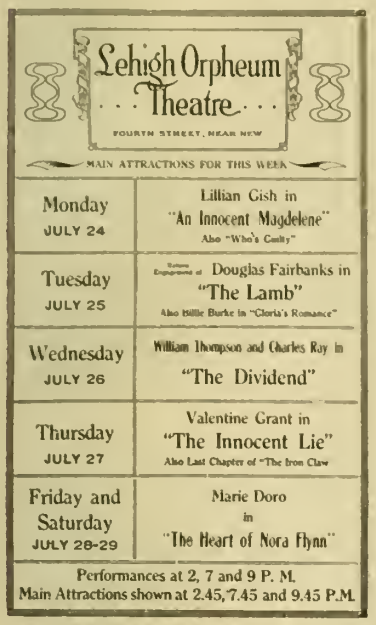
the other hand, the three houses in the scheme get the stamp of being the big advertisers and, presumably, are credited with having the better bills. Unless the cost is too heavy the scheme is a good one in a town where the big city papers do not detract from the popularity of the local daily. Both houses get a good display and do not crowd the space. The other house, the Auditorium, rather crudely advertises the "Battle Cry of Peace" as:

10,000 of it.
Over two hours of it.

The repetition of the "it" or indeed the first use, jars. It does not suggest a *big* subject, merely a *long* one.

Here It Is!

This is the store card of the Lehigh Orpheum, of which we wrote some weeks ago. Mr. Heiberger had a couple run off in black on white and dated the days, an addition which he thinks himself helps some. The chief value of naming day and date lies in the fact that the reader gets the day and date along with the film title. He may be appealed to by only one title on the list. If he remembers that, he does not have to look up the day and date. It is right there for him and he takes in the announcement as a whole. This is a point that many overlook. They put a date line somewhere and suppose that to be sufficient. But they do not realize that the date may be obscure and that it may be overlooked. In the case of these cards, for example, it may be that a date might be covered if it rose to the top of the card, but with the day and date always showing beside the title, the entire information is taken in at once. The reader does not get the title and forget to look at the date. He cannot help seeing, for instance, that The Dividend will be played on Wednesday, the 26th. In the original these cards are 7x11 inches and the colors are rotated. The titles are clear and distinct and there is no crowding anywhere. Indeed, it is seldom that we can even quibble over the Lehigh-Orpheum printing. It is almost invariably good both in text and type. These cards are particularly useful in that they can be used to a large extent to replace the house program if for any reason the latter must be abandoned, but they lack the intimacy of the program. Taken in conjunction with the program the combination cannot be beaten.



Waited a While.

Ross D. Rogers, of Dype, Ford & Rogers, Plainview, Texas, is one of those who tells you what you've missed after you've missed it. He has several novel stunts that he has used, but he doesn't like to take up time. He writes:

> I am enclosing two copies of recent issues of a weekly program that I get out for our two houses in this city. I have been an exhibitor for nearly four years, and have been in my present connection about one year. I have used house programs for the greater part of the time that I have been an exhibitor, and believe them to be the best medium of securing business in a small town, if put out to the people in the proper manner. I am at present using a mailing list. I have about five hundred dependable names on the list. Plainview is a town of about five thousand people, and I am going to build my list up to about a thousand names if possible to secure that many dependable ones. We have been using an eight-page program, with two pages of local advertising, for the past six months. I believe strongly in changing the style of my program quite often, and I use every means possible, in trying to prevent my programs from being confused from week to week. I use a different color ink each week, until the available supply of colors is exhausted, and then start with the first again.
>
> I have been a constant reader of the World, since the second month I embarked in the business, and have always paid particular attention to your department. I have used a number of ideas from your department, and some of them to great advantage. I have intended for a long time to start communicating with you, and sending in some of our ad matter, and am going to try to write you at intervals in the future. I have used several "stunts" that I have never heard of any other showman using, but will not take up any more of your time in this letter.
>
> We run two theaters in this city—the Ruby and the Olympic. We use pictures exclusively. We run continuous shows from 3 to 10 p. m. daily, have two Powers' 6B machines in each theater, a direct current device, and everything else in proportion. Our projection is as good as anything in Texas, and of course that means the U. S.
>
> The writer will appreciate anything you may be able to suggest to make the enclosed program better, and any criticism will be thankfully received.

The programs sent are along the same general line, four pages, 6x9 inches, with the middle pages set the wrong way, one-half being given to each house. This gives a column 3¾ inches wide and 9½ inches long. The make-up is awkward in that the program has to be turned after it is opened, but against this is the more advantageous distribution of space. With a margin the page to a house would give about a 2½-inch column width. At the same time there is so little display in the advertising (very evidently through a lack of type in the small sizes) we think that by taking a page to each house and using the layout of the Theater Louisiana, recently commented upon, the same relative display could be achieved and perhaps bettered. One program is better than the other in this respect, for they have an 18-point they use here for the main title each day. We hope soon to have one of the Theater Louisiana programs to reproduce as a guide. It is an unusually good form where much must be told in little space. For a display form the inside pages do well as they are, but display is less essential in a program than in newspaper work.

The back page is largely wasted. One shows an advertisement for Maria Rosa, and the other announces Paramount re-bookings and gives some "interesting facts" that do not interest as much as would real film talk. We think that it would be better to change this back page to a double column seven or eight-point face chat page, partly house talk and partly film news. Make is something that people not only will read but will want to read.

The scheme of rotation of inks or rotation of colors in paper has been suggested before, and it seems to work well where the colors are well chosen and match the stock, as in this case. It is better to change colors than to change form or general style too frequently. It is a better plan to make the format suggest the house wherever it is seen, and then let the color tell whether it's last week's program or the current issue. For that matter the dated days will perform this service. A five-hundred list in a five thousand town is not bad, but it can be built up through several schemes shown in Picture Theater Advertising, many of which have been suggested here. It is often possible to get the addresses of auto owners in the country from the garages or through the records of the State license department. These should be circularized on the extra big features if not regularly, but much business can be made from such a list if the programs are sent regularly. Other name-getting schemes are suggestion slips, the offer of a small souvenir, such as a post card or set of cards, or a preference list, each requiring the presentation of a signed slip.

It would be a good plan to get up an individual and striking house device to be used not only on the programs but on other matter. Then use this to top the front page with and take the lower two-thirds for text either the same two columns to the page as the back or a cross page editorial argument set in a ten or twelve-point across the page. At present the front page is largely waste, the most conspicuous thing being the Paramount cuts. It should be the house cut that is Paramount.

Paramount Pep.

Paramount Pep is the title of the house organ of the Kansas City branch of the Paramount. Between Pep, Pals and George Bowles the exhibitor must be kept dodging all the time. Here is a dose of pep that will digest any bad business indigestion:

> A timid manager classes advertising as an expense, and usually fails because he is a "flyer" breaking out here and there—now and then—he is the guy that looks upon advertising as a "gamble." He is a failure, or will be, is a safe bet.

There is a whole hookful right in those few lines. It is steady and consistent, often uphill work that counts. You cannot spend three dollars for throwaways and advance the argument that advertising doesn't pay. Don't gamble with a shoestring. Take off the boots, too, and get a return. There is more in the last issue, but nothing that comes up to this.

A One Pager.

The Elite, Merced, Calif., uses a single sheet of colored news for a monthly program, one page for one month. Each day gets three to five lines, single column, and the schedule is made up double column with a lot of small cuts for a frame. Below the heading is the advice "Tack this up in your room," and though the work is rather crude, we think that many will follow the suggestion. It is adapating the d. k. idea to the throwaway, but any condensed calendar will appeal to the fan, and for a small job this is very complete. It will work harder for the house and please the prospective patron more than a more pretentious job might.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Throwing the He-Cow.

Fool editors hurt the business in many ways, and more than one capable man who grew interested has quit again because he found such editorial asses. This type of editor assumes to know it all and thinks that if he says a story is bad for a certain reason it must be bad for that reason when as a matter of fact he dosen't know whether a story is poor or good and has no business undertaking to advise. One man lately refused a story on the grounds that a certain element was distasteful to his company. And eighteen out of twenty late releases by his firm showed that same element. Another lately sent out reports that he was in dire need of stuff and sent back stories just previous to the announcement with the statement that the company was stocked up for two years ahead. When edtiors needlessly and clumsily lie, it is not to be wondered at that trained writers who might become interested in photoplay grow disgusted and lose their new-born enthusiasm. Some manufacturers, if they really knew what their editors were doing to their business interests would sue them for libel and malicious mischief.

Not a Sign.

Because a company says it is in the market and then does not buy the script you rush in, it does not necessarily mean that they are not buying, and it is a waste of postage to hurry in that important fact. That you stuff does not sell is not sufficient evidence to warrant our going around and trying to kill the editor.

Looking Up.

The mail order schemes have been taking it easy of late, but St. Louis is still on the map. The Producers' League has taken over the Brennan System and now offers this for five dollars with a "membership" in the league which seems to consist in three coupons each entitling you to a letter of advice.

The Brennan "system" we have is merely a collection of mimeograph pages, eight and a half of which give instruction in writing, with a page of review questions and a sample script. The sheets are bound with a colored backing sheet and staples. It is not as hurtful as some instructions since it is cribbed from old but standard books, but as a five-dollar proposition it is incomplete and costly.

The circulars read like Thomas at his best or the Cruze school of acting stuff. One tells of the "working girl" who won $10,000 with a play she once tore up. Then she "Quits work—lives in Ease. Gets ten proposals to wed the first day. Offered free rides by Auto Salesmen. Importuned by Agents, but holds on to money." This seems to be the stenographer who won the Thanhouser prize. She did not write a play or even try to. She guessed at the ending of a serial and won. Such a statement seems to be outside the limit of safety if the post office ever gets interested. Another tells how "Miss Beta Bruel," a New York "working girl," wrote 250 plays in one year and sold 172 of them to a single company." The narrator fails to add that she was a staff writer at the time. Another exhibit tells of a company offering $100,000,000 for photoplays, probably the Famous Players' offer of $1000 each for a hundred plays: what's a little thing like a few million to a mail order concern?

Think This Over.

Writing apropos of our reminiscences of the early days of the photoplay in the Convention Number, Edward J. Montagne, of the Vitagraph, says:

> While reading your article in the current number, I grew reminiscent and it occurred to me that if you could write up the early Inquesters, the hardy little band of pioneer script writers that you organized about five years ago, the article would both be enlightening and inspiring to the novice of today who thinks all editors are crooks, that no one wants to buy a good story and that everything in general is rotten. A good percentage of the old crowd hold down lucrative positions at the present time, yet a good many of us were as pessimistic then as the writer is today.

Not all were novices then. George Hennessy was a star writer, but ill health has set him back. Bennie Schulberg was then, as now, with the Famous Players. James Carroll dropped plays for trade paper editorship. Benjamin Barondess is building up a fine law practice, and Edmund Hirsch is with Bradstreet's. On the other hand, Harry O. Hoyt, now editor for Rolfe, was undecided between law and scripts. Marc Edmund Jones had just given up his clerical position, and since has held down several editorial jobs. C. Doty Hobart is in an editorial position, and Bill Courteney is another who caught on to the studio end. Dr. Reed has just landed a prize play for his first sale, and others who were then sure that they could not write or that it was useless are sitting in the seats of the mighty or just below the throne, and some of the present day kickers five years from now will reminisce just as has Mr. Montagne from his own editorial seat and will laugh at their 1916 foolishness. We do not know a single writer—real writer—of five years ago who is not making money now if they stuck to the business. Be like them, minus the kick.

Just Wait.

The time is coming when the synopsis alone will not be sufficient, and some of the present day stars are going to find that a dark and dismal period, for they cannot write continuities. Lately we saw a couple of reels written by an author who has sold more than a thousand dollars worth of stuff since the first of the year. It was awful. He could give a suggestion that could be fixed up by a staff man, but could not write a continuity as good as the average child. A girl walked into the front door of the house and was seen the next moment in bed and one-sixteenth of a second after that scene ended was out feeding the chickens in broad daylight. There were no break or time leader or anything else. If you are selling synopses on idea and luck, begin now to study continuity writing if you want to pay the same income tax in 1918, for the synopsis only cannot continue indefinitely.

Eventually this business will be for writers and not freaks. It will offer a market only to those who are fully qualified to do their work and who cannot only tell what a story should be about but who can tell the story itself. It is a business for authors and not touts, and while the touts are having their day the authors—real authors—should not become discouraged, but should work harder than ever that there may be a sufficient number of competent writers when the day does come.

Watch Out.

Keep a close eye on the changes that will be announced from time to time in the news department or you will presently find yourself minus a lot of scripts. With the many changes and new combinations there is bound to be a confusion that will result in lost scripts. The Lubin plant, for instance, is practically shut down and scripts sent there will not be given the customary care, if, indeed, they are accepted. This is only a single example. Read the news columns each week and

Ribbons.

If you use one color ribbons and hate to throw them away merely because the type track is worn almost white, send fifteen cents for a copy of December Writers' Monthly, the address of which is Springfield, Mass. This issue contains a simple treatment that will freshen a ribbon not once but several times and greatly reduce this expense. To those who have seen the paragraph and have not tried it thinking it too foolish to be useful it may be said that the scheme works perfectly, for we have tried the idea and found it good, for which reason we are passing it along.

Trade Unions.

Because we have recently printed several stories designed to let a little light into the dark corners of manufacturers' brains, it does not follow that we have a red flag waving from our office window and bombs under the desk, nor are we lending the attentive ear to talk about trade unions that will "make" manufacturers pay better prices—to members of the union. We know perfectly well that nothing of this sort will be in any sense practical and have no desire to help radical photoplay writers get any crazier than they are at present. We will form no such organization, aid no such organization and, to the contrary, we shall fight any such organizatiou as being detrimental to the best interests of the business. This platform should be clear enough.

There is just one thing that will lead manufacturers of film to pay better prices and to the right people. That is self-interest. They cannot be threatened or coerced; they must be convinced, and events of the past few weeks and the coming months will be far more convincing than the flatulent remarks of the author-agitator. Spend your time thinking out good story ideas instead of writing letters.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 152.

What would you regard as an extreme practical distance from screen to back row of seats? Why?

Solar Comes Back.

John Solar, Watertown, N. Y., comments on Martin's July 8th article concerning chromatic aberration as follows:

Replying to friend Martin's letter in the July 8th number; also refering to his article on Chromatic Aberration in Feb. 19th issue. In passing a ray of light through a lens two actions take place simultaneously, viz.; the deflection, or bending, of the ray, while at the same time it is separated into the colors of the spectrum. The amount of deflection depends on the angle of incidence, the form of the lens, and its refractive power. The amount of dispersion or the separation between the red and green of the same ray depends on the density of the glass, and any variation, with the same density, is due to the focal length of the lens. From this we can see that the cause for the deflection of a ray is of an entirely different nature from that for the dispersion of the same ray. Rays of light passing through the border of a lens are deflected to a point on the axis nearer to the lens than a ray passing through some point near the center; this is called spherical aberration (collective lens). As dispersion is dependent solely upon the density of the glass, the separation between the red and green of these rays will be the same for those passing through the border as for those passing through nearer the center of the lens, and this is called chromatic aberration. For illustration let us suppose a ray passing through a lens is deflected, no matter what the cause for this deflection may be, to a point say five inches from the lens. In such case the green part of the ray will be a trifle less, and the red a trifle more than five inches from the lens. As we have seen, the colors must follow the general direction of the rays, so that chromatic aberration must follow spherical aberration, or any other cause for the deflection of a ray of light.

From Martin's Figs. 1 and 2, in the issue mentioned above, it is evident he has considered a light ray from one side of the crater or light source to be orange, and from the opposite side green after passing the lens, and the difference in the angles of incidenee the cause for the difference in deflection for the red and green. This gives a width of spectrum or dispersive interval much greater than we could get with any glass. He also shows in his figures, and states that at the meeting point of the red and green rays the light is white, and continues white after passing this point. If this were true, one of the great optical difficulties would be eliminated. For instance: take his fig. 2 and draw in a number of rays from all parts of the lenses. We will see that at the focal point, or at some point between the lens and screen, every red ray has been crossed by a green ray, and, according to his statement, we would have white light at the screen. If this is true why go to all the trouble of correcting a lens for chromatic aberration.

Any single ray from the crater, or light source, is composed of the several colors of the spectrum. The green in this ray is more refrangible than the red, therefore in passing through the lens the green will be deflected more than the red, and for this ray we have a different index of refraction for each color, and this difference in refraction for the colors being considered is the dispersive interval.

For instance: For hard crown glass, u_r the index of refraction for red is 1.5171 and u_g the index of refraction for green is 1.5231. If we add these and divide by two we have the mean index of refraction for red and green $u. = \frac{1.5171 + 1.5231}{2} = 1.5201$ u.

$\frac{u_g - u_r}{u - 1}$ = The dispersive power of the glass, with respect to the red and green rays. Then $\frac{1.5231 - 1.5171}{1.5201 - 1} = .0115$ Dispersive power red and green.

For dense Flint glass:

u_r u_g

Mean refrective index, $u = (1.6224 + 1.6347)/2 = 1.6285$.

Dispersive power $(1.6347 - 1.6224)/.6285 = .0196$.

This fact of high and low refractive and dispersive powers enable us to put together combinations of lenses by which the aberrations may be corrected, and still have some power in the combination. We can correct a lens with another of the same glass and powers, but the negative power would have to be equal to the positive power, hence we would have no power left in the combination.

Referring to my Fig. 1, it shows how chromatic aberration is

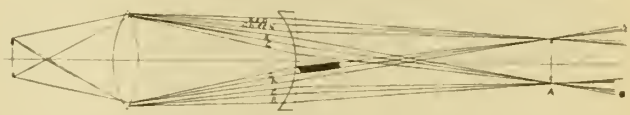
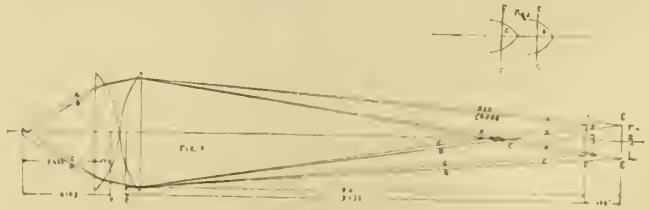


Fig. 1.

corrected by the dispersive lens. The lenses are widely separated to show the dispersion more clearly. From the figure we see that the green is deflected more than the red in any of the rays passing through the collective lens. This lens is thick in the center and thin at the border, the dispersive lens being thin at the center and thick at the border. The green in passing through this dispersive lens will again be deflected more than the red, but in an opposite direction, consequently at some point as at A, the red and green will be united in white light, and after passing this point will be again separated into red and green the same as they were before crossing, with this difference: the red and green will have changed relative positions. From the figure we can see that, in order to have white light at the focal point of lenses, the dispersive power of lenses must be such as will bring the red and green to a point in *exactly the same plane* at which the image is focused. This is one of the several difficulties encountered in correcting lenses.

The following quotations are given in proof of some of the statements I have made. From Light for Students: "When white light is transmitted through an ordinary lens, the general direction of the light is altered, and in addition the light is decomposed into its constituents (colors), which are deviated to different extents. In other words, deviation and dispersion are both produced. It is possible by using lenses of different substances to obtain deviation without any great amount of dispersion."

From A System of Applied Optics: "Thus the liner Chromatic Aberration, as measured along the optic axis, varies directly as the square of V (V, is the distance from the condenser to the aperture, one of the conjugate focal distances), the distance to which it is projected by the lens, just as in the case of spherical aberration, only with this difference, that the liner chromatic aberration is quite independent of the aperture or form of the lens, and the state of divergence or otherwise of the entering rays,



Figs. 2 and 3.

the chromatic aberration depends only upon the power of the lens and the dispersive power of the material."

Refering to my Fig. 2. To avoid confusion I am neglecting Spherical Aberration. This shows the focal planes for green

and red images, green at F. F. and red at E. E. These planes are located as shown in the Fig. 2 by the following calculations. The radius of curvature r_1 for the first condenser is 3.35 in. (taken from a condeser intended for 6½ in. focal length) the second condenser r_2 is 3.8042 (taken from 7½ in. condenser). The index of refraction u_g is 1.5231 for the green ray.

By the formula for focal length.

$$\frac{1}{f_1} = (u-1)\frac{1}{r_1} \text{ and } \frac{1}{f_2} = (u-1)\frac{1}{r_2}$$

Then:

$$(1.5231-1)\frac{1}{3.35} = 6.404 \qquad (1.5231-1)\frac{1}{3.8042} = 7.272$$

$$\frac{1}{f_1}+\frac{1}{f_2} = \text{E. F.} \qquad \frac{1}{6.404}+\frac{1}{7.272} = 3.405 \text{ E. F. for two lenses.}$$

For the conjugate distances the arc and aperture

$$\frac{1}{\text{E. F.}} - \frac{1}{V} = \frac{1}{U}.$$ In which U the arc distance and V green image distance. Then

$$\frac{1}{3.405} - \frac{1}{20} = 4.103.$$ The distance from the first principal point of the first condenser to the arc. The first principal point is .57 in. from the first surface of the first condenser. Therefore 4.103 — .57 = 3.633 the distance from the condenser to the arc. In the above I assumed V the distance from the condensers to the green image to be 20 inches. We now have the conjugate distances for the green ray 4.103 and 20. For the magnification or diameter of the green image, assuming the crater to be .25 in. Then by proportion we have

4.103 is to .25 as 20 is to the green image $\frac{.25 \times 20}{4.103} = 1.22''$.

The diameter of the green image as shown at F. F. The next step is to find the distance from the green image to the red.

The formula is $\triangle V = \frac{\triangle u}{u-1} \times \frac{1}{F} \times V^2$. In which $\triangle$ is the symbol for increase or decrease, as the case may be, $\triangle u$ is the difference between the index of refraction for red and green rays, 1.5231 — 1.5171 = .006 $\triangle u$, and u is the mean index of refraction for the same rays 1.5231 + 1.5171/2 = 1.5201.

Therefore we have $\frac{.006}{1.5201-1} \times \frac{1}{3.405} \times 20^2 = 1.36$. The distance from the red to the green image, as shown at E. E., Fig. 2. We found the green image to be 20 in. from the condenser, then 20 + 1.35 = 21.35, the distance from the condenser to the red image. For the diameter of this red image, by proportion, 4.103 is to .25 as 21.35 is to the diameter of the red image, then we have $\frac{.25 \times 21.35}{4.103} = 1.3''$, as shown at E. E., Fig. 2.

The dispersive interval at F. F. for any of the four spectrums, A, B, C, D, Fig. 2, is .0945. Meaning by this that the separation between the red and green rays is .0945 in., nearly one-tenth of an inch. (This is a trigono metrical calculation and I have inserted the result only.) This point width of spectrum was my reason for a statement of impossibility in regard to Martin's Fig. 2, where he shows a width of spectrum the full diameter of the image.

In drawing Fig. 2, I have assumed no spherical aberration, in order to avoid confusion. But with a pair of condensers as shown we have a great amount of spherical aberration, the focal points of the red and green images will not lie in the same plane, they will be curved approximately as shown in Fig. 3. And the circle of least chromatic aberration will lie midway between the red and green images, but will be curved similar to the colored images; from this we can see the difficulty in getting clear, even illumination at all points of the aperture.

I would not presume to butt into this particular argument, partily because I don't understand the matter very well (though for heaven'e sake don't tell anyone) and partly because I am getting ready for a long trip into Canada, and have not the time to go into it carefully. I therefore publish the matter, leaving the argument up to Brothers Martin, Solar, Griffiths, Armstrong and La Grow.

Hopes to be Benefitted.

G. A. Yaker, Anadarko, Okla., encloses $4 for a Handbook, and says:

> I have a set of Hawkins' Electrical Guides, two volumes of Talbot's works, and some other books on motion pictures which have no bearing on projection. Am extremely interested in the questions which are running in the department, and certainly am sorry to see them come to an end. I am also much interested in the lens dope that is running at present, and hope to be greatly benefitted thereby. This house (The Columbia) recently changed hands, and I have one of the best managers in this part of the country to work for. Any time I need repaire he is willing to get them; also he cooperates with me to give the best possible projection. In closing I wish you every success.

Well, the questions won't end just now, though I cannot say when they will. Glad to know you have a good manager who understands that without excellence in projection the box office will suffer. The Handbook has gone forward.

Yes, It's Absurd.

Camden, N. J., writes:

> What do you think of this? House cost $150,000; projection equipment, $2,000; organ, $15,000, and the first week's expense sheet shows organist's salary $40 for thirty-six hours and $15 for relief; operator *and assistant,* $23, and the hours are all the time the theater is open.

Well, Camden, it looks to me as though the organist was getting the cream and the operator the skimmed milk. However, don't forget this fact: *the organist never lets pass any opportunity to impress the boss with the fact that he is an artist and not a common workman.* On the other hand, the average operator takes little or no pains to try to convince the manager that he is anything more than an ordinary workman; and that, Camden, has considerable to do with the matter, let me tell you. The operator can, by the power of his organization, to a considerable extent raise his *wages,* but he cannot land in the salary class except by one process, and that is to convince the manager that he is in the class which requires brains in addition to hands.

Slide Projection.

Frank B. Howe, Los Angeles, Cal., who conducts a Motion Picture Publicity business in that city, writes:

> Of late I have been much interested in investigating the projection of slides in theaters, and I want to ask if you won't say a few words in the department which may cause operators to give a little more attention to this branch of projection. The audiences of high class theaters are very apt to become hostile to even the few slides announcing coming features, if the slides be improperly projected, and it seems to me that care should be taken to prevent their refusing to accept any slides at all, since undoubtedly the stereopticon offers a very effective way for the exhibitor to reach his patrons with announcements of coming attractions. This is borne in upon us very frequently by seeing slides, which we knew to be perfect in photography when sent from our laboratories, appear on the screen in such manner they could hardly be read. Upon investigation I have found that many operators really do not know what is wrong, although the matter is perfectly simple. The main trouble seems to be the formation of a moisture film on the slide. Slides are of glass and when taken from room temperature and subjected to heat, such as comes from the concentrated rays of a powerful arc lamp a film of moisture is often formed. Particularly is this true in a damp climate, where there is bound to be more or less moisture in the atmosphere.
>
> This difficulty can be easily remedied by keeping the slides in a rack, or open wire basket, directly over the lamphouse. They will there receive sufficient heat to thoroughly warm and dry them. In this connection it might be set forth that there is nowadays practically no moisture inside the slide. This was formerly not true, since gelatine emulsion will draw moisture from the air. Nowadays, however, the slides are heated just before binding, thus expelling the moisture, and if manufacturers go to this trouble to insure perfect projection, should not the operator take a little trouble to complete the good work?
>
> The breaking of slides from heat is brought about through the same cause and can be remedied in the same manner, viz: by having slides quite warm before placing in the light. The third point which operators seem in some cases to forget is the relation between cleanliness and Godliness. What is more disgusting to an audience than the operator's dirty thumb mark which has been imprinted on the slide and projected to the screen. In fact, any dirt on the slide shows on the screen, and looks bad.

At the end of a rather long letter, friend Howe says: "I would like to say that, although I do not know the gentleman, and don't think he runs any of our slides, the operator at the Garrick theatre, Los Angeles, tribe increase."

All that Brother Howe says is true, except that I very much doubt if comes just about as close to our idea of perfection in the matter of slide projection, and films as well, as it is possible to come. May his any process can entirely eliminate moisture inside the slide if the climate be a naturally damp one. Possibly he is right, however, though I doubt it. I thoroughly agree with the correspondent that operators are, as a general proposition, extremely careless in the matter of slide projection, and I have time and again called attention to this item. Whatever excuse may be offered for breakage, there certainly can be no excuse under heaven for a dirty slide. Finger marks, dust and dirt on slides spell slovenliness, laziness and incompetency. It is an open advertisement, made by the operator himself, of his own inefficiency.

Cornell Clubs.

G. M. Best, Ithaca, N. Y., says:

> This is my first letter to the department, but having read your writings for some time, I feel like an old friend.
>
> Am at present in charge of the films belonging to Cornell University, which same are sent around to the various Cornell Clubs in the country. I find that after they have been used a month or so the emulsion side becomes covered with oil, and using a piece of absorbent cotton does not seem to remove much of it. Kindly tell me if there is any better way. I should think the exchanges would have to have some way of removing oil from the film.
>
> Have been in the operating room for several years, and am at present a student in the mechanical engineering college, as well

as the operator for the college picture machine. We have a new Power's Six A, hand driven, 110 volts D. C. direct from the campus power house, and all the shows are lectures, on educational subjects.

If you come to Binghamton, Elmira, or Syracuse on your tour I would greatly appreciate being notified, as I very much want to hear your lecture, and to have the pleasure of meeting you. If you find time to come to Ithaca can assure you of a very cordial reception.

As to oil on the film, I would suggest that your various clubs be provided with a film cleaner, which you can procure from any good supply house for about $5.00. Among others I would recommend the Mortimer and the Ideal, which are illustrated and described on Pages 206 and 207 of the third edition of the Handbook. You can also procure chemicals for use on the pads of these cleaners which will aid in removing the oil. If I ever get around in the neighborhood of Ithaca, I will try to call. That is about all I can promise at this time. It is possible I may deliver a lecture in Binghamton later. Don't know positively, as have not heard from either Exhibitors' League or operators' union there as yet.

Stereoscopic Pictures.

Ralph W. Martin, Los Angeles, Cal., sends in the following on stereoscopic projection. I publish it because I believe the matter will probably be of at least some considerable interest to a good many of our readers, though from a careful examination of the photographs submitted I don't personally believe there is any possibility of the thing working out into practical form.

And right here let me display my ignorance again. I don't believe that the stereoscopic effect is altogether due to the viewing of the object with two eyes. I think, and have thought for a long time, that the stereoscopic effect is due most largely to the item "distance." Take two things of equal size, set one of them 10 feet away, and the other 20, and there will be a very decided difference in the appareat size of the two objects. But while I believe this has a great deal to do with the matter, I do not think it has all to do with it, by reason of the fact that in a photograph the same thing obtains. It does not seem reasonable to me, however, that the infinitesimal differeuce in angle when viewing a thing say 50 feet away can possibly bring about the third dimension to any appreciable extent; also if you will look fixedly at an out-door scene and close one eye I do not believe you will notice any appreciable difference in the stereoscopic effect. It is considerable of a puzzle, and I submit Brother Martin's article as covering one phase of the matter.

True stereoscopic pictures have never been produced, except by the one lone method of faithfully reproducing the conditions under which the organs of sight normally operate. The two photographs of a stereoscopic pair are merely reproductions of the retinal images that would occur if the observer were looking at the natural object instead of the pictures, and an artificial optical device, the stereoscope, is then employed to direct each eye upon the picture intended for it. All this is very simple, and well enough understood, without any extended explanation, but the real causes of stereoscopic vision have never yet been satisfactorily explained. The attempts of physiology, optics and other technique to fully account for the phenomena have never been gratifying, and have always left a residual doubt, which in every case points towards the psychological as the true source of the cause.

Let us consider: When we look with only one eye at a natural sceue, an object in the foreground will appear to be, say, to the right of another object in the background. If we now use only the other eye, the same object in the foreground will appear to be located to the left of the other one in the background. The two retinal impressions can therefore be called symmetrical to each other in the sense that one is right-eyed and the other is left-eyed.

But now again consider the nature of the two retinal pictures. If the observer will alternately open and close each eye in succession, the object in the foreground will appear to move to and fro across the scene in the background. That is to say, in the right-eyed picture the object in the foreground is in one place, and in the left-eyed picture it is in another.

This is equivalent to saying that when the scene is viewed with both eyes open simultaneously, the object in the foreground is in two different positions at the same time (the one that Mark Twain missed).

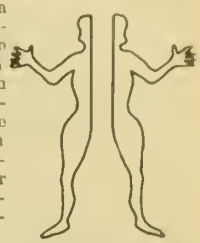
This last statement appears to be a logical absurdity, but again consider the situation: It has been demonstrated by psychological experiment that when using only one eye, a person is but feebly conscious, or aware of the existence of depth or distance measured in the third dimension. The mental impression is the same as secured by looking at an ordinary photograph, in which depth or perspective is merely suggested, but not fully present. Therefore the separate retinal pictures in each eye are really only two-dimensional.

We therefore derive the statement that under normal conditions of vision the impression received by the mind is that of two simultaneous, two-dimensional pictures, in which identical objects in the foreground occupy two different positions at the same time.

This is still illogical, but we have noted before that the two pictures are symmetrical to each other. Consequently we deduce the fundamental principle of stereoscopic vision:

Two symmetrical, two-dimensional objects cannot exist in the same position at the same time in a two-dimensional condition; but may in a three-dimensional condition.

To illustrate the truth of this conclusion, cut out two symmetrical shaped objects of paper and place them upon a table top, thus:



Now, so long as the two symmetrical objects remain in contact with the flat surface, *i. e.*, maintain a two-dimensional condition, no amount of shifting around or adjustment will cause them to coincide, or occupy the same position at the same time; but if one of them is lifted from the table and turned over in the third dimension, then the two objects can be readily made to coincide. Thus it is seen that the third dimension, which is the vital condition necessary for stereoscopic vision, is really caused or brought into existence by bringing two symmetrical, two-dimensional objects into coincidence.

Problem.—To produce the third-dimensional condition, cause two symmetrical, two-dimensional objects to come into simultaneous coincidence.

Demonstration.—Neither the white letter *a* and the black letter *b* suggest the appearance of relief or perspective. But the two letters *a* and *b* are symmetrical to each other. Now, if letter *a* is placed over letter *b* in such manner that a coincidence is almost effected, we get the result shown in letter *c*. Here is what happens: In letter *c*, two symmetrical, two-dimensional objects have been so nearly superimposed that the impression conveyed to the mind by the eyes is to the effect that two symmetrical, two-dimensional objects are trying to occupy the same position at the same time (in flat land). But the faculty of reason cannot stand for any such doings in a two-dimensional condition; consequently, the only way out of the dilemma thus furnished by the senses, and so produce harmony, is to introduce the third dimension. Therefore the letter *R* at *c* stands out in bold relief, giving the appearance of actual perspective.

Application to Photography.—It requires no added explanation to point out the fact that a photographic negative and its positive print bear the same relation to each other as letters *a* and *b* just referred to. Consequently it is evident that if a negative and positive film are placed in very nearly exact coincidence, the appearance must be similar to that shown in letter *R* at *c*, and a certain amount of relief or perspective will be added to the picture.

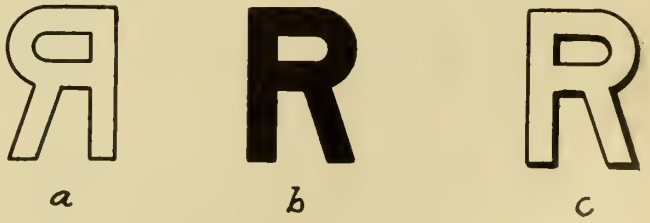
This is exactly what has been done in the moving picture and other films I send you herewith. The work is very crude, as the process is in a very undeveloped condition, but an examination of the pictures will show that the figures have a has relief effect very similar to the letter *R* at *c*.

The difficulty evidently lies in the fact that the picture is practically reduced to a monochrome, in which only the shadow effects show, while the tones are almost wholly lacking, and the picture looks much like a crayon drawing.

Realizing this, the writer tried another expedient, as follows: A very light positive print is first made from the negative. After development and drying, the positive is exactly superimposed upon the negative and the two are placed in contact with the final film to be printed. In this position the negative emulsion is in contact with the sensitized surface and the positive emulsion is separated from that of the negative by the celluloid thickness of two films. Consequently, if the pictures are in exact register and the light is passed obliquely through the films, the necessary displacement in register will be secured.

The final result is that the negative does nearly all the printing, while the weak positive will add just a little of the desired shading effect, without detracting much from the true photographic results as secured by the negative. An example of this method is shown in the two kodak pictures, No. 1 being a normal print and No. 2 being produced by the method just described. There are many other variations in application which may prove effectual if developed, but space does not permit any further description here.

Note.—In this article two special terms are used, "two-dimensional" and "three-dimensional." Lest there be any misunderstanding as to their respective meanings, a two-dimensional condition is merely the condition treated of in plane geometry in which objects or things are regarded as existing wholly within a plane or a realm possessing only length and width but not thickness. On the other hand, a three-dimensional condition is the realm in which objects possess or appear to possess the quality of having length, breadth and thickness as all real objects in nature actually do.



The elementary condition of all objects as perceived by the organs of sight is that of symmetrical or double-formed entities existing in a realm of only two dimensions; but by a synthetic process which is a normal function of the reasoning faculty, these double entities force themselves into coincidence and in so doing become projected into a three-dimensional condition. This coincidence substitutes an identity in place of the symmetry first mentioned and if this identity is analyzed back again into a two-dimensional condition it again becomes a symmetrical or double form.

The explanation of just how these processes of analysis and synthesis operate will now be attempted with both theoretical and practical purposes in view.

The Auto-Arc Control.

While in Chicago I made as thorough investigation as was possible, under the conditions with regard to the merits of the new "Auto-Arc Control," the invention of Kenneth Walley, a Chicago operator, which is about to be placed on the market by the American Lighting Company, of Chicago.

Through the courtesy of Mr. Sam Levine, the thoroughly capable general manager in charge of the theaters operated by Messrs. Jones, Linick & Schaefer, I was privileged to witness the operation of these machines in the Orpheum theater. I also talked with the Orpheum operator with regard to their merits, and his opinion ought to have weight, as the Orpheum has been using them for more than a year. His verdict was favorable. In fact he pronounced the controller to be a success. I cannot, of course, utter any final, authoritative opinion without additional evidence, which is not at present available. However, Mr. Levine speaks well of them, and the thing looks very promising on the face of it. I have suggested to the American Lighting Company the advisability of placing at least three sets of these controllers in representative theaters outside of Chicago, so that we may obtain an opinion which will be in no possible way biased. This they have agreed to do, so that, a little later on, I hope and believe that I will be able to give the proposition the unqualified endorsement of the department.



Fig. 1.

The Arc Control presumes to do exactly what its name indicates, viz: control the arc length, or, in other words, automatically maintain the length of the arc. The device consists of a neatly japanned iron frame about 11 inches in length, 6½ inches in width, and 11 inches in height. Fig. 1 shows the general appearance of the controller. The connections up to the machine table switch are made in the usual way, but instead of running to the lamp and the rheostat from the machine table switch, you connect from the machine table switch through the rheostat to the binding posts marked "line," Fig. 1, and from the binding posts marked "lamp," Fig. 1, you connect to your arc lamp. The rheostat may, of course, be placed, and often is placed between the main operating room switchboard and the machine table switchboard. This will in no way affect the operation of the device, but is nevertheless very bad practice, since the rheostat should be dead when the machine table switch is pulled. The controller will operate either on line or arc voltage, though arc voltage is preferred, and is recommended by the manufacturer.

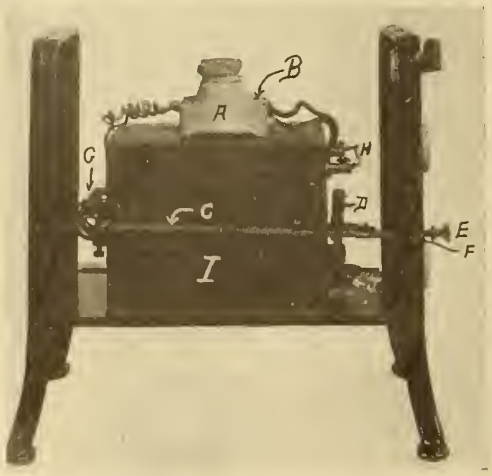


Fig. 2.

In Fig. 2 we see the controller with the casing removed. It is an enclosed relay coil, operating controlling armature G, which is held normally open by spring C, the tension of which is regulated by knob E. The tension on spring C regulates the length of the arc, and has a 20 ampere range. If spring C is set to maintain a voltage of 50 at the arc, then that arc length will be automatically maintained by the instrument, although the actual operation of the device is controlled and set in motion by change in amperage. The device controls within ⅜ of an ampere, which means, in effect, that the voltage of the arc will not vary more than ¼ of a volt, and this in turn means that the length of the arc is maintained with but slight change, which is of course the object sought.

Under this arrangement the manufacturer claims that either a drop or a raise in line voltage will operate to cause the machine to do just exactly what the operator would be obliged to do, under similar conditions, with a hand feed lamp.

In Fig. 2, A is a set of fuses, carrying approximately 1 ampere, designed to protect the solenoid attached to the lamphouse, which connects with binding post B. This solenoid operates a steel ratchet attached to a lever. This ratchet-lever is pulled back by a spring. The ratchet impinges on a ratchet wheel 2½ inches in diameter, which is attached to the carbon feed rod of the lamp. The operation of the device is as follows: When the arc lengthens slightly, thus slightly decreasing the amperage, the magnetic field of coil I, Fig. 2, is weakened which has the effect of weakening the force exerted by coil I, Fig. 2, on armature G, whereupon the tension of spring C, Fig. 2, overcomes the attraction of coil C for armature G, which causes the aforementioned ratchet to get exceedingly busy and rotate the ratchet wheel, thus feeding the carbons closer together, broadly speaking this is the idea. The controller may be fitted to the lamphouse of any projector. The mechanism is simple and remarkably free from complications.

Armature D, Fig. 2, is merely a safety device, which it is not necessary to explain at this time as it has nothing to do with the actual operation of the machine. H is the binding post marked "lamp" in Fig. 1, and J is the binding post marked "line" in Fig. 1.

We will have more to say about the Arc Control after a more thorough test has been made, which same we trust will be supplied in the very near future. I might add that the controller, as shown in Fig. 1, may be placed in any convenient position, but ordinarily is placed on the floor under the lamphouse.

Cannot Do Without "World."

A. W. Hornby, Haileybury, Ont., says:

Just a few lines to let you know I am still on the map, although I almost got off it when I came up into this north country. You will notice by the letterhead that I have changed my abode, as I was in Port Hope until last March. I am always anxious to receive the next issue of the World, and would be glad if you would send it to the above address. I cannot see how some maangers and operators can do without it. I can't, and will frankly admit it, because I make no pretence of "knowing it all." We are doing a good business here; admission 25 cents, in return for which I give a good, clean program, and nearly as possible perfect projection.

Busy Holding Down His Job.

F. F. Layman, Washington, Ind., says:

Enclosed find answer to question 142. It is my first attempt, because I have been pretty busy holding down my job. However, I have studied many of the questions, and thank you for the valuable assistance you have given in the past.

That is what all men should be, viz., "pretty busy holding down their jobs." I know I am. I take my job seriously; also I have yet to see a man who failed to take his job seriously amount to anything. The man who takes his job seriously is always "busy holding it down." He is usually absorbed in his duties. He experiences absolutely no difficulty in finding plenty to do—and then some. Your statement that you are busy holding your job down inspires me with the belief that you are a real operator, or, if not, you certainly will be in due course of time.

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QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Future of Motion Picture Photography as a Profession.

In a recent editorial article in this magazine by Louis Reeves Harrison entitled "No Brains Required," the following paragraph occurs:

> Even photography is no longer regarded as a merely mechanical process. It has developed into a subtle art in this new avenue of opportunity. Brains are required to bring out fine picture composition in photographing the action of a story. Brains are required to select such settings as will harmonize with the atmosphere and mood of the story. Brains are required to grasp and interpret the characters of the story. Brains are required to direct the movements of interpreters and to supervise the visualization of the story.

There are probably more men who call themselves motion picture photographers not working at the present time than ever before in the history of the business.

The wages paid, for what seems to many the mere turning of a crank and a little mechanical knowledge appear so enormous and gratifying that it has attracted a large number of men totally unfitted for the profession of which they claimed to be masters as soon as they were able to thread a camera and learned in which direction to turn the crank.

On the other hand, there has always been a dearth of men trained and fitted for the profession of cinematography. The business is so new, its methods as yet not standardized, that men who have happened to have the requisite ability and training to become proficient in the art are very few indeed.

Practically all of the distinguished men of to-day have come to their new calling with a fundamental training in photography or high-class mechanical work, and have by application and study built upon their original foundation the other requisites which go to make up the necessary qualifications of the master craftsman.

Unlike almost any other profession, there are no regular schools or apprenticeships to be served and up to recently, the gradual realization dawning that the camera man must be something more than a mere mechanic, many a man with the gift of gab, proficient in the art of tooting his own horn gobbled the fat jobs, many times to the exclusion of those better fitted who were not so ardent in their paeans of self-praise.

More and more does it become evident that the man who can hold down a job as a motion picture photographer must be a man of exceptional ability coupled with a rigid training. He must have the equivalent of a college education in several branches of science, although he may not know what the interior of a college looks like. He must known a good deal of chemistry; he must have a very considerable knowledge of the physics of light, not necessarily a general knowledge, but a special knowledge of that branch which relates to optics as applied to photographic objectives and lens images. He must know considerable of mathematics; otherwise he cannot apply his knowledge of the physics of light or derive the full benefit of his chemical knowledge. He must also have a great deal of mechanical training in precision instrument making; otherwise he is incompetent to work with an instrument as precise as his camera should be, or with perforators and printing machines and similar impedimenta. Besides all these, he must have a broad and well balanced mind and an artistic perception. He must be able to comprehend the ideas of his director, and collaborate with him. On him, more than on the producer, depends the artistic effect of the pictures which he photographs. He should be a master of every detail of dark room work. If he is not able to give instructions to any one of the numerous manipulators who go to make up the force of the film factory; if he cannot do this, he is not a photographer—he is a motor for a moving picture camera.

Organization and system are fast coming into place on the producing side of the picture, but the dense ignorance prevailing in every part of the producing side in regard to anything pertaining to photography has retarded the development of orderly methods which should as surely obtain in the factory as in the studio. In fact, the temperamental difficulties encountered in systematizing studio production should be many times as great as the application of system to the factory end. It is probably due also to the lack of a sufficient number of assertive men with the proper training to bring order into the chaos, which has reigned in the photographic processes of the average factory, but the change is coming inevitably. The numerous number of producing companies at the present day render it more and more imperative that every branch of the industry become standardized. It is one of the axioms of the efficiency engineer that there is but one best way in which to do a thing. This neither means the slowest nor always the quickest way, but it does mean the quickest way consistent with a certain high grade of quality. That means a saving in time, and time, the world over in business, means money. Efficiency also calls for specialization. Each man to his own task—the task best fitted for him. Though there has just been promulgated an ideal of the training of a cinematographer no one man can ever hope to excel in every branch, nor will the natural ability of most men permit them to go beyond a certain point.

To turn again to Mr. Harrison's article, he quotes from Dr. Frank Crane, the famous editorial writer, who said:

> There are two kinds of work in the world which may be called routine work and creative work. By routine work we mean the tending of a machine, the discharge of office duties, keeping accounts, tending the sick, running a business and the like. By creative work we mean the writing of stories, the composition of music, the painting of pictures, the modelling of statues. Creative work is the scarcest in the world.

The man with creative ability and a thorough training in the principles of photography is the kind of a man who should be placed in charge of the film factory. He should not only have charge of the film factory, but should superintend the work of the routine camera man. Only on rare occasions should he turn the camera crank himself, but at a certain time each day or at certain scheduled intervals he should consult individually with each camera man who is working upon a picture. Not only that—the director or producer should also be present at this consultation. This master photographer should also be the right-hand man of the supervising director, and the supervising director should be the central nucleus from which radiate all of the activities of the studio.

In the large studio of the future each photographer will do mainly special work for which he is particularly adapted. In all probability each director will still retain his own particular photographer, but when any photographer attached to a director encounters anything special in any line, whether it be trick work, lighting effects or such, he will have the consultation and assistance at his command of specialists in those lines who will assist and collaborate with him to produce the highest artistic effect attainable. Through the mechanical department he will have at his disposal any sort of apparatus that he may require. Each large studio will also maintain a photographic research laboratory, where chemists and physicists will work out with scientific care and precision many baffling photographic problems, and contribute their knowledge to the making of more perfect pictures.

It may seem like an idle dream, but some time in the future it seems likely that the various companies will see the advantage of each contributing their share towards a central research laboratory, where the many problems still unsolved in the industry may be pinned down and examined in the light of science and the common cause—where every manufacturer can go for information—where he can obtain a standard for every measurement and for every machine. It is likely too that manual training schools and technical colleges will introduce courses which will train men for the many different occupations which one may follow in the film factory. It is not likely that the remuneration of ordinary photographers in the business will increase materially. In fact, it is much more likely that there will be a slight decrease, but for the creative worker with a broad and thorough technical training the remuneration is now at its lowest level, and will certainly increase as the qualifications become more rigid.

There is a prosperous but limited field for an efficiency engineer in the factory side of the picture industry. Men with the qualifications for such a position will be cheap at large salaries. No matter what they get, they will save many times the amount that they receive for their employers.

Motion pictures in natural colors will appear, and the demands upon technical training will be enormously increased. I do not prophesy that pictures in colors will ever supplant the black and white any more than the colored supplements have supplanted the ordinary newspaper. But the field when it comes will be a highly remunerative one; which one cannot enter without the highest type of technical training.

Many special branches of the motion picture business still undeveloped will attain a growth to-day undreamed of. There has been much said and written about the educational picture. From the standpoint of the educator who pursues a systematic course of instruction, there have as yet been no educational pictures made. The time is coming when every educational institution, no matter how humble, will be incomplete without its projection room and requisite apparatus.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Yellow Menace."

Released by the Unity Film Service.
(Suggestions Prepared by S. M. Berg.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 5½ T "The Normal Population—" is a sub-title and is printed reading matter on the screen. But 33 D "When Ali Singh Appears Through Trap Door" is a description of action.

In order to create the atmosphere of Menace, "Hindoo Priests," by Bendix is suggested, played slowly and gravely, instead of the marked tempo with liberal use of a large Chinese gong.

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Building, New York City.

"THE HIGH POWER."

First Episode.

Time.		*Subtitles or Descriptive Cues.*	*No.*	*Music.*
0	D	Opening.	1.	Hindoo Priests—Bendix. (Icantation con graviata)
2½	T	"He is masterful—" (Letter)		
3¼	T	"Picture this awesome combination."	2.	Arabian Twilight—Luscomb. (Oriental intermezzo)
5½	T	The normal population—		
6¼	T	The counsel of nine. (Gong)		Repeat: No. 1.
8	T	A spirit of bitter hatred.		
8½	T	Foo Tong, a traitorous spy.	3.	Chinese Serenade—Puerner. (Characteristic Chinese)
11¾	T	"And on the street of the—"		
12¼	T	Tho evil cloud. (Shots)	4.	Hurry No. 2—Simons. (Allegro 2-4)
14½	T	"The yellow devils are headed—" (Shots)	5.	Furioso No. 11—Kiefert. (Allegro agitato)
15½	T	"The Gatling gun detachment—"		
17½	T	"The city is in uprising—"		Repeat: No. 1.
19¾	T	"Down, dogs."		
20¼	T	"You have endangered the cause—"	6.	The Pasha's Dream—Bendix. (Marcia alla Turca)
22	T	Two months later.	7.	There Once Was an Owl—Herbert. (Characteristic allegretto)
23¼	T	The detective on the Moyitia.		
24¼	T	The real Ali Singh.		Repeat: No. 1.
26¼	T	That night. (Ship's bell)		
28	T	Princess Najla. (Letter)		
28½	T	Next morning.	8.	Agitato No. 6—Kiefert. (Fire agitato)
30¼	T	The supreme sacrifice.		
31	T	The arrival of the Moyitia.	9.	March Bizarre No. 14—Simons. (Oriental allegretto)
32	T	The opium den of Ah Chow.		
33	D	When Ali Singh appears through trap-door.		Repeat: No. 1.
34½	T	"I will start tho fight—"		
36½	T	The End.		

Time schedule: 36½ minutes (three reels—about 2,455 feet).

The first episode introduces the chief character, Ali Singh, the Yellow Menace, who is a person of marvelous abilities with a brutal fanatic instinct. The first scene opens in a Chinese city where Ali Singh is in conference with a high council called to plan the extermination of all white races. A native outbreak against the Americans takes place, but Ali believing the time unripe stops the battle and executes the Chinese leader. The council then decides that he shall go to America and start the campaign. United States Secret Agents receive orders to prevent his landing, but by a clever ruse he eludes them and reaches New York. His first step is a threatening letter sent to J. D. Bronson, a banker who is giving his financial support to the Anti-Alien Committee.

Note particularly: Liberal use of Chinese gong with strong, slow strokes at the scenes of the Menace (Ali Singh); Battle Scenes (Shots) at 12¼; Ship's Bell at 26¼; Water effects at 22.

"THE MUTILATED HAND."

Second Episode.

Time.		*Subtitles or Descriptive Cues.*	*No.*	*Music.*
0	D	Opening.		Repeat: No. 1.
2	T	Errol Manning.	10.	Twinkling Stars—Peabody. (Intermezzo moderato)
3¾	T	Captain of New York Police.		
4¾	T	May Manning.	11.	La Rose—Ascher. (Valse intermezzo)
6¼	T	Errol Manning. (Calling card)		
6¾	T	Ali Singh, the Yellow Menace.		Repeat: No. 1.
9½	T	"My good friend—"		
10¼	T	That night. (Dog barking)	12.	Mysterioso No. 3—Andino.
11¾	T	"Their disappearance is—"		Repeat: No. 4.
13	T	The search proves fruitless—(Dog barking)		
14	T	"Absolutely no trace."		Repeat: No. 7.
17¼	T	"We will raid Ah Chow's now."		
17¾	T	The raid on Ah Chow's den.	17.	The Swallows—Klein. (Allegro galop)
20½	D	When food is brought to Margaret. (Gong)		Repeat: No. 1.
22½	T	"I hold women inviolate."		
23½	D	When detestives leave bunks.		Repeat: No. 5.
26½	T	"Stop Willard—"		Repeat: No. 8.
27½	T	"You owe your life to the girl." (Motor-boat effects)		Repeat: No. 1.
29	T	The End.		

Time schedule: 29 minutes (two reels—about 1,900 feet).

The second episode introduces the principal white characters, Errol Manning, U. S. diplomatic confidential agent, and his sister May, and Bronson's son and daughter. To prove his threats are not idle, Ali kidnaps Margaret Bronson from her father's Long Island home, taking her to an opium den in New York. Two detectives sent to hunt for her are found in the river mutilated. Suspicious of the opium den, Manning and Willard Bronson, the banker's son, together with Captain Kemp of the New York police, lead an attack on it. Margaret is rescued but Ali Singh escapes in a motor-boat.

Note particularly: Liberal use of Chinese gong with strong, slow strokes at the scenes of the Menace (Ali Singh). Note dog barking, shooting, motor-boat and water effects.

THE ORGAN.

Music and the Screen Action it Depicts.

By S. M. Berg and Norman Stuckey.

THE selection of appropriate music for the organ is highly important when playing for moving pictures, and it is a subject requiring much thought and consideration. The pianist who has had professional experience will have little difficulty along this line, for his chief obstacles are usually technical difficulties and the progress made depends entirely on himself and the time, study and efforts he spends acquiring technic that will make the rendition of organ music possible.

It is hoped that the following suggestions regarding suitable organ music for the film will prove helpful to the professional organist as well as the beginner. There are many musicians whose reputation rests entirely upon the manner in which they interpret selections. Managers realize the importance of a well arranged setting for the film, and the organist who directs his efforts towards satisfying the patrons will find himself rewarded for the time and effort spent in preparing appropriate music.

The most satisfactory method of ending a picture and adding the "punch" to your program is to select a well known love-song, and during the last few minutes of action to play it slowly and in a singing manner. As the closing scene of nearly every picture is a love-scene, many leave the theater with the song in mind. This adds to the organist's reputation. Often the picture will not please, but if the music is appropriate and well rendered, the audience is satisfied. A few of the many popular love-songs are: "My Heart At Thy Sweet Voice," "Oh Promise Me," "Forgotten," "Because," "Drink to Me Only With Thine Eyes," "Answer," "Non e Ver," "Dear Heart," "Ich Liebe Dich," "One Who Has Yearned Alone," etc.

Some of the best known plaintive numbers for organ that are

suitable for screen action are: "Adagio-Souata Pathetique," "Beethoven," "Berceuse," Iljinski; "Elsa's Dream" ("Lohengrin"), Wagner; "In the Garden" ("Rural Wedding"), Goldmark; "Moonlight Sonata," Beethoven, and "To Spring," Grieg.

The church organist who is troubled with the problem of suitable music for the film will find such numbers an important and valuable acquisition to his library.

Popular and standard waltzes are also suitable for the screen action, but care and judgment must be exercised in phrasing and tempo, and the organist must not fall into the habit of over repeating.

The songs of Shubert and Robert Franz are popular with a vast number of theater-goers, and fit many scenes well.

Airs from musical plays and comic operas have a popular appeal to an audience, and often if the opera is forgotten many will recall the music. Among the songs from musical plays that have a popular appeal are the "Moon Song" from the "Mikado"; "Day Dreams," "Spring Maid"; "Kiss Me Again," Mlle. Modiste; and "Glannina Mia" from the "Firefly," etc.

Descriptive and characteristic numbers suitable for the organ will be found among piano albums and folios. The ambitious organist will learn that nearly all piano pieces sound well on the organ, but he must be extremely versatile in adapting piano music, and the style in which he plays it. A piano number that is used for organ should always be practised in private before playing it in public, but many musicians do their practising before an audience regardless of the difficulty of a number. This is a detriment to his reputation as well as an imposition upon the patient audience.

Menuets and gavottes are appropriate for many scenes, and the organist should not neglect these popular numbers when purchasing new music.

The church organist should never be at a loss as to what to play for church scenes, but for the organist inexperienced in church work the following numbers should be included in his library:

"Come All Ye Faithful," Adeste Fidelis; "Crossing the Bar," Barnby; "The Heavens Are Telling" ("Creation"), Haydn; "Prelude," Lohengrin, and the "Lost Chord," Sullivan.

Movements from suites and sometimes the entire suite itself will be found appropriate in depicting the varied emotion on the screen. The standard and popular overtures lend themselves well to certain scenes, and often a movement from an overture will fit the action perfectly. Incidental music and dramatic music should not be overlooked, and of the late issues, Berg's Incidental Series will be found a very practical and necessary acquisition to the musician who strives to interpret pictures correctly.

There are certain movements from the symphonies that are very effective for organ as well as concert-program selections.

The organist who endeavors to interpret pictures correctly and gain the best results from his efforts should not neglect the new issues of the various publishers, and it is interesting as well as profitable work; keeping in touch with the music centers and playing new selections that are appreciated by your audience.

Musicians who experience difficulty with the selection of appropriate musical programs will receive information and suggestions if they will address S. M. Berg, in care of the Moving Picture World.

British Notes

ERE this communication appears in print Britain will have her first state owned moving picture theater. It is situate in a remote part of Cumberland and is for the benefit of a number of war workers. It will be under the management of the Liquor Control Board.

* * *

During the absence of the principals of the company on military service George L. Tucker has assumed absolute control of the producing side of the London Film Company. Mr. Tucker is contemplating the production in the near future of what will probably be the first London "super-film" but before this it is not unlikely that he will renew his American acquaintances with a very definite object in view.

* * *

Hughes, Massie & Co. of 40 Fleet street, London, E. C., have been appointed the agents in this country for the output of the B. S. Moss Motion Picture Corporation. The first two releases are the dramas "One Day" and "Salamander."

* * *

"The Rack," a film regarded as one of the finest creations of the World Film Corporation, has been temporarily withdrawn from the market on account of the verdict of the British Board of Film Censors.

* * *

Louis N. Parker's historical play "Disraeli," which has had a successful if short run at the Royalty theater in London, is about to be perpetuated in celluloid. Mr. Percy Nash, until quite recently in Rome with the Tiber Film Co., is the responsible producer. While the affairs of the Panama Canal are so much in the limelight I venture to think that a visual reconstruction of that master stroke of financial diplomacy resulting in the acquisition by Great Britain of the controlling interest in the only other "ditch" comparable to the Panama would make a pertinent appeal to the American public.

* * *

The Selig Company announces the re-issue of "The Spoilers."

* * *

A third presentation in the Metropolis of "The Birth of a Nation" is being arranged, this time at the Philharmonic Hall. The last production to be screened in this building was the Universal Company's "Dumb Girl of Portici," starring Anna Pavlova, and had a most encouraging reception, being patronized by royalty. Mr. Tippett has, by the way, disposed of the latter territorially.

* * *

The M. P. Sales Agency, the agents for Kalem and Biograph productions, is consolidating its renting business by opening a separate exchange at 86 Wardour street, to be known as the Wardour Film Agency.

J. B. SUTCLIFFE.

New "Civilization" Press Agent

ROBERT W. PRIEST has been appointed to the position of Director of Publicity of the "Civilization" companies. Unlike many who essay the onerous work of motion picture publicity, Mr. Priest has slowly but surely graduated from his old line of work, theatrical press work, to his present highly responsible position by some useful preliminary experience in the film field. He directed the publicity campaign of the Captain Scott Antarctic Pictures in this country, and managed the entire enterprise when those remarkable films were brought here after the tragic death of the intrepid explorer.



Robert W. Priest.

In addition to handling the Captain Scott feature Mr. Priest achieved success in the exploitation of Paul J. Rainey's African Hunt Pictures (series 1914) and Pathe's great biblical masterpiece, "The Life of Our Saviour." He has also been identified in a managerial capacity with the Gaumont Company and was for a limited period a member of the Pathe sales force. Prior to his entrance into the film industry Mr. Priest exploited such stage celebrities as De Wolf Hopper, William Faversham, Mordkin and his Russian Ballet and many others equally as famous, including New York Winter Garden stars and attractions. He was also film director at the New York Hippodrome when that famous amusement temple was converted to the feature picture policy.

"1001 FILM FOLK."

Did you ever before hear of any one claiming to know personally one thousand and one people in the film industry, including all the screen celebrities and representative motion picture men and their home and studio addresses? Well, Arthur Leslie, the publicity man, of No. 1505 Broadway, has prepared such a valuable list of names and addresess of his friends. It is practically a directory, or "who's who" of the producing end of the business. The booklet also gives the addresses of all eastern studios and film companies where casting is done. All players can have a complimentary copy by calling on Mr. Leslie. As it tells them exactly where to seek engagements the players appreciate Mr. Leslie's thoughtfulness. There is no charge whatsoever for this helpful booklet.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

CULTURE ABOVE CENSORIOUSNESS.

LET the men who are trying to improve motion pictures think this over." With the above words a writer in the New York Tribune calls attention to certain conditions in many of the pictures of today of which he writes as "The Harrowing Movies." Without doubt the pictures generally referred to have all passed the Board of Censors and yet they do not meet with the approval of such as this critic; another testimony to the fact that censorship is not successful.

With the great variety of opinions and standards it has long ago been demonstrated that censorship is impossible, education and culture however are not impossible, on the contrary they are positive, safe and progressive, and bid well to be the only powers which can control the moving picture situation. The writer to the public papers seems to forget the fact that it is not entirely in the hands of "those who are trying to improve the moving pictures" to remedy all the evils of which he complains, the public at large by the nature of their demands hinder the work of improvement, by giving preference to those very pictures which he finds deserving of criticism, the solution of the whole matter is a campaign of education and culture.

Educating the Public Taste.

Manufacturers and exhibitors alike tell us that the public demand certain thrills in pictures, certain morbid scenes, a certain definite "punch," besides there are other "tastes" to be catered to and of course "we must give the people what they want." Some time ago an article appeared on these pages entitled "Should the people be given what they want, or, what they ought to have?" It is noticeable that manufacturers have as far as possible adopted the policy of giving the public the very best along the line of "what they ought to have," or rather such subjects as would best serve the interests of good moving pictures and the best public taste. The writers of the complaining letters should know that really there is little ground for their complaints now; a few years ago this might have been the case, but not now. Those things with which they find fault are not details which even censors dare to cut out, they are only truthful details which only the most advanced education or culture will ask their omission. It must readily be admitted that many details are often "harrowing," but while they are not objectional, and the higher trained mind has not yet come to demand their omission, we cannot blame their presence on the screen; let it be well understood that the educated scenario writers, and the educated makers; have no other object in view than the production of pictures that shall under all circumstances be of the best possible nature.

The Example of Literary Taste Among the Public.

One of the best places to study the public taste is at the book stalls of the railway stations, the book stores, and the sections of the newspapers. There are at the present time some half dozen magazines of as many different titles to be seen on the book stalls, the selling value of these being found in the nature of those things which are so generally excluded from the screen; yet, it is a commercial truth, that these particular magazines command the greatest sale by more than a small majority; this can also apply to the newspapers, the open eyes of the every day traveler will reveal to him not only what kind of papers people generally read, but also what portion of the paper they seem most interested in.

The result is there never was a time when the screen was cleaner than today, the screen was never more instructive and intelligent than now, there is less cause for criticism or fault finding of any kind; the tendency is markedly upward; in all the world of moving pictures every responsible participant is solely animated by the highest and best possible motives, and all this is having a marked impression on the public mind, so that the time is not far distant when even impatient letter writers of the kind answered by this article will cease to exist.

EDUCATIONAL COMMENTS.

The educational portion of the program at the Strand theater in New York is another proof that high class theaters find that their program increases in value by the use of educationals. In addition to the topical, which has now become both a permanent feature and a standard, a scenic is added—last week finding us studying "Quaint Cape Cod Folk" with much interest—followed by a very interesting description of a death dealing deep-sea mine. The method of construction, the way of planting and anchoring, followed by the details of its manner of exploding when in concussion are all plainly given. Science and mechanics are most intricately interwoven in this deadly invention, making one feel thankful that such ability is not alone applied to warfare, but that the arts of peace are by these means equally benefited. Although not belonging to the moving picture program, yet worthy of mention as a helpful addition to an educational program, was a monologue, entitled "A Parable of Nature," or "What Is Life?" accompanied by appropriate musical selection, exceedingly entertaining and instructive. This innovation is so good that its imitation can only be its just flattery. A diversion which is a pleasing help can always be allowed. Mr. Harry Gribble is the author of this inspiring monologue and his work ought to be encouraged.

* * *

"The Lure of Alaska" is still one of the permanent attractions in a New York theater made additionally interesting by the instructive and entertaining lecture which accompanies it. From this metropolitan beginning and reputation no doubt this series will travel widely through the States; all educational institutions will profit by its use.

"The Bermudas," this most complete series, descriptive of these well known and attractive islands, will be most acceptable everywhere, first descriptive, then entertaining and instructive, they are a valuable addition to this class of picture. As the home of the famous Easter lilies they possess an added interest to many people and to see these lilies growing by the acre is beautiful indeed, as are also the sea gardens as seen through the famous glass bottomed boats.

Motion pictures of the 350 members of the American Ambulance Field Service, and of the American Aviators in France, were shown for the first time in this country at Newport. These pictures are from films taken under the auspices of the French government for the field service "in recognition of heroic conduct of Americans on the firing line." It is to be hoped that these pictures will be taken further than the limited realm of private exhibitions at Newport, there are many people who will appreciate these scenes of events recording the kindly activities of the American nurses as well as the ability of American aviators.

* * *

Great realism was given to a scene representing a saw mill in the heart of the Sierra forests in a recent picture at the Rialto which reflected credit upon the management. A simple and specially constructed apparatus was made to produce sounds true to the shrieking and ripping of the saw through a log. To further increase the realism, a chemist was employed to prepare a pine perfume which was sprayed into the hugh fans at the proper moment and which swept through the house, giving a perfectly real reproduction of a pine log saw mill. Truly this sort of realism cannot be classed as anything else than progressive and progress is education.

Observations

BY OUR MAN ABOUT TOWN

A WELL known and very influential moving picture promoter has declared that the present crisis in the industry will do more towards rehabilitating the real moving picture player in the estimation of the producers than could have been expected from any other quarter. At the same time the so-called legitimate players will find themselves proportionately deteriorating in value in the estimation of the producer. When pressed for the reason upon which his statement was based the promoter said the legitimate players had done more harm than good to the studios and fall far short in making a success with the patrons of the exhibiting houses.

"The players who gave up the stage and adopted the screen with sincere intentions, putting their hearts into the work for success to the producing companies and consequent fame and steady work for themselves, cultivated between the patrons of the screen and themselves an intimacy which was only approached by the most successful of stock companies. It was this intimate relationship that caused many companies to go into the business of publishing in large quantities, with proporationate financial returns, portraits of the screen favorites, and souvenirs of all descriptions bearing similar portraits. And the bonds of intimacy—I may say friendship—were made stronger. When opportunity was afforded the picture players to personally meet their admirers, for by their unaffected and sincere greetings they impressed the screen patrons with a spirit that no other audience in the amusement world had felt.

* * *

"How different has the situation today been made by the advent of the legitimate actors upon the scene! The haughty stars lose no opportunity to impress the public with the belief that their appearance upon the screen is made at a great sacrifice of professional pride brought about by overwhelming financial temptation offered by the producers. Indeed, many of them actually tell the people that they should consider themselves indebted to the star for allowing them to see his work at popular prices. When at work on the stage at prices beyond the reach of the people of moderate means he would come before the curtain and tell of the deep gratitude he felt for the encores of the dear public. When posing for the screen he looks upon the public much as he does upon most of the regular photo players who may be in his support. He tries to squelch everything and everybody before and about him with an air of superiority that frequently reaches a boorish point. Although I have spoken only of actors my remarks are directed to the legitimate actresses with equal force. Perhaps I would be hitting nearer the truth if I would refer more pointedly to the latter. Be that as it may, it is an indisputable fact that the legitimate actor who appears before the camera in a condescending spirit is a bad investment. He is gradually undermining the co-operative and congenial spirit which was created by the players who took pride in the moving picture work and labored so cheerfully and industriously to lay the foundation for the standard it has attained."

* * *

It is not to be expected that the sentiments expressed by the promoter will be endorsed by all producers, or meet the approval of all exhibitors, but his statements are worthy of publication in leading up to discussion that took place recently in a well known club as to the claims of regular motion picture players upon the producers and studio directors, which was caused by a remark of an old picture player to the effect that producers and directors who pin their faith upon people of the legitimate stage in preference to those who wish to make posing before the camera their life work are making a serious mistake. The player stated that there are scores of picture trained people of unquestioned ability idle while their places are filled by people who are in the work without spirit or pride and will desert the studio upon the first call to the stage. "It does not seem fair," said the player, "that when a producer or director wants talent for a studio that it should be sought in the circles of the stage when there is talent of equal or better merit lying idle among those who are loyal to the motion pictures. The majority of legitimate players, like the owners and managers of the legitimate theaters, are strongly arrayed on the side of the stage as against the silent drama. Today we find them industriously engaged with the managers and booking agents spreading reports of all kinds that will tend to injure the moving pictures in the eyes of the public. Only the other day an actor who was obliged to lay off upon the close of the spring season told me that in a couple of weeks he would again tread the 'dear old boards' and the fast declining pictures would no longer lure him; and yet for over three months this apostate held the place of one of better qualifications both as to stage and motion picture experience. I admit that I am open to a charge of prejudice, but I willingly present myself to it in the hope that it may induce the studio managers to consider what I am aiming at. Stars cannot make moving pictures a success. There may be exceptions, but they are few. The people who make the picture houses their home of amusement seek favorites. Stars are an asset at houses where the patronage is of a transient character, but where the location is residential the favorite player is the main drawing card whether the player be in lead or support. Stage stars cannot fill the bill because they do not appear upon the screen regularly and get acquainted with the patrons.

"It has often been said by producers and directors that the public wants a change of faces upon the screen. For a time it was thought they were correct in this sounding of the public pulse, but now there is some doubt as to whether the sentiment runs in that direction. Inquiries sent to studios, exchanges and exhibitors show a decided inclination on the part of patrons to renew acquaintance with old screen favorites. My personal opinion is that any demand that may have been made by the public for a change of faces must have been caused by producers relying too much upon the screen favorites and overlooking the scenario part of the work. I do not wish to be understood as saying that a resurrection of old screen favorites is needed in the business, but I do contend that a creation of favorites with scenarios of suitable standard will bring more returns at less expense than the present system of depending upon the records of stage stars."

* * *

From the various views expressed by the promoter and player one is tempted to conclude that there are many picture players who desire to have a barbed wire fence erected between them and the regular stage people. There appears to be a distinct color of professional jealousy. Yet, when we weigh all that has been said we are inclined to concede that many points are brought out that should receive serions attention on the part of studio managers. It cannot be denied that regular patrons of picture houses acquire a strong attachment for certain players, and the popularity is a big asset for both producers and exhibitors; but at the same time that popularity has been the cause of stranding along the rialto many of those who had the good fortune to enjoy it. For this the players themselves have been responsible. Their success made them easy victims of competing concerns who, by tempting financial offers, induced the players to forsake the old homestead. The moving picture business is not like the legitimate theatrical line in such matters. A star on the stage may change from one management to another without the slightest adverse effect upon personal drawing power. Not so with the moving picture favorite. Some of the favorites have made changes with good results, but they can almost be counted upon the fingers of the hand. A canvass will show that when a picture player leaves the atmosphere in which the popularity has been created there is a decided change on the part of the public. There is still a strong liking for the favorite, but there is something lacking. We have frequently heard in theaters: "There is my favorite, but I would feel so much better if I could see her (or him) in a picture by the —— company." Perhaps the favorite does better work, and has a better photoplay than any in the past, but there is that feeling of "I like you so much better in that other gown."

* * *

In the opinion of one of the most prominent studio managers in the country the motion picture industry has grown beyond the stock company era, just as the old line stock has been supplanted, and the indications are that the policy of the near future will be the booking of casts as the scenarios come to hand. The reason assigned by the manager was that no matter how good a stock company may be there are times when the members grow stale, or it is impossible to select from it players suitable for parts upon which success of the production depends. He admitted that studio trained people were preferable to those of the stage, other conditions being equal, and that the former are frequently superior to the latter although inferior as a stage player. The manager insisted, however, that there are times when stage stars are essential to the production of standard plays, or productions in which they have been starred.

Wanted—A Museum—

By Epes Winthrop Sargent

Vachel Lindsay Suggests Columbia University as the Home of the First Museum of Photoplay Writing and Production

LATELY, in the Photoplaywright Department, Vachel Lindsay, the poet-artist, made a plea for the Museum of Photoplay. The idea seems to have attracted considerable attention and not a little comment, though to many the suggestion of a museum is synonymous with a place where persons go Sunday afternoons when they have nothing else to do, to peer through glass at the exhibits and come away unlearned and unimpressed.

This is by no means what Mr. Lindsay had in mind, nor what is needed. Some day, perhaps, there will come into being a photoplay museum for the public, but the present effort is directed not toward an establishment for the public, but for the start of something that shall at least be the germ of a museum that shall be to the student of photoplay what the art museum is to the student of painting and sculpture. Because Columbia University already has the foundation of such a work, gathered by Victor O. Freeburg, Ph.D., as working material for his class in photoplay construction, it has been suggested that this collection be built up to a point where its value to the pupil and the business alike is proven. Then, with the demonstration provided and experience gained, the way will be open for the founding of a museum of broader scope and greater possibilities. The museum at Columbia is not strictly a class affair, but is also available to those who contribute in some slight measure to its upkeep, but a proper museum should be generally available to students of photoplay without any restriction other than intelligent interest, but this can come only in time.

Speaking of the matter and his own ideas, Mr. Lindsay writes:

> Columbia University having set the precedent and made the first great step of actually beginning, it seems to me logical that all good men and true should rally round Columbia and Prof. Freeburg. I hope it is not an impertinent suggestion that The Moving Picture World start in a long campaign for the proper endowment of Columbia in this department and earn the right to a strong advisory board in moulding the policy of the growing institution.
>
> My only criticism of Prof. Freeburg's outlook, and your own, is that your imaginations for this school move in the specific field of photoplay production. I wish we could hear from Prof. Munsterberg in an outline of his ideal motion picture institution and museum covering every educational and scientific type of film, assuming unlimited endowment. And in a sense we *do* have unlimited endowment in the interest and loyalty of one hundred million Americans. That endowment has already been frightfully abused, but, like J. P. Morgan, we should bet on the U. S. A.

It will be seen that Mr. Lindsay is a poet. He speaks of a museum and at once conjures into being a special building with an unlimited endowment. It is not our purpose at this time to talk of endowment. The museum of Columbia is contained in a single as yet partly filled bookcase. The present collection consists of perhaps a couple of hundred still pictures, a card catalogue of manufacturers, incomplete files of this publication for less than two years, a few scripts, some of the popular magazines and copies of the three books used as texts, Archer's Play-making, the Leeds-Esenwein Writing the Photoplay and our own Technique of the Photoplay. Apart from the carbons of scripts, many authors have large collections and more ample libraries. To jump from a bookcase to a building is impractical and it is not the purpose of this article to suggest that someone endow the university with a few hundred thousand. It is desired to invite attention to the commencement of the scheme, to point out the immediate needs and the future possibilities. The university, in spite of its wealth and position, cannot well spend thousands, or even hundreds, upon a scheme yet untried. The photoplay class was started last year with only four pupils, growing to about thirty. There were sixty in the summer class and there will probably be about the same number in the fall classes; not a sufficient number to warrant a large outlay for material required, but not actually needed. Indeed, some of the things most needed are not to be purchased. They must come through donation; not because they are costly, but because they are not commercial comodities, to be dealt in.

One thing that is needed is a projection machine for the class room. At present the class has the occasional use of the projection machine in the Pulitzer School of Journalism, of which this class is an offshoot, but this class room is in another building, is in frequent use for the classes in journalism, and a machine should be installed in this class room for the study of film. Also needed is a small machine on the lines of the Portoscope for the more intimate study of film material. This latter need should attract the manufacturers of such instruments, for it would be an excellent advertising point to have such a machine in actual class room work, and it would undoubtedly lead to the purchase of other machines for other classes.

The Universal Company loans the class reels occasionally. Other manufacturers could contribute to the eventual betterment of the business by similar loans.

Scripts of unusual plays or plays with unusual handling or effects are especially desired. Also required are still pictures that tell a story, or suggest one, other photographs, half-tones or engravings that illustrate grouping or dramatic situations, or which represent unusual light effects.

Also desired are one or more copies of text books other than those used in the class room, these being loaned the students the same as other library books. And to complete the list, copies of or subscriptions to class magazines (both trade and popular) and general magazines carrying articles on photoplay. There is a college bindery, and this material will be put in form to careful preservation.

All donations will carry the name of the donor and all donors of materials to the value of two dollars annually or an initial contribution of ten dollars or more will be known as donors and entitled to the privileges of the museum equally with the pupils taking the course.

Several editors and manufacturers have expressed a willingness to help this work along and it is hoped that all will interest themselves since they benefit not alone the university, but the business now and in the future. Contributions may be addressed to Dr. Freeburg, at Columbia, or to this writer, who will pass the matter along.

This is not an effort to provide Columbia University with a museum of photoplay that in time will compare with the dramatic museum or the museums of the School of Mines and other courses. It is an effort to aid Columbia to prove the value of such a museum against the time that Mr. Lindsay's ideas and ideals may be more fully realized, and of these he writes:

> My catalogue of a possible museum and university would be as thick as the catalogue of the Metropolitan Museum and Columbia combined, and I would ask my friends to turn the pages of both and translate them into terms of motion picture. These two institutions represent books and pictures—perhaps the hundredth and thousandth in the list of industries. The motion picture is the fifth largest in the land and is supplanting books and pictures as the railroad and the automobile have supplanted the horse. It is a gigantic crisis, and the means to meet it should be gigantic. I would like to see a big normal school in which motion picture methods covering the entire public school course of study could be devised. This should have a big advisory department for schools and churches and be able to guide the making of the desired films. As to the specific field of photoplay production, I would like to see tireless experimenters like Max Reinhardt, Percy Mackaye, Granville Barker and Gordon Craig given a free hand in this new field, entirely independent of the present commercial demand. Then there should be the best men the practical world can furnish to establish a school of Photography (This is already in existence in Syracuse University—E. W. S.), a school of directors, a school of acting, a school of writing.
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> A photoplay museum for insiders may be the expedient thing of the moment, seeing that Dr. Freeburg will have it all to do, but the ultimate museum should be accessible as the public library, with a series of little theaters where fixed programs of classics will be in constant operation and a call room where, on petition of any party of ten, any film in the catalogue can be called up and run. It's an easy thing to build a ten million dollar institution on paper. It's the easiest thing I do, but when one hundred million people are interested, is it absurd to ask?

Let's put it in another way. If a million dollars will better the business to the point where the interest of ten million persons can be preserved, is the investment so great as to be impossible? Let's make a beginning and see how it works.

VINCENT SERRANO JOINS THANHOUSER.

Vincent Serrano, famed from California to the British Isles for his fine portrayal of Lieutenant Denton in "Arizona," has been engaged by Edwin Thanhouser to be starred in a five reel feature called "A Modern Monte Cristo." The scenario is by Lloyd Lonergan. Eugene Moore, who has just finished directing Jeanne Eagels in "The World and the Woman," is to direct Mr. Serrano. The feature will be released through Pathe.

Mr. Serrano has appeared only once before in motion pictures—when he was co-starred with Pauline Frederick in "Lydia Gilmore."

What's Doing With Triangle

Many Subjects Under Way at the Several Studios—Triangles for September.

ACTIVITIES at the Triangle-Fine Arts studio these days are greatly concerned with the making of "Old Folks at Home," the story by Rupert Hughes in which Sir Beerbohm Tree, the eminent English actor who lately has appeared in the elaborate screen version of "Macbeth," is to be starred. In the production Sir Herbert has the role of an old farmer. Josephine Crowell plays the feminine lead; and others in the cast are Incille Young, Spottiswoode Aitken, Mildred Harris and Elmer Clifton. Chester Withey, who wrote and appeared in "Sunshine Dad" with De Wolf Hopper, is directing.

Director William Christy Cabanne is putting the finishing touches to the new Lillian Gish Triangle play, "Diana of the Follies." This is the play in which she is called upon to give an imitation of Sarah Bernhardt, with whom she once appeared on the speaking stage. For this production Madame Care, the studio modiste, has designed nineteen different gowns to be worn by the star. Sam De Grasse plays opposite Miss Gish.

Wilfred Lucas, who has made such a pronounced success in "Hell-to-Pay Austin," the lumber-camp story in which he had Bessie Love as his leading lady, is hard at work on a new piece tentatively called "Rummy." This story details some of the life of a young newspaper reporter, a circumstance of peculiar interest to Lucas, because he was once managing editor of a city daily. Additional interest in this production comes from the circumstance that it introduces to Triangle patrons a new leading lady, Pauline Starke. It is said that she is destined for stardom herself before long, for her work shows pronounced emotional quality.

Bessie Love has become a star, and is shortly to be seen as such in "The Defenders," a production which is being staged by Co-directors C. M. and S. A. Franklin. Ralph Lewis has the principal male role, that of a cold-hearted old uncle who has no use for children. There are a number of juvenile players in support of Miss Love, among them being George Stone, Carmen de Rue, Violet Radcliffe, Francis Carpenter, Beulah Burns, Lloyd Pearl and others. Adults in the cast beside Lewis and Miss Love are Frank Bennett, A. D. Sears and Alberta Lee. Bernard McConville wrote the story.

At the Triangle-Ince studios, William S. Hart has just completed a new bad-man story from the pen of J. G. Hawks. The locale of the story is an Arizona hamlet; and in this the subject is unusual, because the company will not have to leave Inceville for the taking of any of the scenes. It will be staged in its entirety on the 18,000-acre domain in the Santa Monica Mountains. Alma Reuben, who was seen in "The Half-Breed," is leading lady.

William Desmond has a piece in which he is to be seen as the sole star. It is a detective story by C. Gardner Sullivan. The company is now at Bear Valley, California, where a number of the scenes are laid. In support of Desmond in the cast are Margaret Thompson, Robert McKim, J. Barney Sherry, Joseph J. Dowling and J. Frank Burke. Charles Giblyn is directing.

The elaborate Italian drama, in which Clara Williams is shortly to be starred on the Triangle programme, is still under way at the studio. For one thing, an Italian street was constructed on the premises, about three hundred feet in length. The story is by C. Gardner Sullivan, and, curiously enough, while she is appearing in this, he is at work upon another Italian story for her. Reginald Barker is directing the current productions.

Frank Keenan is hard at work on a new play for Triangle, although details have not yet been announced. It is known, however, that some of the most sensational scenes take place in a large court-room. This court-room was built at the studio, and covers approximately 3,000 square feet. John Lynch is the author of the play.

A mammoth ball-room setting that will cover nearly the entire floor space of one of the great glass-enclosed stages at Culver City, where the Triangle-Ince studios are located, is being built this week for scenes of the new play which will present a tri-star combination, Dorothy Dalton, Howard Hickman and Enid Markey. In support of these players are Roy Laidlaw, Gertrude Claire, George Elwell, Agnes Herring and Ethel Ullman. Raymond B. West is directing.

TRIANGLES FOR SEPTEMBER.

Triangle's releases for the month of September bring a wealth of material to the program from the Fine Arts, Kay Bee and Keystone studios. Included in the features are two that are in the nature of a novelty in that they were made in the east instead of out on the Pacific Coast.

The first of the eastern pictures is "The Social Secretary," in which Norma Talmadge is starred, and the second is "Manhattan Madness," starring Douglas Fairbanks. Incidentally it might be mentioned that both stars are now hard at work on new pictures, the releases of which, of course, will not be made until some time later.

William S. Hart is the only one of the Triangle stars who will be seen in more than one picture during the month. He appears in "The Patriot," scheduled for release September 3, and again in "The Dawn Maker," due to be released on September 23. Both pictures are typical Hart stories and give the Triangle-Kay Bee star excellent opportunities for his remarkable talents as a screen actor.

Coupled for "The Patriot" for release on September 3 is "Gretchen the Greenhorn," in which Dorothy Gish is starred. The Triangle-Fine Arts star has never appeared to better advantage than in this story with its atmosphere of old Holland and its actual locale in New York. Already possessed of an enviable reputation as an interpreter of Dutch character roles, "Gretchen the Greenhorn" adds not a little to the following that now welcomes each succeeding Dorothy Gish picture so enthusiastically.

September 10 brings Mae Marsh and Robert Harron, co-stars in a Triangle-Fine Arts feature, "The Little Liar." This is another of those winsome characterizations for which Miss Marsh is noted and, in addition, tells a story of considerable ingenuity and not a little novelty.

The same week Frank Keenan scores again in "The Thoroughbred," a typical Keenan story done in a typical Keenan way. This Triangle-Kay Bee star goes along steadily turning out success after success and "The Thoroughbred" will lose nothing in comparison with the most famous of all the Keenan features.

On September 17, the Triangle-Ince feature, "The Wolf Woman," will be released, and at the same time Louise Glaum, whose work has won no end of praise from critics the country over, will be launched as a full fledged star.

Advance information heralds "The Wolf Woman" as a genuine sensation, and in it Miss Glaum, who has been hailed by more than one critic as the finest interpreter of vampire roles on the screen today, is said to excel her finest efforts in the past.

No picture in recent months to be released on the Triangle program has received the attention in the making as has the Lillian Gish feature, "Diana of the Follies," scheduled to be seen the week of September 23. For some of the scenes an entire musical comedy company was enlisted and the production is as elaborate as that given to the most pretentious musical show ever seen.

Last but not least is a Bessie Barriscale feature, of which more will be heard later. While it was being filmed there was not a few ready to declare it the finest feature ever made by the popular star of the Kay Bee studio.

Many Women Managers

A Kansas City Exchange Boasts of Many on Its List of Patrons.

THE Kansas City Feature Film Company, distributors of Paramount Pictures in that vicinity, is particularly proud of the women theater managers among its patrons. Miss Marie Smith has recently purchased the Pictureland Theater at Ft. Scott, Kansas, a town of 11,000 population. Another lady who has recently assumed the management of a theater is Mrs. Bertha Simon, who has taken charge of the Barrymore Theater, 39th and Summit streets, Kansas City, Mo. Mrs. George Miller is manager of the Bluebird Theater, Girard, Kansas.

Mrs. J. M. Heffner has now assumed the management of affairs at the Bijou Theater, Mason City, Ia., while Captain Heffner of Company B, Second Regiment, I. N. G., is somewhere on the Mexican border.

Mrs. Rose Cornelius, who has recently lost her husband, is now directing the affairs of the Cornelius Amusement Company, which owns several theaters in St. Louis. These theaters are the Royal, Lyric, and Lyric Skydome.

Another lady who takes great interest in the exhibition of motion pictures and is ably assisting her husband in conducting the affairs of the theater is Mrs. Fred Savage, Hutchinson, Kansas. Their theater is the De Luxe.

Mrs. Ida Walden owns and manages the Wonderland Theater, Hastings, Neb. She is regarded as one of the progressive exhibitors of Nebraska and takes an active interest in all affairs pertaining to the film industry.

On the Mutual Program

"Youth's Endearing Charm" Introduces Mary Miles Minter to Mutual Patrons—Other Good Subjects.

"YOUTH'S Endearing Charm," a six-act Mutual Star production produced at the studios of the American Film Company, Inc., under the direction of William C. Dowlan, for release Monday, September 4, serves as the vehicle in which Mary Miles Minter, one of the youngest and most popular of screen stars, makes her initial appearance as a Mutualite. This production, first of the widely heralded series in which little Miss Minter is to be featured, is the principal feature offering of Mutual Film Corporation releases for the week of September 4. "Youth's Endearing Charm," adapted for the screen by J. Edward Hungerford from the widely read novel of the same name written by Maibelle Heikes Justice.

Little Miss Minter in her premier as a Mutual Star, has been surrounded by a cast of unusual merit headed by Wallace MacDonald. Others in the big company supporting Miss Minter include Gertrude Le Brandt, Harry von Meter Alfred Ferguson, Bessie Banks, Harvey Clarke, Margaret Nichols and others of equal note.

Miss Minter essays the role of "Orphan Mary," an appealing and unusually sympathetic characterization.

Second of the Mutual's multi-reel feature productions of the same week will be released September 7 under the title of "The Light" in which Helene Rosson appears in the featured role. The story of this piece, which deals with Hindu occultism, is from the pen of Clifford Howard, author of "Purity," the American-Mutual art feature starring Audrey Munson, the noted model. It was produced by Director William C. Dowlan. William J. Tedmarsh, whose characterization of "Satsuma" in "The Secret of the Submarine," the American-Mutual photonovel, won him wide vogue, has been cast for an important part. Franklin Ritchie plays the chief supporting role opposite Miss Rosson. Eugenie Forde and George Webb are additional members of the star's supporting company.

"The Phantom Crook," first of the series of five three-act weekly releases of the famous "Fantomas" series of detective stories, is the Mutual's three-part offering of the week. It will be released September 7. This is one of the most interesting exploits of "Fantomas," the notorious Paris criminal, and is based on the theft by a mysterious individual of a valuable necklace and a large sum of money from a well-known French noblewoman, and the unsuccessful efforts of "Juvre," the famous Paris detective, to capture him. "Fantomas" is one of the weirdest of detective stories with thrilling situations and startling climaxes permeating each of the three-reel comprising the weekly release.

Mutual's two-part feature offering of the week include "The Atonement," an American release of September 4, in which Vivian Rich and Alfred Vosburgh are starred; "Matchin' Jim," a Western story from the Mustang studios, with Frank Borzage and Anna Little, to be released September 8, and "The Jungle Flashlight," a gripping story of the South African jungles, with Margaret Gibson and the famous Bostock animals, for release September 9.

Among the comedy offerings of the week are "Musickers," a Falstaff offering with Claude Cooper and Frank E. McNish in the laughable roles of "Conrad and Oscar," for release September 5; "The Boomerang Goldbrick," a Beauty release of September 6, with Orral Humphrey; "Making Things Hum," a Cub comedy with George Ovey, for release September 8, and a Vogue comedy to be released September 10, the title of which is unannounced.

Mutual Weekly No. 88 is crowded with interesting features photographed by busy Mutual cameramen in all sections of the globe, among them many new pictures of President Wilson posed especially for this issue at the White House. This, as with "See America First," the Gaumont-Mutual Weekly educational film, will be released on September 6. "Reel Life," which bears the same release to the magazine as does the pictorial reel to the newspaper, will go to the public as usual on Sunday, September 10.

GORDON HANDLES POWELL PUBLICITY.

Kilbourn Gordon, well known in newspaper and theatrical circles, is now handling publicity for the Frank Powell Productions, Inc. Mr. Gordon was for years on the Washington Post and the Washington Herald. He left the latter to do the press work for Richard Bennett's production of "Damaged Goods," and the following season publicized and managed Arthur Byron and Edmund Breese in the Broadhurst play, "To-Day." Recently he has been associated in like capacity with David Bispham.

Essanay Gets "The Chaperon"

Dramatic Success Will Be Produced With Edna Mayo in The Leading Part.

GEORGE K. Spoor, president of Essanay, has just purchased the picture rights for another drama which made a big success on the stage not long ago. It is "The Chaperon," written by Marion Fairfax and adapted into scenario form by H. S. Sheldon, the well-known playwright.

The play first appeared on Broadway with Maxine Elliot and Julian L'Estrange. Edna Mayo, who has just finished "The Return of Eve," will take the leading role, and Eugene O'Brien, who supported her in the latter piece, will again be her main support in the new production. Sydney Ainsworth will take the heavy lead. Arthur Barthelet, the director, will at once begin work on the piece, which is expected to be ready for release late in October. The play will be a five act feature.

A large part of the play is located in the Adirondack mountains, and in accordance with Mr. Spoor's idea of getting realism in all settings, it is planned to take a troupe of players to the Adirondacks to lay the scenes, in a location exactly according to the idea of the piece.

The drama calls for a beautiful summer lodge and Director Barthelet is endeavoring to find an available place. A large portion of the play is laid in the open and a spot of great natural beauty will be selected. Outdoor sports of the mountains will be shown, trout fishing, canoeing, bathing, et cetera, not for their own sakes but because called for in the piece.

That part of the play which touches New York City will be taken in Chicago as it merely requires a large city home and does not bear on local color. The troupe will stop in New York long enough, however, to take the scenes at a steamboat dock because of difference in style of ocean and lake steamers.

The story deals with the problem of wealthy American girls marrying foreign noblemen. In this particular instance the girl weds a count partly because pressed by her mother and partly through pique, the American youth to whom she had secretly been engaged having insisted on releasing her because she had inherited enormous wealth while he was comparatively poor. She finds it a bad bargain, however, and not being willing to stand for the count's attentions to other women, she leaves him and returns home.

Then in the Adirondacks she accidentally meets her old sweetheart. He has regretted giving up the woman he loved even on the principle that she had too much wealth for him to wed her. The courtship is renewed and the piece ends with her promise to wed him when she is freed.

It is believed that this will make one of Essanay's strongest feature productions, both on account of the strong dramatic situations and because of the beauty of the settings in which the scenes will be laid.

PANTAGES BOOKS "THE YELLOW MENACE."

An announcement fom the United Film Service's office in Chicago states that "The Yellow Menace," Unity Sales Corporation's sixteen episode serial, has been booked by the Pantages Circuit for a week's run of each episode in every one of its theaters.

Pantages has one of the largest chains of theaters in the country, with houses in twenty-six cities throughout the West, and in the booking of "The Yellow Menace" by so large a circuit speaks volumes for its popularity and assured success. The principal cities controlled by this circuit are San Francisco, Seattle, Portland, Salt Lake City, Spokane and Los Angeles. These have all booked the serial for a week's run and, in addition, "The Yellow Menace" will show in the smaller cities reached by this circuit.

The first release of "The Yellow Menace" will show in the smaller cities reached by this circuit.

The first release of "The Yellow Menace" will be on Labor Day, September Fourth. Prominent newspapers throughout the western territory will publish the story simultaneously with the showing of the pictures.

A FILM LIBRARY STARTED BY PATHE IN LONDON

Pathe Freres of London have started the formation of a film library, according to an English magazine recently received. All films of historical interest are carefully stored and preserved with a view of thus compiling a living record of the events of the day. The time is not far distant when it will doubtless be necessary to have a special building for these films, which are now rapidy accumulating. J. A. Berst, vice president and general manager of Pathe Exchange, Inc., is said to be contemplating starting a similar Pathe film library in the United States.

Universal's Fall Program

Beginning September 4 It Opens the Amusement Season—Many Good Subjects.

IN the week of September 4 the first fall program of the Universal will be released. Theaters which have closed for the summer will open again with unabbreviated programs of Red Feather and Universal special features to supplement the gilt-edged one, two and three reel photoplays on which the Universal has been working overtime during the summer months.

During that eventual week Violet Mersereau will be seen in "The Narrow Path," a five-reel Red Feather drama written by Catherine Carr and produced by Francis J. Grandon. Miss Mersereau will be supported by Wm. J. Welsh, Joseph W. Girard, Niles Welch, Clara Beyers, Anthony Merlo, Nellie Slattery and Leonora Von Ottinger.

Carter De Haven will make his appearance in "From the Rogues' Gallery," a two-reel episode of the "Timothy Dobbs—That's Me" series, written by Bess Meredith and produced by Wallace Beery, in which De Haven will be supported by Robert Milash and George Hernandez.

"Dead or Alive," the fourth two-reel episode of "Liberty," the new Universal serial featuring Marie Walcamp with Eddie Polo and Jack Holt, will be released running the week of September 4. Besides the principals mentioned, Neal Hart, Bertram Grassby, G. Raymond Nye and L. M. Wells are in the cast of the serial.

On September 4 Eddie Lyons, Lee Moran and Priscilla Dean will cavort about in "The Boy of the Gilded East," a Nestor comedy written by James Dayton and produced by L. W. Chaudet. The feature for the following day will be J. Warren Kerrigan in "The Code of the Mounted," a three-reel Canadian Northwest Mounted Police drama, written and produced by Jacques Jaccard, in which Mr. Kerrigan will be supported by Helen Leslie, Ethel Phillips, Norbert A. Myles, Wilma Wilkie, George E. Marshall, Buck Connor and T. D. Crittendon. On the same day Harry Depp plays a girl's role with amusing skill in the Victor comedy, "Love's Boomerang," which was written by Harry Wulz and produced by P. C. Hartigan. Others who assist in the portrayal of this delightful little comedy are Ernie Shields, Hall Cooley, Yvette Mitchell and O. C. Jackson.

Irene Hunt will be featured on September 6 in the Laemmle drama, "Circumstantial Justice," which was produced by Fred Kelsey from the scenario by Calder Johnstone. Appearing with Miss Hunt will be T. D. Crittenden, Jesse Arnold and J. F. Connolly. On the same day Billie Ritchie will appear in "Crooked from the Start," a hilarious two-reel L-Ko comedy, in which Gertrude Selby and Dan Russell will assist with the padded mallet. No. 36 of the Universal Animated Weekly also will be released on September 6 with a well-selected program of news events of the day.

On September 7 Pat Rooney will star in the Victor comedy, "He Became a Regular Fellow," written by Ben Cohn and produced by Roy Clements. Appearing in support of Rooney will be Ed. Sedgwick, Mrs. Lydia Titus, Jessie Arnold, Ed. Clark and "Kewpie" Morgan. Following the Rooney release Cleo Madison will appear in "The Triumph of Truth," a Big U two-reel sea drama scenarioized by Harvey Gates from the story by J. F. Abbott and produced by Miss Madison herself. Thomas Chatterton, Seymour Zeliff and J. F. Abbott will appear in support of Miss Madison. On the same day the Powers educational, "Making a U. S. Soldier," will be released.

"The Pinnacle," a two-reel Imp society melodrama featuring Myrtle Gonzalez, Richard Stanton and Hayward Mack, will be released on September 8. The principals will be supported by Fred Belasco and Edward Brown. "The Pinnacle" was produced by Richard Stanton from the story by F. McGrew Willis. On the same day Edith Roberts, Lee Kolmar and M. J. Wilson will be featured in the Rex drama, "His Country's Call." There will be no Nestor release on September 8.

September 9 will see the release of Francis Ford and Grace Cunard in "The Princely Bandit," a Bison two-reel drama written by Grace Cunard and produced by Francis Ford. The principals will be supported by Pete Gerald and Jack Holt. On the same day Ben Wilson will appear with Edna Hunter in the Big U drama, "The Laugh of Scorn," which was written by William Addison Lathrop and produced by Director Wilson. Joseph W. Girard and Charles Ogle appear in the same picture in character roles. The comedy of the day will be "The Deacon Stops the Show," in which William Franey and Gale Henry play the principal roles supported by Lillian Peacock, Milburn Morantt and Charles Conklin. This Joker was written by Ben Cohn and produced by Allen Curtis.

On September 10 Molly Malone and Jack Nelson will be seen in the Big U drama, "Mountain Blood," written by Fred Burns and produced by George Cochrane. Vester Pegg, George Berrill and Fred Burns will appear in support of the principals. On the same day Jean Hersholt and Irene Hunt will co-star in "As the Candle Burned," an Imp drama written and produced by Joseph Le Brandt. Billy Mason also takes a leading role in this picture. There will be no release under the L-Ko brand this week.

"Nothing to Rumors," Says Selig

But "The Country That God Forgot" Will Not Go Out Through V-L-S-E.

WHEN there is any news interesting to the picture-play public or to the trade, the same will be authoritatively announced," stated William N. Selig, president of the Selig Polyscope Company, today. "I would say that the many rumors that seem to emanate from New York concerning the plans of the Selig Company are for the most part unfounded," continued Mr. Selig. "Speaking for the Selig Company I would state that we have completed no 'organization,' entered no 'amalgamation' despite the many and varied rumors to the contrary. It is true that I am considering plans beneficial to the Selig Company and to the pictureplay public. These will be announced correctly and in detail in due time.

"It is true that 'The Country That God Forgot,' the five-reel Western drama, will not be released through the V-L-S-E nor will the original date, August 21, be observed. This photoplay is, in my opinion, an unusually excellent one and a drama that will long be remembered. In many respects it is a worthy successor to 'The Spoilers,' although a picture of entirely different atmosphere. The correct date and the method of releasing this picture will be announced at the proper time. 'The Country That God Forgot' gives Tom Santschi many opportunities for clever character delineation, and he is ably supported by Mary Charleson and George Fawcett. I hope to have some definite announcements to make concerning release plans for 'The Crisis' soon. This wonderful picture, the best I think I have ever made, will speak for itself."

Gaumont Mutual Releases

First Week in September Brings Three Single Reels and the First Episode in "Fantomas" Series.

THE Gaumont Company the first week in September will release the first episode of its "Fantomas" series, as well as three single reels. "The Phantom Crook" is the offering which introduces Fantomas as the master criminal. This will be released September 7. There will follow an episode each week thereafter. These are in three reels, each being a complete, independent episode.

September 6 will bring "See America First," No. 52, to the screen. The pictures are of the new Columbia River Highway, just finished, along the river from Portland, Ore. The road opens to tourists one of the most beautiful stretches of scenery in America, a combination of river, forest and mountain views that is picturesque in the extreme. On the same reel is a Gaumont Kartoon Komic animated by Harry Palmer. It deals in humorous fashion with the antics of a shark and a whale.

"Reel Life," the Mutual Magazine in Film, is particularly interesting in the September 10 release, No. 19. It has entertaining views of Texas missions, including the Alamo, the shrine of Texas liberties. Another section shows pictures of such baseball favorites as Christy Matthewson and Jeff Tesreau, showing how they throw the ball to fool the batter. This is under the heading of "Learning the Inside of Baseball," and also contains pictorial instruction regarding how to run bases, face the pitcher and field balls. The third section is devoted to a Gaumont tabloid photoplay, picturing the fable of the Ant and the Grasshopper. In it are such Gaumont favorites as Cyril Reinhard, John Hopkins and the statuesque Iva Shepard.

The third single reel of the week is the Mutual Weekly. As it always secures the latest "front page" news for the screen, it is never possible to forecast an issue of this news reel two days before the date of issue.

Barney Bernard's Picture Debut

Famous Hebrew Comedian in Vitagraph's "Phantom Fortunes."

BARNEY BERNARD, the renowned Hebrew comedian of "Potash and Perlmutter" fame, makes his motion picture debut in the latest Vitagraph Blue Ribbon Feature, "Phantom Fortunes." Bernard has won many friends through his tours on the legitimate stage and by his



Scene from "Phantom Fortunes" (Vitagraph).

dialogue records on the phonographs, but we can safely say that he will more than triple the number of friends when his work in this comedy of Jewish life is flashed on the screen.

Samuel Tauber, who has been associated with Bernard for some time, is author of "Phantom Fortunes," and through his knowledge of Barney's "passed performances" gives him an opportunity to bring into play the same droll expressions and gestures which made him famous in a number of characterizations.

Paul Scardon, who produced the photoplay, has introduced many interesting phases of life in the workshops of New York's East Side. He has followed the theme of the story with perfect accuracy, and gives us one of the best comedy dramas we have had in a long time.

An all-star cast of Vitagraphers including: James Morrison, Adele DeGarde, Mary Maurice and Edward Elkas, with Lester Bernard and Mrs. Moscowitz, who have appeared with Barney on the legitimate stage, make up the balance of the cast.

State Right Buyers Not Affected

Sale of "Fall of a Nation" to V-L-S-E has No Bearing on Those Who Bought.

THE National Drama Corporation announces that the campaigns of its state rights contractors are in no way affected by the sale of the rights for the rest of the country to the Greater Vitagraph. While the V-L-S-E offices are making big preparations for the release date of September 18, state right buyers are likewise working overtime in the sections of the map marked off for them. These are Ohio, sold to J. Frank Hatch; New Jersey, which F. E. Backer of the Nation Film Corporation, 729 Seventh avenue, controls; West Virginia, the demesne of R. R. Roberts, with executive offices at 126 West 46th street, and Texas, Arkansas and Oklahoma, which belong to W. K. Sheppard, who is located at 410 Southwestern Life Building, Dallas.

SUNBEAM OPENS OFFICES.

The Sunbeam Motion Picture Corporation has opened offices in the Candler Building. The Sunbeam intends to organize four producing companies, at the head of which will be Mitzi Hajos, Vaughn Glaser, Dorothy La Mar and Florence Webber. Miss Hajos is a well-known favorite of comic opera. Mr. Glaser is a successful stock actor of the Middle West, and for a long time had his own stock company. Dorothy Le Mar has appeared in comedy and in vaudeville under the management of Keith and of Shubert. Florence Webber has been seen in among other productions "Naughty Marietta," "Firefly," "The Chocolate Soldier" and "Robin Hood."

The officers of the Sunbeam are Wilbur Dunham, president; Mitzi Hajos, first vice-president; Vaughn Glaser, second vice-president; John Reardon, secretary, and George Ridgwell, general director.

Selig Athletic Film Series

Jiu Jitsu, Winter Sports and Billiards in Next Release Through V-L-S-E.

J. OTAGAWA, Japanese champion of the art of jiu jitsu, and W. Berne clash in a blood stirring jiu jitsu match in the Selig Athletic Film Series No. 10, released through the V-L-S-E.

Another display of unique athletic prowess is a revival of archery, in which Miss Daly and J. D. Baker, who have won wide fame as exponents of this sport, exhibit their skill.

There are pictures of exciting winter sports such as skating, skii jumping, ice boating, obstacle racing, hockey, etc.

The series includes a pocket billiard match between J. M. Layton, world's champion of Sedalia, Mo., and M. Petrie of Denver, Colo.

These pictures are attracting a great deal of attention in the sporting world, and are focusing a lot of interest upon the motion picture screen from a large part of the population that has hitherto not patronized tne photoplay theater.

The special articles accompanying each release, which are appearing in the prominent newspapers of the country, are gaining for exhibitors a tremendous volume of publicity in connection with the exhibition of these athletic films.

Universal Picturizes Jules Verne's Novel

"Twenty Thousand Leagues Under the Sea" Will Be Released at Broadway Theater in Early Fall.

THE Universal Film Manufacturing Company announces that Jules Verne's best-loved story, "Twenty Thousand Leagues Under the Sea," will be produced at one of the Broadway theaters this fall. German submarine merchantmen and the northward tours of West Indian sharks have played into the hands of the Universal in arousing keener interest than ever in the submarine feature. The well-remembered scenes of the tale, including the fight with an octopus, Captain Nemo's discovery of the pearls, the hunting parties sent out from the "Nautilus" across the ocean's floor, and the burial of a comrade in a coral reef cemetery, all these are actually acted far below the surface of the deep and filmed by special apparatus constructed for the picture.

Work on this production has been in progress for two years, and the recent developments in submarine activity make this the timeliest motion picture production on record.

How Would You Like to be Known as "The Devil"

EDWIN STEVENS, the noted star, who has played leading roles in every sort of dramatic vehicle from Shakespeare to farce comedy, has a distinct grievance against producers and the public because they refuse to remember that he ever appeared in anything aside from the sensational drama "The Devil," in which he created the title role. If you saw "The Devil" you remember Edwin Stevens. It is impossible to forget his remarkable acting in the title role of this really great play. Mr. Stevens earned the unstinted praise of all critics who hailed him as one of the greatest of American character actors. Those who failed to see Mr. Stevens in "The Devil," are now offered the opportunity of seeing him in another dramatic role which he considers gives him wonderful scope for his powers.



Edwin Stevens.

As the star in "The Yellow Menace" the Unity Sales Corporation's sixteen episode serial, Mr. Stevens plays the role of Ali Singh, a suave, crafty Mongolian demon who deliberately sets about to humiliate the white race and exalt the yellow man as a ruler of the Western world. This picture is destined to add to the fame of Mr. Stevens.

Third Year of the Feature Program

Famous Players Founded by Adolph Zukor Has Been Basis of Great Feature Development.

WITH the coming of September, the Famous Players Film Company rounds out its third year as the producer of a program of motion picture features, during which it has fulfilled with remarkable precision the expectations and the hopes of its founders under the guidance of Adolph Zukor, who has remained constantly at the helm ever since the inception of the company.

The first organization to devote itself exclusively to the production of feature pictures in which celebrated stage stars were presented, the Famous Players Film Co., likewise formed the nucleus and the inspiration for the organizing of the great distributing company, the Paramount Pictures Corporation, on the program of which it is associated with the Lasky, Morosco and Pallas productions. The present Paramount organization is based upon the original Famous Players exchanges which were first established to distribute the products of that concern.

With the decision to expand that method of distribution and to enlarge the program to 104 productions a year, a meeting of these various exchange heads was called in New York in July, 1913, by Mr. Zukor, with a view to determining upon a mutually satisfactory basis of operation. Out of this meeting there grew the Paramount system which is today the distribution medium of the Famous Players, Lasky, Morosco and Pallas pictures in the United States. The production of the first two concerns are released throughout the rest of the world by joint arrangement which has been maintained for the past two years, and which is still further strengthened by the recently formed Famous Players-Lasky Corporation, by which these two concerns were united.

One of the earliest and biggest effects upon the trade directly traceable to the inauguration of the feature program was the erection of new theaters and the conversion of the old legitimate houses to the presentation of feature photoplays. When it was realized that large theaters could be built with the certainty given by the program of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the project naturally resulted. Thus many of the most prominent photoplay theaters in existence today were literally built upon the feature program.

The launching of its program in 1913 by the Famous Players Company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt in "Queen Elizabeth." Mme. Berhardt was followed by James K. Hackett. The first of the productions on the actual program was Mrs. Fiske in "Tess of the D'Urbervilles." On September 10 Mary Pickford, fresh from her appearance on the stage in "A Good Little Devil," was first presented in a five-reel feature by the Famous Players "In the Bishop's Carriage." She later starred in an adaptation of "A Good Little Devil" in the opening scenes of which appeared David Belasco, under whose direction she had been starred on the stage.

In 1914 there was introduced to the photoplay another star who was destined to gain great popularity, in John Barrymore, who first appeared in "An American Citizen." The next of the company's permanent stars to be introduced was Marguerite Clark, who captured the motion picture public over night by her delightful performance in "Wildflower," in which she appeared October 15, 1914. Three months later another luminary flashed upon the screen who has since won great favor, when Marie Doro was introduced in "The Morals of Marcus" in January. April saw the introduction on the program of Hazel Dawn in an adaptation of "Niobe" after her previous appearance in "One of Our Girls," which she followed by several successful productions.

Meanwhile Pauline Frederick, her great success in "Innocent" and "Joseph and His Brethren" still in the minds of the public, had been sent abroad to England, France and Italy for the purpose of adapting Hall Caine's celebrated novel and play, "The Eternal City." This exceptional spectacular production opened at the Astor theater in April and immediately won Miss Frederick recognition as the foremost dramatic actress on the screen.

With these great artistes as a nucleus, the Famous Players contributed a series of notable productions to the Paramount Program introducing various well-known stars to the screen from time to time. Then in June of the current year another permanent acquisition was made in the person of Ann Pennington, of "Ziegfeld Follies" fame, who scored a great success in "Susie Snowflake." Now there is scheduled for appearance shortly the internationally celebrated dancing pair, Maurice and Florence Walton, who are to star in "The Quest of Life," an adaptation of the English play, "Ellen Young."

In all, the Famous Players company has introduced upon the screen over thirty well-known stage favorites during the course of its four years of existence and has produced 135 feature photoplays, a record that is unapproached by any other producing concern in the business. Concerning these achievements Adolph Zukor, the guiding spirit of the company, is very modest. After giving due credit to his associates for the progress thus far made by the organization, Mr. Zukor said:

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest in so far as it sets a mark which must be surpassed during the future. In a business that is growing and changing as rapidly as this, it scarcely behooves me to give much thought to the past, except as it indicates the probable course of the future.

"If the motion picture is to hold the position which it now occupies in the realm of public amusement, it seems inevitable to me that all branches of the business, production, distribution and exhibition, must be improved. Perhaps the most serious question today is that which pertains to the method by which the exhibitor can get the most out of every picture which comes to his house. In other words, showmanship must be cultivated by those who possess it only in minute degrees. It is a distinct art in itself, but the rudiments of the game can be taught to anyone, and I am glad to say that steps have already been taken toward showing exhibitors of our pictures the best way of 'selling' not only the individual pictures but the theaters themselves to the public."

Monmouth Has a Series

It Will Appear in Two-Reel Features, Sixteen in Number, Known as "Jimmie Dale, Alias 'The Grey Seal.'"

THE Monmouth Film Corporation announces the production of a series entitled "Jimmie Dale, Alias 'The Grey Seal.'". It is the brain child of Frank L. Packard, famous as the author of "The Miracle Man" and other "best sellers."

This film novelty, while called a "series-serial," is a departure from the usual serial. Each of the sixteen episodes of "Jimmie Dale, Alias 'The Gray Seal,'" is a separate and individual adventure of a modern "Robin Hood," and is completely told, or rather visualized, within the two reels composing each episode. The name of the author is sufficient sponsor for the worth of the story.

It is to be produced under the direct supervision of Harry McRae Webster, president of the Monmouth Film Corporation, formerly director of the Essanay Film Company, and is also well remembered for his good work with the Universal.

Among the stars who will appear in the cast are: E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell. In their support will appear a cast of players who, if it were not for the over-shadowing fame of the stars, would attract attention in themselves. "Jimmie Dale, Alias 'The Grey Seal,'" will be released to the public on October 16, and will appear weekly thereafter for sixteen weeks.

LESLIE ELTON, CARTOONIST, JOINS PARAMOUNT-BRAY FORCES.

Leslie Elton, the well-known cartoonist, who has contributed to the Philadelphia Record, Public Ledger, Motion Picture Magazine, Photoplay Journal and the St. Louis Globe-Democrat, has joined the forces at the Bray studio, and will contribute his comedy to the Paramount-Bray Animated Cartoons, the weekly animated cartoon released by the Paramount Pictures Corporation. The enlargement of the staff of cartoonists at the Bray Studio will enable the producers to give a greater variety of subjects. Mr. Elton will work on a variety of subjects.

SLADDIN STARTS ADVERTISING CAMPAIGN.

Spencer G. Sladdin, director of publicity of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode super-serial, left Wednesday, August 23, for Chicago, to supervise the placing of the publicity campaign in that city. Paid advertisements and the novelization of the serial, done by Albert Payson Terhune, will be started in many representative newspapers. Mr. Sladdin expects to be gone about ten days. While his temporary headquarters will be in Chicago, his activities will take him over a large territory in the West.

World Film Matters

Rumors of a Change in Policy—Some Important Forthcoming Brady-Made Productions.

THERE are surface indications of a sharp revision of policy in the World-Brady camp, and these indications are borne out to an extent by the fact that Mr. Brady himself declines to either affirm or deny their authenticity.

The recent simultaneous engagement of two such prominent stage luminaries as Marie Dressler and Lew Fields for separate Brady productions was a matter of sufficient moment to occasion remark, the more so in connection with the coincident expiration, without renewal, of the contracts of several minor stars in the World firmament.

It is known that the World powers were not in the least dissatisfied with the work of these players or the popularity of the plays to which they had been contributing their services. It thus becomes evident that something is in contemplation which does not as yet appear to the cursory view.

A rumor has it that Mr. Brady has already contracted with a number of very conspicuous stars of the dramatic stage in addition to Miss Dressler and Mr. Fields, and that the names of these are being held back for announcement at the most propitious moment. If this report is correct, it probably means that the new stars will be seen in plays already made familiar to the public through the "regular" theater.

Of these plays Mr. Brady personally controls a large number, either produced originally by himself or acquired since his association with motion picture work. The value of these plays would be enhanced if their principal roles were to be personated by nationally famous actors or actresses.

For, while "Tillie's Night Out" by itself might be a screen attraction of doubtful quality, with Miss Dressler heading the cast it arouses immediate and general interest. The same situation applies to "The Man Who Stood Still," with Lew Fields acting the character played upon the speaking stage by Louis Mann.

This portraiture, by the way, will provide Mr. Fields with a long coveted opportunity to demonstrate the possession of gifts other than those of purely comic character.

The World Film Corporation will release for the week of September 11 "The Velvet Paw," with House Peters and Gail Kane in the leading roles, a play dealing with a woman lobbyist in Washington.

For the local atmosphere required in the taking of this picture, Director Maurice Tourneur of the Paragon Studio took a company of thirty players to Washington, where they remained for three weeks taking pictures in and around the Capitol. Then an exact replica of the Senate Chamber was reproduced at the Paragon Studio, where characters most resembling the leading lights of our national political center were chosen.

The gallery, built to hold 300 persons, and the main chamber required more than half the entire floor space of the Paragon Studio.

Besides House Peters and Gail Kane, Ned Burton and Frank Goldsmith, Charles D. Mackay, Charles Edwards and Alex Shannon also play prominent parts. The photoplay is exceptionally good, due to the efforts of Cameraman John V. de Brock.

Alice Brady will be starred in the principal feminine role of "Bought and Paid For."

"Bought and Paid For," a sensationally successful stage production, was Mr. Brady's initial offering as producing manager of his new theater, the Playhouse.

The drama ran far into its second year in New York without a break, and afterward toured the American continent, attracting record audiences.

The play was written by George Broadhurst, the author of "The Dollar Mark" and other plays which have held enviable places in the motion picture field.

William A. Brady, under whose personal direction "Bought and Paid For" was first introduced to the public from the stage of his own theater, will also superintend its transit to the photodrama in the studios of the film corporation of which he is the director general.

ASIDE FROM THAT, HE'S ALL RIGHT.

After several weeks of illness, due to an automobile accident, in which he had his nose, three ribs and his jaw broken, and necessitated his getting store teeth, Mr. Bud Fisher has resumed his usual vocation of having Mutt and Jeff appear in the various newspapers throughout the United States. It will be recalled that Mr. Fisher was seriously hurt in an automobile accident, his car having skidded and turned turtle.

"Conquest of Canaan" Nearing Completion

Frohman Amusement Corporation's New Feature Will Soon Be Ready for the Market.

"CLOCK-MADE" features seem to have no place in the lexicon of the Frohman Amusement Corporation. 'Time enough to do everything essential if it takes a year," is the slogan of that concern, and under the direction of George Irving, the next production, "The Conquest of Canaan," is nearing completion after seven weeks of perfect weather conditions, ideal work on the part of the cast and more than satisfactory studio arrangements.

Having credited "Jaffery," William J. Locke's delightful story, for William R. Hearst's International Service, and having seen this production granted the honor of initiating that company's feature releasing, Mr. Sherrill, head of the Frohman concern, again sought the market of popular novels for a following feature, and Booth Tarkington's story was secured.

"The Conquest of Canaan" in its pictured form will have a cast of players almost of the all-star variety. Edith Taliaferro, the princess charming of that historic theatrical family, and Jack Sherrill, famed for his work in "Just Out of College" and "Then I'll Come Back to You," are handling the two principal roles, with Ralph Delmore playing the virile part of Judge Pike.

These three characters were the great outstanding incidents in the Tarkington novel, while the roles of Mamie Pike, played by Marie Edith Wells, Claudine, portrayed by Gene La Motte, the Squire played by David Davies, and Peter as played by Martin Mann, has been enlarged in scope so that the tale has an added interest and added features which Mr. Tarkington himself indorsed after reading the scenario.

In addition to those mentioned above, the cast of "The Conquest of Canaan" will contain John Sutherland, May Price, Madeline Cadieux, Ralph Dean, Howard Missimer, George Melville, Francis Lincoln, Walter Hiers and Jack Hopkins. The story contains three hundred and fifty-one scenes and will, in all probability, be in six reels.

The Frohman Company have under option now five big plans which were secured, last week from one of the foremost theatrical producing concerns. These plays are all of sufficient importance to receive special treatment and will be given the same thorough production as have those made under Mr. Irving, in the past.

PATHE'S FOR THE WEEK OF SEPTEMBER 10.

Pathe has a generous program consisting of thirteen reels, for the week of September 10. The feature, "The Fear of Poverty," is a gripping five-reel Gold Rooster drama with a vital message featuring Florence La Badie in a dual role. It is produced by Thanhouser and directed by Frederic Sullivan.

"A Change of Heart" is a two-reel Pathe drama. It is a touching story of a crook's redemption through the memory of his "best girl"—his mother. There are splendid characterizations and the story has a convincing charm. Thurlow Bergen is the star.

The current release of "The Grip of Evil," "The Dollar Kings," is built around a very strong theme. Because he lives up to his labor reform ideals the son of the president of a colossal Cardboard Trust loses his home. John Burton backs him with his huge fortune and gives him free rein to build up a workingman's Utopia.

"Busting the Beanery" is a slapstick Heinie comedy. Heinie and his partner in crime and comedy give a "finished" touch to an emporium of eats that would make a famished tramp shake with envy. A slapstick comedy with a good "kick" to it.

"Pear Growing" and "Historic Mobile" make up an excellent split reel.

The Pathe News No. 74 on Wednesday, September 13, and No. 75 on Saturday, September 16, finish out the program.

PATHE ISSUES "FOLLOW UP" PRESS SHEET.

Pathe is to "follow up" a picture with a press sheet after release. "The Woman's Law" is the picture in question. J. A. Berst, vice president and general manager of Pathe, felt that the experiment was worth trying and selected "The Woman's Law" as the subject of it since it was felt that this Arrow-made picture was one of the strongest productions of the year. Florence Reed attained in it the topmost heights of screen art and the story is so good that her opportunities to register effectively are many.

The "follow up" press sheet is designed not only to help book the picture, but also to aid the exhibitor to adequately advertise it.

Metro's Fall Program

Contains "Romeo and Juliet" and a 14-Episode Serial by Bushman and Bayne, With Many Other Splendid Subjects.

METRO'S fall and early winter plans, which have just been announced in the general offices of that corporation in the Longacre Building include the most extensive program and a greater variety of activities that this company ever prepared. First in importance, perhaps, is the definite announcement that the $250,000 screen reproduction of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, will be ready for release the first week in October.

Metro has also planned the production of a Bushman-Bayne serial. It will consist of fourteen episodes in two reels each, and Miss Bayne and Mr. Bushman will be given the greatest opportunity ever afforded them to display their versatility. W. Christy Cabanne has been engaged to direct it. At present Mr. Cabanne is on the Pacific Coast and is completing a feature picture in which Lillian Gish is starred. He will hurry East to take up his work here as soon as that feature is completed.

In the meantime Mr. Bushman and Miss Bayne have begun work on another five-part Metro wonderplay called "A Diplomatic Romance." They are now in Washington, D. C., with a company of players, where all of the exterior scenes and many interiors will be photographed. Charles Horan, who has been directing Lionel Barrymore in Metro productions, will direct the Bushman-Bayne Company in this production. P. Thad. Volkman will assist in the direction. This feature will be released on the Metro program October 16.

Ethel Barrymore, who is under a long time contract to appear in Metro wonderplays, will next be seen in "The Awakening of Helena Ritchie." This will be a five-part picturization of the play of the same name by Margaret Deland, and a strong supporting cast of stage and screen artists is being engaged to appear with Miss Barrymore.

The fall releases of features in which Mme. Petrova is starred will include "The Secret of Eve," "Extravagance," and "The Weaker Sex." Two of these features are almost completed and the third will be put in readiness for release upon the return of Mme. Petrova from Bar Harbor, Me., where she is spending a brief vacation.

Emmy Wehlan, the dainty and gifted Viennese star, who has just been seen in "The Pretenders," a recent Metro-Rolfe production, has signed a long time contract, and hereafter will appear regularly upon the Metro program.

Viola Dana will be seen on the Metro program September 4 in "The Light of Happiness." This feature was written and directed by John H. Collins. "Mister 44," with Harold Lockwood and May Allison in the stellar roles, will be released September 11. This is a picturization of the novel of the same name by E. J. Bath, and was scenariozed by Charles A. Taylor. Henry Otto is directing the production.

"The Wheel of Justice" is the name of the sensational five-part feature in which Emily Stevens, the well known stage and screen star, is starred. She is supported by Frank Mills and a big cast. "The Wheel of Justice" deals with the subject of circumstantial evidence and will be released September 18. George D. Baker is directing this feature.

Mabel Taliaferro, who is now working exclusively in Metro screen productions, will next be seen in "The Light o' Love." It is a story with the action laid along the coast of Maine, where Miss Taliaferro and her company are now at work. Edwin Carewe is directing the production and it will be released September 25.

William Nigh, the versatile Metro director, who not only writes and directs his own features, but stars in many of them, will be seen on the Metro program in "Life's Shadows" on October 2. Irene Howley, who has been seen in other Metro Wonderplays, is starred with Mr. Nigh in "Life's Shadows." There is a strong supporting cast including Robert Elliott, Roy Clair and Kathleen Allairs. David Thompson assisted in the direction of the feature.

Nance O'Neil, who is a new star on the Metro program, will make her first appearance in "The Iron Woman," October 9. Miss O'Neil is supported by a cast of stellar proportion, which includes Alfred Hichman, Christine Mayo, Evelyn Brent, Louise Hale, Einar Linden, and others. Carl Harbaugh is directing this production, which is an adaptation of the novel of the same name by Margaret Deland. "Gates of Eden," with Viola Dana in the starring role, will be released October 23. Mr. Collins is directing this feature.

Lionel Barrymore will be seen in "The Brand of Cowardice" on October 30. John W. Noble, who directed the big "Romeo and Juliet" production, is directing the Barrymore picture. This will be followed on November 6 with "Big Tremaine," with Harold Lockwood and May Allison starred. "Big Tremaine" is a picturization of the popular novel of the same name, and it will be directed by Henry Otto. Emily Stevens will be seen again on the Metro program November 13 in "Infelice."

Mr. and Mrs. Sidney Drew, the foremost purveyors of refined comedy on the screen, will be seen every week in a new one-reel comedy. Ralph Herz, the popular comedian, will also make a one-reel comedy every week under the direction of "Billy" Quirk. The weekly Metro Travelogue will continue as an attractive feature on the Metro program, and some startling novelties are promised for early release.

Metro has taken over another studio in New York City. The old Victor studio, located at Forty-third street and Tenth avenue, has been engaged, and after it is overhauled and rearranged it will be the home of the Bushman-Bayne players. The Herz comedies will also be produced there on the third floor of the studio.

Another Selznick Company

Makes Deal With Anderson and Weber to Star Kitty Gordon in Big Features.

ANOTHER deal was effected by Lewis J. Selznick last week when he closed negotiations for the control of a big series of pictures starring Kitty Gordon, the famous beauty of the light operatic stage. The transaction was with Lawrence Weber, the well known stage and screen producer, and G. M. Anderson, better known as "Broncho Billy" Anderson of Essanay fame.

The first of the new Kitty Gordon pictures indicates the character of all the productions. It will be an adaptation of one of the biggest American novels ever written, "Vera the Medium,' by the late Richard Harding Davis, the world-famous war correspondent and writer of stirring fiction.

With the new Kitty Gordon features Mr. Anderson will return to studio activity. He will be director in chief of all the productions, and has already begun preparations for the first picture at the Blache Studio, Fort Lee, where the Clara Kimball Young Film Corporation will share quarters with the new Selznick company.

Miss Gordon has appeared in only a few pictures but her beautiful face and figure are already known to millions of admiring picture patrons and the demand for her continuance as a screen star has been incessant. The new series of pictures will be chosen from subjects that will give Miss Gordon a better opportunity than she has had so far to make the most of her personality and dramatic gifts.

The central role in "Vera the Medium" is tailor made for Miss Gordon. The story is a typical Davis conception, clear, strong in action and rapid in development, with an absorbing love interest.

DR. REED GUEST OF LASKY COMPANY.

Dr. R. Ralston Reed, winner of the Columbia University Prize Play Contest, held last winter under the auspices of the Jesse L. Lasky Feature Play Company, is leaving this week for the Lasky studios at Hollywood, Cal., to be present during the making of his prize photoplay, "Witchcraft," in which Fannie Ward will appear soon as the star.

When the photoplay class at Columbia University was established the Lasky Company through Samuel Goldfish, offered to produce the best play written during the school year and as a prize to send as its guest the winner to the Lasky studios in California. William C. De Mille chose as the best manuscript one by Dr. Ralston Reed, of Morristown, N. J. "Witchcraft," in addition to Miss Ward as the star, will be given an elaborate production and the cast will include Jack Dean, Paul Weigel and Lillian Leighton.

MISS STERNE WRITES "SONNY JIM" BOOK.

Miss Elaine Sterne has written and the W. A. Wilde Company of Boston and Chicago will publish on September 1 a 314-page book entitled "Sonny Jim." Miss Sterne has used as the basis of the eight stories contained in the book the scripts from which the Vitagraph Company produced these interesting tales of childhood and in which Bobby Connelly was featured. The portrait of Bobby appears on the cover. "Sonny Jim" is illustrated by half-tone reproductions of stills taken in the course of the making of the subjects. The price of the book will be $1.

Strong Men in Consolidated

Heads of New Producing Company Men of Varied Experience in Motion Picture Business.

LUDWIG G. B. ERB and O. E. Goebel, heads of the Consolidated Film Corporation, make a strong combination. The Consolidated Film Corporation is about to release the first episode of the sixteen-episode serial, "The Crimson Stain Mystery"—the first picture that this company will have put out, and already the attention of the trade is directed toward the two men who have shown such constructive ability in the motion picture business.



Ludwig G. B. Erb.

Ludwig G. B. Erb is a pioneer film man. He began his career when films first became a practical proposition. He specialized along the technical line and today is known for the remarkable results he has achieved. Mr. Erb is considered a genius in his line. He was one of the first independent managers in the business. Today he is the owner of the Erbograph Company. During Mr. Erb's busy life he found time to work out at least a score of inventions that have revolutionized the practical end of the film business.

Mr. Goebel is a young man—just having crossed the thirty-year mark—but he is filled with energy. His entrance into the picture field was a more or less picturesque one. In his early twenties he was graduated from the St. Louis University of Law. He lost no time in opening offices and soon had many wealthy clients whom he was serving. One day, one of these came to the young lawyer and said: "I have money I desire to invest. I am interested in the motion picture business. Of course, all is not gold that glitters, and I want you to investigate it for me and upon your report I will make my decision of investment."



Oscar E. Goebel.

Mr. Goebel lost no time investigating, and shortly the St. Louis Motion Picture Company was formed. O. E. Goebel was president and O. E. Goebel was treasurer. When Mr. Goebel decided to come to New York, he had a big idea. He arrived here and immediately began to collaborate with Mr. Erb. Now Mr. Erb is considered a genius in the technical lines of motion pictures. He is a tireless worker, but there is a method in his hard work. When a producer who is pressed for time and wishes the most expert piece of work possible to be done, he feels perfectly safe when once this work is accepted by Mr. Erb and in his hands, for few can equal the product that he will turn out. Well, Mr. Goebel and Mr. Erb met, and the Consolidated Film Corporation was formed. They decided to produce "The Crimson Stain Mystery" and give to the world something new.

Mr. Goebel is genial, pleasant and imparts to all those about him an enthusiasm in their work that cannot fail of making whatever he goes into a success.

Thomas Holding to Co-Star With Kathlyn Williams

THOMAS HOLDING, who for the past year has been appearing in leading parts for Famous Players, has been engaged to co-star with Kathlyn Williams at the Morosco-Pallas studios for the Paramount Program. Immediately after signing the agreement in New York, Mr. Holding left for the Los Angeles studios of his new associates.

As a photoplayer, Mr. Holding has gained a large following in this country since his motion picture debut in "The Eternal City," a little over a year ago. As leading man for Pauline Frederick and Marie Doro he appeared in various Famous Players successes including "Sold," "The White Pearl," "Bella Donna," "Lydia Gilmore," and "The Moment Before." Prior to his advent to motion pictures, Mr. Holding enjoyed a most successful career on the speaking stage in this country as well as in England and Australia.



Thomas Holding.

Just before departing for the West Coast, Mr. Holding expressed enthusiasm over his new affiliation and the fact that he was to co-star with Miss Williams. "I have often watched the remarkable work of this beautiful actress and although I have never had the pleasure of meeting her personally I feel that I already know her well. As an associate in a big subject I feel that she is a most desirable partner and with facilities such as are offered by the Morosco-Pallas organizations and evidenced in all their photoplays I am naturally most enthusiastic over the outcome of my new engagement."

MELIES TRANSFERS RITER TO CHICAGO.

W. C. Riter, who has represented Melies Manufacturing Company on the Pacific Coast, visited the New York office this week and has been allotted the Middle West territory, with headquarters in Chicago, Illinois. Mr. Riter is a live, hustling young man who appreciates the quality of Knickerbocker Star features and Vim comedies, released through General Film service, and is an enthusiastic salesman in consequence.

Mr. Riter knows pictures from the exhibitors' standpoint, having been press representative for American and Liberty theaters, in Salt Lake City, Utah, in 1912. He later became assistant manager of the American theater, and held this until the fall of 1913, resigning to accept the position of booker in the Salt Lake office of the General Film Company, where he was later made assistant manager. From there he was transferred to the Denver branch in the same position.

O. A. C. LUND TO DIRECT FOR THANHOUSER.

Edwin Thanhouser announces that he has added to his staff of directors O. A. C. Lund, who will start immediately to produce a five reel feature to be released through the Pathe exchanges.

Mr. Lund has had a long and honorable career in motion pictures, having directed many of the best features produced by the Metro, World and Eclair companies. He is a writer as well as a director. Among the many plays he wrote and produced are "Autumn," "The Dollar Mark," "The Marked Woman," "Silent Jim," "Just Jim," "The Price of Malice" and "Dorian's Divorce." Among the stars he has directed are Violet Mersereau, Lionel Barrymore, Hamilton Reville, Barbara Tennant, Harry B. Carey and Robert Warwick.

Denison to Assist Paramount Treasurer

Former Manager at Detroit Comes to New York—Brooks to Succeed Him—Other Vehicle City Changes.

THE manager of the Detroit exchange of Paramount Picture Corporation, D. Leo Denison, has been appointed personal representative of James Steele, secretary and treasurer of the Paramount Pictures Corporation. Mr. Denison has already assumed his new duties, making his headquarters at the company's New York offices. Mr. Denison will have supervision over the Detroit, Chicago, Cincinnati and Pittsburgh exchanges and will also assist materially in the various sales campaigns to be projected by Paramount during the coming year. Mr. Denison came to Detroit when the local exchange was opened over a year ago. He was formerly connected with the Pittsburgh and Chicago offices of the Paramount, and has previously been associated with George Kleine, the Harry Davis Enterprises in Pittsburgh, the Shubert Theatrical Enterprises of New York, and with other legitimate operators. He is an enthusiast about Paramount productions.



D. Leo Denison.

J. O. Brooks has been appointed manager of the Paramount exchange at Detroit to succeed Mr. Denison. Mr. Brooks has been associated with the local exchange as special representative for the past year and is also a recruit from the ranks of the legitimate stage and George Kleine.

A new publicity department has been created at the Detroit exchange in charge of William M. Elliott, for many years advance man with Cohan & Harris, Shubert and other leading road shows. This new department will aim to bring about closer co-operation between exhibitor and the Paramount exchange on advertising and publicity. Mr. Elliott will provide a campaign of publicity for each exhibitor, all without cost. Mr. Elliott knows the kind of matter exhibitors can use, whether he is in a small or big town.

Jack Loranger, formerly with the Casino Feature Film Company, of Detroit, and C. C. Pippin, formerly with the Mutual exchange in Detroit, have been engaged as traveling representatives in Michigan for Paramount.

Harry Hanning has been appointed manager of the advertising poster department, and G. Norman Shield, formerly with the V-L-S-E in Kansas City, has been made assistant.

George Almardt, formerly with the Triangle at Buffalo, has been appointed in charge of the single-reel program of Paramount, comprising Bray cartoons, Pictographs and Burton Holmes Travel Pictures.

BIG FOUR CHANGES.

Several important shifts in the personnel of the V-L-S-E's selling organization were made during the past week, the principal ones of which were the transfer of C. W. Sawin to Atlanta as manager of the exchange in that city, and the elevation of W. K. Howard of the Chicago office as manager of the Minneapolis Branch.

Mr. Sawin, who has gone to the Atlanta office, has been in charge of the Minneapolis exchange ever since the inception of the V-L-S-E.

C. A. Meade, just recently transferred from the Dallas office of the Big Four to Cleveland, has appointed as his assistant branch manager J. R. Johnson, formerly branch manager in Cleveland for the Pathe Exchange.

Several promotions also have been made in the Boston branch by Manager Balsdon. Alfred Breault has been made bookkeeper, supplanting Clarence Fishel, who recently was transferred to the Cleveland branch, and Miss Julia Sullivan, promoted from the stenographic ranks to become assistant bookkeeper and billing clerk.

Paul Hayes, who has been handling the publicity work for this exchange, has been appointed to the sales staff. L. A. McCracken, of the shipping department, has been made booker, and J. R. Grindley advanced from poster clerk to shipping clerk.

At Leading Picture Theaters

Programs for the Week of August 27 at New York's Best Motion Picture Houses.

"The Victory of Conscience" at the Strand.

LOU TELLEGEN in the Jesse L. Lasky Company photoplay, "The Victory of Conscience," was the feature at the Strand theater for the week beginning August 27. The story combines all the atmosphere and charm of a costume play with facts and scenes as recent as the first days of the great war. Lou Tellegen as a gay young Parisian who causes the downfall of a young girl, becomes a priest in an endeavor to atone for his sin. One of the most exciting of the many tense scenes in the screen play occurs when the invading Germans attack a French convent, which is defended by the penitent priest and his brothers.

Subsidiary features were the Strand Topical Review, Travelogue, a short comedy, and a Mutt & Jeff cartoon. Soloists for the week included Bruce Weyman and Arthur Clough.

"Plain Jane" at the Rialto.

Bessie Barriscale and Charles Ray in "Plain Jane" were the stars at the Rialto theater. The picture is a modern version of the "Ugly Duckling," in which Miss Barriscale, as a boarding house slavey in a small college town, idolizes a serious-minded college youth, played by Mr. Ray. He remains blind to her charms until he discovers that "fine feathers make fine birds."

The educational film, taken specially for the Rialto by Robert C. Bruce, showed a trip up the War Creek Trail to the ancient battlefield of the Skagit Indians in Northern Washington.

Vincente Balester, Gertrude Hutcheson and James Price were the soloists.

"The Honorable Friend" at the Broadway.

The chief attraction at the Broadway theater was the Jesse L. Lasky-Paramount picture, "The Honorable Friend," with Sessue Hayakawa, the noted Japanese actor, in the stellar role. The photodrama was written especially for Mr. Hayakawa by Elizabeth McGaffey.

Hayakawa is seen as a young Japanese gardener, working for a wealthy and unscrupulous Japanese curio dealer. An interesting and dramatic love story runs through the play and is worked out in an unusual manner.

The weekly news, scenic and educational studies, and a two-part comedy rounded out the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four new Triangle Pictures were shown. Monday, Tuesday and Wednesday Henry Walthall in "Pillars of Society," and a new Sennett-Keystone comedy were on the program. Thursday, Friday, Saturday and Sunday Bessie Barriscale and Charles Ray in "Home," and a Keystone Comedy made up the picture portion of the entertainment.

GENERAL FILM VITAGRAPHS.

Vitagraph releases on the General Film program for the second week of September consists of two one-part comedies of a high quality.

Mary Anderson in "It's a Bear," from the pen of Mark Swan and produced by Dave Smith, starts off the week. Mary has a role that is somewhat different than she has been seen in recently and furnishes many funny situations, with the assistance of a little poodle dog given her by her hubby, but stolen by a janitor who is "charged" with something stronger than soda water. The janitor then sends her a bundle of sausages with a black ribbon tied around them. The real fun comes when an amateur trance medium endeavors to bring the dog back. At the close of the picture the odds are still on the sausage machine. In the cast with "Sunshine Mary" are Archie Warren, George Kunkel and Ralph MacComas.

Hughie Mack again lives up to his reputation of laugh-maker in "A Villainous Villain," the latest effort of the Graham Baker-Lawrence Semon combination of authors and produced by Semon. Hughie as a detective goes through an awful deal at the hands of a villainous gang, but comes out on top when an auto filled with the lawless ones goes to the bottom of the ocean. Even in the water's depth they "pull off some dirty work!" The last scene shows Hughie with the heroine on the rear of the police launch, safe from all harm. Patsy DeForest, William Shea, Harry Hammill and Edward Dunn make up the remainder of the cast.

What Greater Vitagraph is Doing

Unusually Strong Program of Big Features Planned for Early Release.

VITAGRAPH'S fall program will surpass anything that this organization has ever before attempted in the way of feature productions. Such names as E. H. Sothern, Barney Bernard, Peggy Hyland, Anita Stewart, Lillian Walker, William Duncan, Naomi Childers and Marc MacDermott stand out prominently in the all-star casts of the Blue Ribbon Features now ready.

Starting on September 4 Vitagraph presents the famous Hebrew comedian, Barney Bernard, who will make his screen bow in "Phantom Fortunes," an original story from the pen of Samuel Tauber, who excels in word pictures of Hebrew characters. The exhibitors of America can assure their patrons that this picture will set a new record for clean, wholesome comedy as true to life as anything ever written. Barney Bernard's name and fame are known throughout the length and breadth of the land for his inimitable characterization of Abe Potash in "Potash and Perlmutter."

On September 11 the Vitagraph will release "His Wife's Good Name," featuring Miss Lucille Lee Stewart. This is a powerful drama in which Miss Stewart has an exceptionally good opportunity to prove that she is one of the screen's finest emotional actresses.

On September 18 Vitagraph will release "Through the Wall," a master drama of a super criminal written by Cleveland Moffett, who can tell a story of this character better than any living author. Nell Shipman, William Duncan and George Holt are featured. The picture is a Western Vitagraph that can be put in the same category as "God's Country and the Woman," and other pictures directed by Rollin S. Sturgeon.

On the last week in September the long-awaited Vitagraph-Sothern release will make its appearance. The renowned E. H. Sothern has for his first appearance in motion pictures a play called "The Chattel," written by Paul West. Of it Mr. Sothern says: "I never dreamed that the limitations of the camera would permit me to register as I have in this well-plotted story. I consider it quite an honor to make my first appearance in motion pictures under the Vitagraph banner and to know that literally millions of people will have the opoprtunity of seeing this production into which I have put my very heart and soul." Supporting Mr. Sothern in "The Chattel" is the famous English beauty, Peggy Hyland. Fred Thomson, who will direct Mr. Sothern in all of his Vitagraph releases, has attained in "The Chattel" a standard of excellence which will endure for years to come.

Other pictures equally as good as these just mentioned are in store for exhibitors and their patrons. Lillian Walker, one of Vitagraph's charming ingenues, will be seen this fall in a screen version of "The Blue Envelope Mystery," the serial story that created such widespread interest when it appeared in the Woman's Home Companion. Wilfrid North has directed this mystery story, which was written by Sophie Kerr, the internationally famous fiction writer.

One of the finest pictures which Anita Stewart has ever done is "The Combat," which will be a fall release. Ralph W. Ince is responsible for the direction of Miss Stewart in this charming story of society life.

During the month of September Earle Williams, an international screen favorite, makes his bow at the wheel of "The Scarlet Runner," Vitagraph's mile-a-minute motor series in twelve episodes adapted from the book written by C. N. and A. M. Williamson. Mr. Williams plays the lead in every episode, each a complete story. As the genial Christopher Race, owner of "The Scarlet Runner," a motor which is famous for its speed, Mr. Williams succeeds in getting mixed up in one mysterious and thrilling adventure after another. Twelve beautiful and talented young women appear in the various episodes of "The Scarlet Runner." Among them are Edith Storey, Lillian Tucker, Marguerite Blake, Zena Keefe, Betty Howe, Gypsy O'Brien, Adele Kelly, Billie Billings and Jean Stuart. The first episode of "The Scarlet Runner," entitled "The Car and His Majesty," and directed by William P. S. Earle will be released September 18. Mr. Earle also directed "The Jacobean House," the fourth episode, and Wally Van has directed the ten other two-part episodes.

WATSON NOT FOR LEGITIMATE.

Harry Watson, Jr., who plays the title role in George Kleine's "The Mishaps of Musty Suffer," wishes to deny a report which is in circulation to the effect that he has returned to the legitimate stage. Mr. Watson, now under the direction of Louis Myll, emphatically states that he is in the picture game "for all time."

Kalem's September Releases

A Ham Comedy, "Girl from 'Frisco" Series, an Ivy Close Subject, and a Helen Gibson on the List.

KALEM'S first release for the week of September 11 finds Ham, the popular comedian, coming forward with a substitute for gasoline that might find favor with motorists complaining of the sky-high price of that necessity.

In "Patented by Ham," the big fellow sets out to earn a $50,000 reward offered by a prominent automobile manufacturer for a gasoline substitute. Ham presents a mysterious powder, but his real substitute is Bud, whose job is to push the auto from behind. After pushing a seven passenger car bearing Ham and Ethel up the steepest hill in Los Angeles, Bud falls down an open man-hole just as the reward is about to be handed over and all is off. "Patented by Ham" is released on Tuesday, September 12.

Kalem's next release for this week brings "The Treasure of Cibola," sixth episode in "The Girl from 'Frisco" series. Marin Sais and True Boardman meet with exciting adventures in this episode following the trail of legendary treasure. Wednesday, September 13, is the date of issue for "The Treasure of Cibola."

On Friday, September 15, Ivy Close is presented in "The Mysterious Double," which finds the English beauty playing two roles. Henry Murdoch, Arthur Albertson, William McKey and Mary Taylor-Ross are others in the cast.

In "The Hoodoo of Division B," issued on Saturday, September 16, Helen Gibson performs one of the most novel feats of her career. Aboard a locomotive she jumps to a flat car on an adjoining track, uncouples it from a runaway engine and then jumps back to her own locomotive. Then, coming to a switch, Helen takes it just behind the runaway engine and succeeds in coupling up, bringing it to a stop.

Veta Searl

FRANK POWELL, the man who first saw the picture possibilities of Theda Bara and Blanche Sweet, believes he has made another discovery. This time it is Veta Searl, a young woman described as the fortunate possessor of "personality plus," on whom the Columbus-like eyes of the director have rested. Hitherto unknown to stage or screen, Miss Searl will be seen in a prominent part in the support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in the first feature of the Frank Powell Productions, Inc.



Veta Searl.

"I have always believed," says Mr. Powell, "that one of the most important factors contributing to the success of the player in pictures is that intangible something which, for lack of a better term, we call personality. Given that and with it intelligence, add an inherent sense of the fitness of things, and you have the stuff that makes stars.

"Take, for example, Miss Sweet's case. In 1909 when I was directing comedies for the Biograph, Miss Sweet came to the studio job hunting. I saw and talked with her and decided to give her a chance. She played Cupid, and appeared in three scenes. They were enough. The next day she was cast for the lead in 'Too Many Husbands.'

"A friend wrote me of Miss Bara. She had never been on the screen. At my suggestion she waited three months until we were ready to picturize 'A Fool There Was.' She immediately was cast for the vampire and the rest is screen history.

"Recently I met Miss Searl. She impressed me as possessing in abundance those qualities which make for prompt and lasting screen success, and I engaged her on the spot."

"Thrills in Shielding Shadow"

Every Episode of Fifteen in New Pathe Serial Carries Some Startling Situation.

IT is no longer possible to deceive motion picture audiences by throwing a dummy over a cliff or substituting for the leading lady, when the scenario calls for a hazardous feat. "The public is familiar with the tricks of the camera," says Louis J. Gasnier, president of the Astra Film Corporation, which is producing "The Shielding Shadow" serial for Pathe, "therefore, we must give them exactly what the scenario calls for.

"In 'The Shielding Shadow' we have combined everything which experience has shown that the motion picture public wants. We have a beautiful girl in the lead, supported by two splendid actors, and an actress famous both on the stage and screen, Grace Darmond, Ralph Kellard, Leon Bary and Madeline Traverse."

"We have adventure, love, mystery, and a strong element of suspense throughout. There is a mysterious character called Ravengar, which will baffle audiences more than did the mystery of the Laughing Mask in 'The Iron Claw.' Then there is the Shielding Shadow itself. This is a mask of black with two gleaming eyes and white hands clutching a dagger. It appears whenever Leontine, the heroine, is in danger."

"There are more thrills, greater thrills, than there ever have been in any other serials. We show a prisoner escape at sea by being thrown overboard in a coffin. We show him washed to the rocky shore of a barren island. He finds the treasure for which hundreds of men have sacrificed their lives. As he sits on a rock examining it, an octopus creeps out of the sea, and after a terrific fight, drags him into the water.

"In the first episode there is a fire at sea in a crowded ship. This is probably the most realistic fire scene ever filmed. Fifty members of the cast were fitted out with asbestos suits. They were soaked with oil and the match applied. While the camera clicked, the human torches plunged into the sea.

"In one of the early episodes there is a balloon race in which twelve balloons take part. The scene shows Miss Darmond and Ravengar in a balloon in which the villain has planted a dynamite bomb. In mid-air the bomb explodes. There is only one parachute. In it Miss Darmond escapes by dropping into the sea. Ravengar is compelled to jump. The audience sees the real parachute drop and a real jump into the sea with the balloon's basket as Ravengar's parachute."

There are plenty of other thrills in "The Shielding Shadow" according to Mr. Gasnier at least one great big sensation in each episode.

METCALF'S CATALOGUE MOST COMPREHENSIVE.

We are in receipt of "The A B C of Moving Pictures," an alphabetical arrangement of photoplay equipment, issued by G. A. Metcalfe, the progressive Pacific Coast supply man, with stores in San Francisco, Los Angeles and Seattle. The book, which is of 176 pages, was compiled by Walter L. Stern, sales manages. It is a credit to the house of Metcalfe. The catalogue is clearly printed on fine paper and is profusely illustrated.

One of the features of the publication is the alphabetical arrangement of the articles described. These cover, among others, the products of the Nicholas Power Company, Baird Company, Precision Machine Company, Northern Seating Company, Newman Manufacturing Company, Caille Brothers, Minusa Cine Products Company, Westinghouse Electric Company and General Electric Company.

It is a most comprehensive publication.

RALPH INCE ONLY ON VACATION.

So many conflicting rumors have been circulated about Vitagraph's Bay Shore studio that the company's executives have asked that the truth be made known at once.

Ralph Ince, producer and general manager of the Bay Shore studio, is leaving for California, where he expects to visit his brother and enjoy a well-earned rest.

During his absence the entire staff of people at Bay Shore —stock members, cameramen, scenario writers and electricians—will be employed at the large Flatbush studios. Mr. Ince is several productions ahead of his release schedule and feels that he can be spared at this time. "His Wife's Good Name," featuring Lucille Lee Stewart, one of Mr. Ince's latest offerings, is to be released September 11, and another one of his productions comes out on the 9th of October, featuring Anita Stewart, beloved of the fans and a sister of Miss Lucille Lee.

Irving Lesser

IRVING LESSER, who for the past year and a half has been manager of the Golden Gate Film Exchange, Inc., at San Francisco, has been appointed manager of the branch of the All Star Feature Distributors, Inc., and the Golden Gate Film Exchange, Inc., maintained at Los Angeles, succeeding E. D. Tate. Mr. Lesser, who is a brother of Sol L. Lesser, of Pacific Coast film exchange fame, is one of the youngest men in the business, being but nineteen years of age, but has had no lack of experience and training, having been connected with the business for years.



Irving Lesser.

He assisted his father in the stirring days following the great fire of 1906 and while still in school took out pictures and played them on a percentage basis. He has a very wide following in the San Francisco Bay region and it is confidently anticipated by his friends that it will be but a short time before he is as well known and as well liked in the Los Angeles field. His marked success in the moving picture field is attributed to his winning personality and to his thorough knowledge of the business, there being no branch of the trade with which he is not familiar.

No successor has been named to fill his former position at the San Francisco office of Sol L. Lesser, but for the present the Golden Gate bookings will be supervised by Louis Hyman, manager of the All-Star Feature Distributors. Before leaving for Los Angeles Mr. Lesser was presented with a handsome silver card case by associates in the film exchange, a gift deeply appreciated by him.

MOTION PICTURES AT HOPEWELL, VA.

Hopewell, Va., the little town near Petersburg that was built by the Du Pont Powder Company, is soon to have a first class motion picture theater. S. A. Xippas and Roy C. Davis, the owners, were in New York the other day, making final arrangements for service against the opening date, which will be soon. The house is to be called the Marcelle Theater, and it is said to have cost about $30,000.

LUNA PARK TO ENTERTAIN PLAYERS.

On Wednesday night, September 6, motion picture players and members of the Screen Club will be the guests of Luna Park, Coney Island. Tickets for admission to the park and several of its attractions, including Bostock's wild animal arena, are now being distributed.

There will be staged a free modern dance contest in Luna's ballroom, the contestants being restricted to motion picture artists only. There will also be a drawing contest to determine which woman and man shall make an ascension in the captive balloon Luna.

Those who haven't already been supplied with tickets may secure them through their representatives, the Screen Club, or the publicity department of the company with which they are engaged. In case of inclement weather the date will be postponed to Thursday night, September 7.

JANE GAIL LEAVING CALIFORNIA.

Word has been received in New York that Jane Gail, who for four years has been successfully featured in productions of the London Film Company and the Universal Company, has resigned from the latter organization and shortly will leave the coast for New York. Miss Gail has just completed her work in the interiors of the big subject, "Twenty Thousand Leagues Under the Sea," the exteriors of which were taken in the West Indies. Miss Gail's reason for leaving Universal City is said to be the very good one that she prefers to live in the East.

Manufacturers' Advance Notes

"THE LITTLE LIAR" (Triangle).

Mae Marsh, assisted by Bobby Harron, returns to the Triangle program the week of September 10 in as whimsical and interesting a story as has been seen on the motion picture screen in many moons. Mae Marsh, as "the little liar," is delightful, and Bobby Barron, as the reporter who sticks to her through thick and thin, is decidedly convincing.

Prominent in the support of Miss Marsh are Olga Grey and



Scene from "The Little Liar" (Triangle).

Carl Stockdale. As an adventuress who, for the time being, stoops to become a shoplifter, Olga Grey is excellent, and Mr. Stockdale, as her partner in crime, is finely cast.

The story has to do with a little girl who has an overpowering fondness for telling lies. It seems impossible for her to get the better of the fault, and her own parents finally give her up as incorrigible. Thinking to cure her, they place her at work in a boarding-house where she meets the young reporter, the shop-lifter, and the latter's side partner.

It is the general excellence of the entire company, perhaps, which stands out the most prominently in "The Little Liar." A better balanced cast would be hard to find, and the combination of Miss Marsh and Mr. Harron which has proven so effective in other Triangle-Fine Arts features was never a more happy one than in this picture.

Decidedly interesting are the scenes depicting life in the cheap boarding house to which her parents have sentenced the little girl. Lloyd Ingraham, who directs the picture, has found and preserved the atmosphere of that atrocity known as the boarding-house, with painstaking fidelity, and it adds not a little to the feeling of conviction the picture carries with it.

Miss Marsh, who was last seen on the Triangle program as the winsome little Irish colleen, plays a decidedly different role in this feature, and stamps herself as one of the screen's leading character actresses.

REMARKABLE ILLUSIONS IN "THE SALESLADY'S DREAM."

"The Saleslady's Dream," the latest fashion playlet of the International Film Service, Inc., is now being staged and will be shown for the first time on September 4th. "The Saleslady's Dream" is by far the most pretentious fashion playlet yet produced by the International, and introduces a number of surprising illusions.

The saleslady is seen in the showrooms of a fashionable modiste. It is closing time. Tired by her work, she sits down, with a book, "A Princess for a Day." She reads a few lines and falls asleep.

Instantly she is transformed into a gorgeously gowned princess, seated on a throne. The "dummies" upon which other wonderful gowns are draped, suddenly become beautiful women of the court who parade before the throne, and pay homage to the princess.

The store watchman, who has changed into a court attendant, hands the princess a glass of rare old wine. She drinks it and awakes to find herself again a tired saleslady, the women of her court dummies, and the court attendant again only a shabby watchman who is shaking her and telling her it is time to go home.

The part of the saleslady is played by Mineta Timayo. In staging the illusions, H. E. Hancock, who is directing the playlet, has secured perfect register by an invention of his own.

LUDWIG HOMMEL & CO. CELEBRATE.

On August 20th, Ludwig Hommel & Co. celebrated their 10th birthday—that is, on August 20th they were 10 years old, but the real celebration took place a few days earlier. They sent out pieces of their birthday cake to all their friends and customers, and, judging from the comments, they should certainly receive a great many letters of congratulation.

In addition, all the salesmen held a birthday party at the Fort Pitt Hotel, Saturday evening, with Mr. Hommel as guest. Ten covers were laid, and the entire sales force was present, numbering the following nine men: J. R. Newman, C. A. Swartz, Albert Cook, A. B. Beach, A. M. Cunnings, L. G. Luckie, W. F. Stuckeman, M. H. Livingston, S. M. Finkelstein.

During the evening the sales organization presented Mr. Hommel with a loving cup in commemoration of the event. We wish Ludwig Hommel & Co. all success and many more happy anniversaries.

DORIS GREY TO BE STARRED.

Edwin Thanhouser announces that Doris Grey, the beautiful Boston girl, is to be starred in a Thanhouser-made Pathe Gold Rooster play to be called "Her Beloved Enemy." The story, by Lloyd Lonergan, was written expressly for Miss Grey. Ernest Warde is directing the picture.

Miss Grey sprang into public notice at the Moving Picture Exhibitor's ball in Boston last December, when she was chosen as the most beautiful girl at the ball. Miss Grey was promptly signed by Mr. Thanhouser with the understanding that if she proved to have talent as a motion picture actress she would be given big things to do. She accepted a rare opportunity, and she made good.

"What Doris Did," was Miss Grey's first picture, and it was



Left to Right: Lloyd Lonergan, Doris Grey, Ernest Warde, Wayne Arey, Starting Work on "Her Beloved Enemy."

such a success that she was immediately given leading parts in other Thanhouser plays. Such natural aptitude has Miss Grey shown that in less than ten months she has taken her place as a real star in the motion picture world.

Miss Grey is only 19 years old, and Mr. Thanhouser believes she is the "find" of the year. Her personality is crowded with the determined ambition and enthusiasm of youth. She is eager to triumph, anxious to become an artist in every sense of the word, and Mr. Thanhouser predicts that she is well on the way to genuine triumphs.

Wayne Arey, whose work in "The Shine Girl" received such favorable comment, supports Miss Grey in "Her Beloved Enemy."

UNUSUAL STORY IN PATHE'S "THE FEAR OF POVERTY."

"The Fear of Poverty," the Pathe Gold Rooster release for September 10, has a title which in itself commands attention. If it is true, as it is said, that over eighty per cent. of the population of the United States is either wholly or partially dependent in old age, then the fear of poverty may be considered as an almost universal characteristic. Taking this as a theme, Miss Agnes C. Johnston, the brilliant young author of "The Shine Girl," a recent Pathe release, has written a story which will excite a wide interest.

Florence LaBadie, star of "The Million Dollar Mystery," as well as many successful features, is the central figure of this production. Her part is unique, since she is required to play four separate and distinct roles—first, that of a young girl brought up in poverty; secondly, the same girl married to a wealthy man and taking an active part in society; thirdly, that same girl a middle-aged mother, and, fourthly, her young and frivolous daughter, capable of great depths but as yet not aroused to her inner self. Such a part is a strong tax upon the artistic resources of the player, and that Miss LaBadie is always convincing in her various roles speaks strongly for her talents.

The story in its later phases, where the rich young girl is yet to find that she has a soul, brings to mind the famous play "The Poor Little Rich Girl," which was one of the biggest Broadway successes of recent years. In each a girl surrounded by all that money could buy was, by reason of her wealth, a lonely figure without real friends and by force of her training never allowed to be her real self.

The cast is excellent, including, as it does, in addition to



Scene from "The Fear of Poverty" (Pathe).

Miss LaBadie, Ethyl Cooke and George Marlo. Elaborate settings and beautiful exteriors signalize a production which evidently received unusual care from the Thanhouser Company, which produced it.

"CIVILIZATION" OPENS AT BOSTON.

"Civilization" will open on Labor Day at the Tremont theater, Boston, which has been rebuilt at great expense, making it the most beautiful and one of the largest first-class houses of Boston.

Some of the leading organizations of New England have become vitally interested in "Civilization" because of its theme, spectacular beauty and the great lessons to humanity it teaches.

Governor McCall of Massachusetts has accepted an invitation to attend with his family the private exhibition of "Civilization" to be given on Sunday evening previous to Labor Day. The Mayor of Boston and other distinguished citizens of Massachusetts will be invited to attend the informal exhibition.

THE COLUMBIA RIVER IN PICTURES.

One of the latest scenic marvels available for tourists is now to be shown in pictures by the Gaumont Company in its "See America First" series. This is the wonderful Columbia Highway, which not only furnishes wonderful views of the river of the same name in the state of Oregon, but also provides mountain scenery of unsurpassed loveliness. These views will be presented on Number 52 of "See America First," which will be released September 6.

"WAR BRIDES" PROGRESSING.

Herbert Brenon has progressed sufficiently already with the photodramatic version of Marion Craig Wentworth's play, "War Brides," with Nazimova in the role which she created on the speaking stage, that he is willing to take the public into his confidence as to the general results he has obtained. The picture will be released in a little more than a month, through Lewis J. Selznick.

The biggest scenes in "War Brides" are those which take place in the humble home from which the men have gone to war. Nazimova plays the part of a young wife whose husband, shortly after going to the front, is killed. She is about to become a mother, and there is a tense struggle between her love for the unborn child and her determination not to permit



Scene from "War Brides" (Brenon).

herself to become the tool of a cruel empire, which wants more men for soldiers, from generation to generation.

"So completely does Nazimova throw herself into these tense scenes," says Mr. Brenon, "that even the moving picture veterans around the studio are affected by her emotional acting. Men who have been with me for a long time, all through the work of producing 'A Daughter of the Gods,' have forgotten the Cooper-Hewitts, the camera, and all the accessories of the studio, and have had to turn away and dry their eyes."

NEW UNICORN COMEDIES.

The Unicorn Film Service Corporation is now making releases of its new brands of film, and General Manager Schlank states that a large part of the program will be devoted to comedies. The first of these new comedies is released on August 30, entitled "A Foolish Romance," the principal parts being played by Tapple Berg, Billie Leslie, Harry Fischer and Jane Keckley, and directed by James Schneider, for a long time a Keystone producer.

These comedies are made by the Metropolitan Film Company, of Los Angeles, and are being put out under the "Jockey" brand, in two reels. They are a mixture of comedy-drama,



Scene from "A Foolish Romance" (Unicorn).

comedy, slapstick and sensation. They follow a clearly defined story.

In "A Foolish Romance" Miss Billie Leslie, a dainty, pretty girl, does some clever straight work. Harry Fischer, a hotel clerk, and Tapple Berg, a bogus count, are in love with the girl, and amusing complications result.

An automobile crashes through the railing of a high bridge and falls in the river below, and a street car picks up the elopers on the fender.

"THE EVIL WOMEN DO" (Bluebird).

There will be great advertising value in the Bluebird release for September 25 in that Emile Gaboriau's novel, "The Clique of Gold," upon which E. J. Clawson founded his scenario, has been widely read in years past and has been considered one of Gaboriau's best detective stories. The part Parisian police take in the story is only incidentally shown, the principal interest being confined to the progress an evil woman makes until meeting the inevitable fate of an adventuress.

Rupert Julian directed the production and plays one of those



Scene from "The Evil Women Do" (Bluebird).

character roles which he has proven himself to be abundantly qualified to enact. Elsie Jane Wilson, who was seen to remarkable advantage in a low comedy role in "Bettina Loved a Soldier," a recent Bluebird, plays the courtesan role, and Francelia Billington, who screens so sweetly, has the part of the persecuted but finally triumphant heroine.

Supporting the three leading characters, Hobart Henley will have a prominent role, and Sydney Dean, Douglas Gerrard, C. N. Hammond and Tom Lockhart will be among the others. Important scenes will embrace the gaities of the Latin Quarter of Paris, where a girl of the street, born to beg and steal, comes under the influence of a scheming artist who shows her the way to accumulate wealth by enticing men, by her great beauty, to do her bidding.

ACROSS NIAGARA BY CABLE.

The opening of the cable line over the Niagara Whirlpool, three miles below the Falls, has been signalized by filming the remarkable views obtained over the boiling water by a Gaumont cameraman for the Mutual Weekly. The pictures



Scene from Gaumont Mutual Weekly.

are now on the screen, having been incorporated in Number 87 of this motographic news reel. These have been obtained exclusively for the Mutual Weekly, since the management desired the pictures shown by the news reel which stood unquestionably first.

This new aerial scenic tramway is 1,800 feet long and has been built exclusively for carrying passengers across the Whirlpool. It is the longest of its kind in the world and was constructed by a Spanish company which had already built a smaller tramway of similar design at San Sebastian, Spain.

Another remarkable series of pictures which make this issue of the Weekly notable is Gaumont views of the Battle of the Somme. The smoke of this great engagement still hung over the battlefield when the pictures were on their way to America. Particularly interesting are the pictures of the village of Curlu, or pictures of all that is left of it.

War on this side of the water, of a mimic nature, is pictured in the big gun practice at Fort Totten. Other pictures show Candidate Hughes swinging around the circle; the collapse of a building in New York; Dario Resta winning an automobile race at Chicago, and the Italian liner "Stampalia" which was torpedoed in the Mediterranean.

EDNA GOODRICH IN NEXT MOROSCO OFFERING.

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company announces Edna Goodrich in "The House of Lies," a stirring dramatic subject by L. V. Jefferson, following her debut on the screen under the Morosco banner in "The Making of Maddalena." Miss Goodrich has received many congratulatory communications from exhibitors as well as patrons, commending upon her artistic work in this subject. In her new Morosco vehicle the star is given particular opportunity not only to display her great talent, but her exceptional charm as well. As Edna Coleman, she appears in the role of unusual dramatic qualities for which she is well suited.

Among the more elaborate sets used in "The House of Lies," is an outdoor theater which necessitated a tremendous outlay, particularly considering the fact that it was used only in one scene. This structure was built in the private gardens of a well known multimillionaire in Pasadena, under the personal supervision of William D. Taylor, who directed the subject. Another set that is expected to create considerable comment is a grand reception hall scene showing a conservatory adjoin-



Scene from "The House of Lies" (Morosco).

ing the main room, and containing an elaborate pipe-organ. In this production the Morosco company expects to exceed its own high standard for rich settings, and high class photography.

Supporting the star is a typical Morosco cast including Juan de la Cruz, Kathleen Kirkham, Lucille Ward; Harold Holland, and that veteran actor Herbert Standing. The photography was entrusted to Homer Scott, who is responsible for many artistic displays in recent Morosco films.

"THE COMMON LAW" COMPLETED.

The Clara Kimball Young Film Corporation completed its first production this week, the long-heralded adaptation of Robert W. Chambers' widely-read novel, "The Common Law." The final scenes were photographed by Director General Capellani in the Blache Studio at Fort Lee, N. J., and the picture is being cut and assembled under his personal supervision.

The first of the new Clara Kimball Young pictures promises to exceed the expectations of all concerned, both in the general breadth and power of the story it unfolds and in the opportunities it furnishes Miss Young for superb emotional acting. Lewis J. Selznick, president and founder of the new corporation headed by the popular film star, gave a number of his exchange managers a private showing of parts of the film at the studio last week, and all were highly enthusiastic in their congratulations to Miss Young and M. Capellani.

"The Common Law" will be released next month in six reels. Special editions of nine reels are to be prepared for showings in some of the larger theaters. Only a few of the Southern States remain uncovered by Selznick exchanges, and deals now under way will be concluded for that territory long before the release date. The rest of the country has been entirely taken care of by a system of exchanges headed by the biggest individual film men in each locality.

IVAN COMPLETES "HER SURRENDER."

"Her Surrender," the newest all-star cast Ivan production, from the pen of Ivan Abramson, has been completed as a five-reel feature for September release under the Ivan banner. The Ivan Productions consider this as their best effort to date, and assert this feature will enhance their reputation as producers of features which are of a standard to cope with the market.

The all-star cast which was brought together to enact the various roles required by the story is Anna Nilsson, featured



Scene from "Her Surrender" (Ivan).

in the sensational serial success "Who's Guilty?" by Pathe and the Fox film "The Regeneration"; Rose Coghlan, the distinguished artiste of the legitimate stage whose work in "The Faded Flower," a previous Ivan release, aroused much favorable comment from the critics; Harry Spingler, starred for a year with William Farnum, and considered one of filmdom's leading juveniles; Wilmuth Merkyl, star of "The Blindness of Virtue" and co-star with Virginia Pearson in "Blazing Love" as well as other well-known photoplays; William H. Tooker, the most notable delineator of screen character roles today, starred by William Fox in "A Fool's Revenge" and other plays; and Frankie Mann, whose screen work with the Lubin and Vitagraph organizations stamp her as among our most promising ingenues.

The production was made by Ivan Abramson in the Ivan studios and at Bradley Beach, the Duveen estate being employed to make some exterior views required by the story. Several novel lighting effects have been introduced by M. LePicard, chief of the Ivan camera forces. The Ivan exchanges throughout the country will release this feature as the regular Ivan production for September.

SMALLEYS WILL MAKE MORE BLUEBIRDS.

Lois Weber and her husband, Phillips Smalley, are reviving from their summer lay-off, since introducing Mary MacLaren as a Bluebird star, in "Shoes," and have in preparation several subjects they will contribute to the program during the autumn months. Two features are completed and in both of them Miss MacLaren will be the leading lady.

"Saving the Family Name" will be the September 11 Bluebird, with Phillips Smalley acting as the MacLaren girl's leading man. Miss Weber founded her scenario on Evelyn Heath's story of the same title and directed the production. Miss Girrard Alexander, Harry Depp, Jack Holt and Carl Von Schiller will be in the supporting company.

Three weeks later (October 2) Miss Weber will present another feature from her own scenario, "Wanted—A Home," in which Miss MacLaren will be featured. In this production Mr. Smalley assisted his wife in the direction. The purpose in releasing another Smalley feature so soon after "Saving the Family Name" is to give exhibitors the opportunity to capitalize upon the excellent impression the last-mentioned production will, in the manufacturer's opinion, most certainly create.

James Oppenheim's story, "Idle Wives," will bring both of the Smalleys and Miss MacLaren into one subject as combined features, thus building up the interest the public will find in the series of Lois Weber productions. Miss Weber made the scenario and will act opposite Mr. Smalley in presenting the leading roles, with Mary MacLaren featured.

Exhibitors have found the Smalley productions extremely popular in the Bluebird program and will recall "Hop, the Devil's Brew," "The Flirt," "John Needham's Double," "The Eye of God" (all Smalley pictures) as some of the best money-getters in the series. There is assurance that the forthcoming Smalley plays will be equally popular with the theatergoing public.

"GRETCHEN THE GREENHORN" (Triangle).

Dorothy Gish and the Triangle kiddies make a delightful combination in the Fine Arts picture, "Gretchen the Greenhorn" released by Triangle, September 3. Moreover, Miss Gish adds one more Dutch characterization to the list of those she has to her credit, and not a few of the critics declare it to be her best.

The scenes of "Gretchen, the Greenhorn" are all laid in New York, yet the story has all the atmosphere of Holland, and is typically Dutch in its characterizations. The role of Gretchen fits Miss Gish perfectly, and with the remainder of the cast excellently selected, the picture is easily one of the best acted photo-dramas ever presented.

Miss Gish, as the little Dutch girl who comes to America and almost straight away finds herself involved in all sorts of adventures, does the finest work of her career. As the little mother of the Garrity Kids, played so excellently as is always the rule by the Triangle Kiddies, she is most appealing, and as the brave-hearted miss who thwarts the band of counterfeiters she is downright inspiring.

The few scenes from Holland are gems of realism, not a detail of the picturesqueness of that country being lost on the screen. Photographically too, "Gretchen the Greenhorn" is truly representative of the best of Triangles.

"Gretchen the Greenhorn" does not lack for action despite the fact that its characters are of a race supposedly noted for the stolidness of its people. From the moment Gretchen arrives in America until she is finally rescued from a boat where she has been carried captive by a band of counterfeiters, there is action every moment of the picture. In fact, it has come to be expected that there will be considerable action in every Triangle picture that numbers in its cast the Triangle Kiddies. Those youngsters have a way of starting things from time to time, that insures plenty of excitement in every picture in which they are seen.

Ralph Lewis, who plays the chief lead in support of Miss Gish, gives one of the very best screen interpretations of his career. As the old father of Gretchen, who is led into wrong-doing by his trustfulness, he is most convincing.

"Gretchen the Greenhorn" is without question Dorthy Gish's best picture, and it promises to be one of the most popular on the Triangle program.

FIRST "FANTOMAS" EPISODE.

The first three-reel series ever inaugurated in America will have its first episode released when the Gaumont Company issues "The Phantom Crook" September 7 as the initial number of "Fantomas." This Mutual series was made in France, and follows closely the series of remarkable novels which have been the most successful detective stories in the French language. The first episode enlists some of the most popular screen artists of France in the leading roles. The part of Fantomas throughout the series is played by Victor Navarre, an actor who is one of the matinee idols of France. Opposed to him is James Breon as the detective who so relentlessly pursues the master criminal. A third character which appears in each episode is that of the journalist, Fandor, played by Louis Melchior.

With the usual Gaumont skill in picking a cast which will have an international appeal, beautiful Jean Faber was se-



Scene from "Fantomas" (Gaumont).

cured from the Comedie Francaise to portray Princess Sonia Danidoff, the first victim to the calculated cunning and desperate daring of Fantomas. Renee Carl has the part of Lady Beltham, a titled Englishwoman who falls under the influence of the sinister criminal. These facts are well known to readers of many American newspapers, as the "Fantomas" stories have been appearing this summer in many Sunday papers. Thus "Fantomas" is already known to millions of Americans who can be depended upon to form the nucleus of patrons who will enjoy the film version.

"SPEEDING" (Universal).

The girls at Universal City are becoming more versatile in their accomplishments every day. Not only do they ride bucking bronchos, play tennis and golf, swim, drive their own autos, but here they are dashing along Laemmle boulevard, on the outskirts of Universal City, on high-powered motorcycles.

Of course the girls would rather ride in a cushioned Rolls-Royce, but the play in which they were cast, "Speeding," required them to mount the cycles, and mount them they did,



Scene from "Speeding" (Universal).

breezing along the countryside for practice spins before they swept past the camera.

"Speeding," as its title implies, is a tale of Fords, Rolls-Royces and speeding motorcycles; ice cream parlors, country jails and village constables figure prominently in it. Harry Depp plays the part of the soda fountain clerk; O. C. Jackson, his hard-hearted boss; Yvette Mitchell is cast in the role of Harry's sweetheart, and Ernie. The story of the play written by R. A. Dillon was scenarioized and produced by P. C. Hartigan. "Speeding" will be released under the Nestor brand on September 15.

"COL. HEEZA LIAR PLAYS HAMLET" (Paramount).

Col. Heeza Liar, having received a letter stating that the Face, Gun, or Bug Powder Co., in which his money is invested, has blown up, is overcome with shock. His colored house keeper summons Dr. Slauter Haus in a hurry. The vigorous way this doctor arrives at his diagnosis of nervous prostration is sure to create many laughs. The Colonel finding life not worth living now decides upon suicide and starts down the street with this in mind. As he is passing a Motion Picture Studio, he is suddenly run down by Charlie Chaplin, who, after doing a few funny tricks disappears into the studio. The Colonel asks a crows of boys who it was, and is told it is Charlie Chaplin who gets $670,000 a year salary.

The Colonel forgets suicide, and rushes into the studio and applies for a job, going through numerous humorous manoeuvres until he is finally signed up at $1,000,000 a week to play the lead in Hamlet, with Charlie Chaplin for support.

What the Colonel and Charlie don't do to Hamlet in the grave yard scene is not worth doing, and they finally drive the director into nervous hysterics and wreck the camera, with the result that the Colonel is kicked out of the Studio, and buried under a pile of furniture, etc., that is thrown out after him.

At this point he wakes up to find that it has all been a horrible nightmare, and that he is lying on the floor with his faithful hound licking his face sympathetically.

On the same reel with above is an interesting study of the peculiarities of the giraffe and the hippopotamus at feeding time, by Dr. Raymond L. Ditmars, Curator, at the N. Y. Zoological Park.

"A MILLION FOR A BABY" (Essanay).

This is rather a unique photoplay, based to a certain degree on a Chicago court action which gained nation-wide prominence through the newspapers. The action is fast and the situations intense. The three-act play carries a strong cast, including Bryant Washburn, Marguerite Clayton, John Lorenz and Lillian Drew. The story deals with a wealthy couple who are childless. The woman's father, however, disgusted with the spendthrift habits of his son-in-law, settles practically all his wealth on an heir, if there should be one. The money otherwise goes to charity. The man adopts a baby and persuades his wife to acquiesce in the scheme, although she does not wish to. The man who has been appointed conservator of the fortune is in love with the wife. Neglected by her husband, disgusted at his dissipation, she finally falls in love with the conservator. She gets a divorce from her husband, giving up the fortune altogether to marry the other man.

SCENIC FEATURE, "SEEING AMERICA" (International)

Edward S. Curtis, famous author and photographer, has returned from the West and Northwest, where he made a series of remarkable photographs for the International Film Service, Inc. These scenic wonders, described as "the greatest miracle of motion picture photography," will shortly be shown by the International as a series of four features under the title, "Seeing America."

The first of the scenic features, "Nature's Miracle," will be released throughout the country on September 9th. It is a marvelous screen interpretation of the scenic mysteries of the famous "Yellowstone Park." Following "Nature's Miracle," will be "The Giant at Sunset," showing a series of motion pictures of the animal life of Yellowstone, the canyons and other remarkable scenes in America's wonderland. Next will come "In the Valley of the Yosemite," with the forests of gigantic trees, the unparalleled falls and the entrancing scenery of the nation's most beautiful park. The final features of the series will be "The Canoe Indians of Alaska," showing the life and customs of these picturesque and historic people who are known by Curtis as Remington knew the Indians of the plains.

TEXAS MISSIONS FILMED BY GAUMONT.

The description of "Reel Life" as the Mutual Magazine in Film is particularly apt when one considers the contents of Number 19, released September 10. Foremost come the picturesque missions of Texas. These stand as monuments to the efforts of the Spanish fathers to civilize the great southwest at a time when the English had not yet begun to fringe the Atlantic coast with colonies. From an historical point of view first place must be given the Alamo, the mission at San Antonio, where the revolutionists intrenched themselves in 1836 and fought to the death for Texas independence. Here perished David Crockett, the celebrated hunter, and Col. James Bowie, from whom the famous hunting knife takes its name.

The Great Atlantic Feature Film Company is the style of a new exchange with offices in the Murchison Bank Building, Wilmington, N. C. They will handle features, State Rights and Specials in surrounding territory.

Menger & Ring, Inc., the New York manufacturers of lobby display frames, report successful business throughout the South. Among the theaters recently equipped by their Mr. Kornicker are the Alcazar, Strand, and Rialto in Birmingham, Ala., also the fine new Rialto in course of construction at West Palm Beach, Fla.

MYSTERY DEEPENS IN "GLORIA'S ROMANCE."

Chapters 17 and 18 of the George Kleine motion picture novel "Gloria's Romance" seem to bear out all the claims that were made for this tale ere its release, that it would reveal an absorbing mystery ere it was finished. Events happen so thick and fast in Chapter 17 that one is fairly dazed in attempting to follow the quick turns of the plot. Things that you were almost certain about in the past you will surely doubt after seeing Chapter 17. First one and then another character in the story is thrown under suspicion, and Billie



Scene from "Gloria's Romance" (Kleine).

Burke, as Gloria Stafford, the heroine of the story, finds herself in a sorry tangle when she attempts to solve the mystery that has surrounded her now for months. The farther she progresses into its mazes, the more confused she becomes.

Exhibitors and public the country over have long been convinced that it was Gideon Trask who murdered Freneau, Gloria's fiance. But was it? After viewing Chapter 17, a tremendous doubt will exist in the minds of all, for the evidence uncovered by Gloria seems now all to point toward David Stafford, her own brother, as the murderer.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

American Boys in France Filmed

Newport, R. I., Society Sees Picture Made by French Government to Honor Her American Soldier Boys—Is Called "Our American Boys and the European War"—Proceeds to Aid American Ambulance Corps.

By William M. Flynn, 80 Summer Street, Boston, Mass.

NEWPORT, R. I.—Probably one of the most fashionable audiences that ever gathered at a moving picture show was present at Newport, R. I., this week, when war films entitled "Our American Boys and the European War," were shown under the patronage of Mr. and Mrs. Vincent Astor. The show took place in their magnificent ballroom at Beechwood.

Mrs. August Belmont, Mrs. Borden Harriman, Mrs. Cornelius Vanderbilt, Mrs. Harry Payne Whitney and Mrs. Ethel Harriman were among the patronesses. Mrs. Ethel Harriman was chairman of the committee in charge of the affair.

The exhibition took place at 5.30 P. M. and it seems as though all the notables in the blue book of society were present. Those in the audience to witness the pictures could have written checks for close to a billion dollars.

The pictures were taken under the auspices of the French government as a tribute to the work done by the American Ambulance Corps, and were brought to this country by Robert Bacon, ex-ambassador to France. Of the 348 members of the American Ambulance Corps, in which nearly every state in the Union is represented, eighty-six are from the New England States and of these sixty-eight came from Massachusetts.

Later the picture will be shown at various other summer resorts, and in October will be shown in Boston. The proceeds of the various exhibitions of the picture will be turned over to Lee, Higginson & Co., who will see that they reach the American Ambulance Corps in France.

S. W. Hand Manager at World Film.

Boston.—S. W Hand, formerly assistant sales manager of the New York office of the World Film Corporation, nas taken over the management of the Boston exchange. He was formerly head of the Boston office and about a year ago went to the New York office in the sales department. Mr. Hand is receiving a hearty welcome back to Boston from the hundreds of New England exhibitors with whom he worked for many years. He is familiar with the entire Eastern territory and during his management of the Brady-made features will spend much of his time among the exhibitors. His assistant, G. J. Shaefer, will look after the detailed office work while Mr. Hand is on the road. The Brady-made features have just been sold to the Union Square, a new theater in Lewiston, Me., under the management of E. C. Denault.

Bernard M. Corbett Dies.

Boston, Mass.—Word has just been received in Boston of the death at Houlton, Me., of Bernard M. Corbett, formerly of No. 152 West Concord street, Boston. He was president and treasurer of the New England Criterion Film Company, and was widely known in the motion picture supply business. For several years he was business agent of the Boston Moving Picture Operators' Union. Mr. Corbett was 32 years old. Some time ago he underwent an operation. He was a member of the Winthrop Lodge of Elks. He leaves a wife, a year old daughter and four brothers.

Reopening of the Tremont.

Boston, Mass.—Opening the thoroughly rebuilt Tremont thearte on Labor Day, Sept. 4, the attraction will be "Civilization." The theater stage was burned by a fire that nearly wrecked the entire theater six months ago. Since that time the entire auditorium of the theater has been rebuilt, the stage enlarged and made over and the auditorium redecorated and refurnished.

Too Many Scripts Submitted.

Boston, Mass.—Because of the great flood of manuscrips that were submitted, it is announced by the Boston Traveler and the Atlas Film Company, which conducted a $1,000 scenario contest, that the announcement of the awards will be delayed and cannot be made on September first. The readers of the scenarios say that most of the amateur authors reached into the lower walks of life for their theme, making the general trend of all stories towards crime. Stealing, kidnapping, illegitimacy, betrayed young women, ministers sons who went wrong, etc., were the general stories told. Some of the manuscripts were labeled: "This is the story of my life," or "This is an honest-to-goodness true story."

A New Incorporation.

Boston, Mass.—The New England Photo Play Company of Boston has been incorporated with the following directors: J. D. Ferguson, Edward H. Kelly and Geo. E. McNamara. The company is capitalized for $90,000.

Gem Amusement Buys Theater.

Boston, Mass.—The Gem Amusement Company, Incorporated, has bought the interest of Charles B. Reid and Nellie D. Reid in the buliding known as the Newton Opera House, situated on Center street, Newton. The property is valued at $65,000. The new owners plan to run an up-to-date moving picture house at this location.

Two New England Local Films.

The Leominister, Mass., "Enterprise" and the Attleboro, Mass., "Sun" are running moving picture contests to pick out the most popular young men and young women to take the feature parts in a local moving picture production. The productions are named "A Romance of (the name of the town). Great interest is being shown in the contests in both cities and contestants are making a wild scramble for votes.

Herman Rifkin, manager of the Eastern Features Film Company, has arranged with the Boston Sunday Herald to carry a weekly story on "The Yellow Menace," which is released in the New England district September 4. This feature film, Mr. Rifkin says, has been the biggest seller in the New England district of any feature he has ever handled. With the aid of special publicity the feature is expected to make a clean-up.

Live News of Virginia Shows.

New Houses — Changes in Policy — Houses Closed — Orchestras and Music.

By Clarence D. Linz, 635 Tenth St., N. E., Washington, D. C.

RICHMOND, Va.—The Strand theater is hereafter to be the home of Triangle in this city, according to the program of the Wells interests, for the Bijou theater, controlled by the same people, at which these films have been shown in the past, will open its doors on October 1 as a legitimate house, with road shows. The Strand has been completely renovated for its opening with the big features. It will have the Bijou orchestra and the equipment used at that theater in connection with the films.

Richmond, Va.—Plans have been filed with the building inspector here covering the transformation of the building at 114 East Broad street into a motion picture theater. It is estimated that it will cost $4,000 to do this work. The building is a three-story structure. Upon being turned into a theater the upper story will remain unoccupied.

Norfolk, Va.—The Bonita theater, according to current report, will close its doors on September 1, and with its passing goes the last of the five-cent motion picture shows in the downtown section.

Roanoke, Va.—The management of the Jefferson theater has secured a five-piece orchestra, under the leadership of Dan Mannix, to furnish music daily at that house. In addition to this, the Roanoke Orchestral Society, which is composed of some of the best musicians in the city, under the direction of Francis Goodman, will give concerts twice weekly, on Tuesdays and Fridays. It is stated that on these special evenings there will be twenty-five pieces in the orchestra and that a fine program of music will be provided.

Norfolk, Va.—The Hofheimer Brothers are planning the installation at their Strand theater here of a twenty-five piece orchestra and are about to close that house for a week in order that proper preparations, including the fixing of an orchestra pit, can be made. At the same time the house will be thoroughly renovated and put in readiness for the fall business.

Why Ban Picture Shows Only?

Philadelphia Exhibitors See Many Wholly Unrestricted Places Where Children Gather to Play or Swim, While Prohibition of Attendance at Picture Shows Is Putting a Serious Hole in Their Profits.

From the Philadelphia News Service, 326 Real Estate Trust Building, Phila., Pa.

PHILADELPHIA, Pa.—The ban on children under sixteen years of age is still in force in dear old Philadelphia, and many persons are wondering just why Dr. Krusen discriminates against the theaters and not other public places such as swimming pools, where a number of children assemble in a small dressing room and throw their clothes on top of each other and then all bathe in the same water, or playgrounds, where children assemble and play in the same dirt where cats, dogs and other animals are playing. To come directly to the point there has been no ban placed on any public place of amusement outside of the moving picture theater.

Moving picture theaters are under a large expense, paying licenses to the city and state governments and built according to the requirements of law, with ventilation by many doors and windows and exhaust fans to keep them properly aired and ventilated, at this time more than ever. The lame excuse has been forwarded by the authorities that there are not enough inspectors to visit the moving picture theaters and determine as to whether or no conditions are perfectly sanitary and thus safe for children to attend. Proprietors of moving picture theaters come back with the argument that they are willing to pay the expense of extra inspectors and that they welcome any inspection of their establishments.

When word was first received that their establishments were to be closed to children on account of the epidemic of infantile paralysis, local exhibitors joined the movement with good will, but when it was discovered that other public places were not to be effected and that the moving picture theater was to be made the goat for the health authorities, the exhibitors became indignant and every effort is now being made to have the unjust ban removed.

Philadelphia to Have New Amusement Center

Plans Are Under Way to Construct a Splendid New Picture Theater on Market and South Ninth Streets—Will Cost Half a Million.

PHILADELPHIA, PA.—A real estate transaction far reaching in its consequence, and one that will change the character of one entire neighborhood in a business sense in practically a day, when otherwise its growth would have been but gradual, was announced this week and far overshadows in its importance anything that has taken place in the Philadelphia realty world for a long period of time. It is also an episode in the theatrical firmament, because it foreshadows the establishment of a great amusement center in a section hitherto untouched by those who give the public entertainment, and opens up a wonderful field for development.

These facts became known when Mastbaum Bros. & Fleisher, the real estate brokers, announced from their offices in the Finance building that they had sold numbers 1900 to 1914 Market street, and 2 to 22 inclusive on South 19th street, to the Stanley Realty Company, owners of the Stanley and many other large moving picture theaters in all sections of the city, and on this large site it was announced that a new and imposing moving picture theater will at once be erected.

Already Mr. Mastbaum has instructed the architects to prepare plans, advertise bids and commence operations upon what will be one of the most commodious theaters in the city, or indeed in the United States. It will cost approximately $600,000, exclusive of the price paid for the site, which, it is reported, amounts to upwards of $500,000, the entire proposition meaning an investment of more than $1,100,000.

"From every point of view," said Mr. Mastbaum, when interviewed concerning the new project, "the site is an ideal one, and the erection of this new house will mean much to those who have property in a neighborhood that is rapidly changing from the purely residential one which it has been for so many years past. The new theater will be the largest and most complete one of its kind in the world, and will be devoted exclusively to the exhibition of first class moving pictures. Of course the policy of the Stanley Company will be in force at the new house and only the best of first showings will be presented to the patrons, and this applies to dramatic, comedy and travel pictures. I have given the contract for the plans to the Hoffman Company, and that the new house will be one of beauty there is no doubt. These architects were the designers of the Stanley theater, and everyone knows the delightful character of that house. In the new theater the architects have been given carte blanc as to all details.

"In the building there will be many novel features. There will be no stairs, the balcony being reached by means of inclined walks, escalators and elevators. It will be a fireproof structure, with main floor and gallery, and the seating arrangements will accommodate four thousand people. I am sure that the efforts of the Stanley Company to give their thousands and thousands of friends the best in plays, produced by the best houses, will in this instance, as during the past two years, continue to meet with public approbation."

Baltimore Ave. House Sold.

Philadelphia, Pa.—The theater at 5026-28 Baltimore avenue, West Philadelphia, has been conveyed by Rose Kenin to James Nugent, subject to a mortgage of $27,664, and then reconveyed to Earl M. Fort, subject to a mortgage of $25,500. The property, which measures 40 by 92 feet, is assessed at $25,000.

Herbert Griffin Here.

Philadelphia, Pa.—Herbert Griffin, of the Nicholas Power Company, 90 Gold street, New York, is numbered among the recent visitors to Philadelphia and intends to spend considerable time in this vicinity taking care of the Power interests.

One of a Thousand Little Proofs.

Philadelphia, Pa.—Lewis M. Swaab, 1327 Vine street, reports a most novel and interesting occurrence. While recently looking over his mail, he was surprised to find a letter from Queensland, Australia. The message was from Mr. Cairns of the Palace theater, Queensland, asking for a Swaab catalogue, remarking that he had noticed their add in the MOVING PICTURE WORLD. This not only demonstrates the vast circulation of the best and most influential moving picture magazine printed, but also demonstrates to the supply and service man that an advertisement in the MOVING PICTURE WORLD is productive of wonderful results.

Progressive Amusement Circuit Inc.

Philadelphia, Pa. — The Progressive Amusement Circuit, Inc., has recently been incorporated under the laws of the state of Delaware for the purpose of conducting places of amusement. The new concern has beeen incorporated for $250,000, L. H. Gunther, George V. Reilly and Samuel P. Howard, all of New York City, being the principal incorporators.

Irving Plone Booked.

Philadelphia, Pa.—Irving Plone, one of the best-known operators in this vicinity and a member of the local union, who has been employed at the Nixon theater, Fifty-second and Chestnut streets, for some time past, announces his engagement to Miss Esther Sklar.

Chestnut Street House Reunion.

Philadelphia, Pa.—Rumors are afloat to the effect that W. Moore Patch, of Pittsburgh, Pa., is making efforts to lease the Chestnut Street Opera House for the coming fall and winter seasons. It is said to be his intention to conduct a first-class moving picture theater.

L. H. Keen to Manage the Regent.

Philadelphia, Pa.—An item of particular interest is the announcement that Lionel H. Keene, of Baltimore, Md., will be the manager of the Regent theater here. The Regent is located on Market street, below Seventeenth street, and is being remodeled at a cost of nearly $20,000. The claim is that it will be one of the prettiest theaters of its size in the country. Among the many novel features is the new seating plan, termed "the saucer," including the very latest in orchestra chairs. There will be a selected orchestra of talented musicians, in addition to the wonderful Kimball organ (the first to be installed in the city of Philadelphia) which when improvements are completed will be an attraction of no mean importance. Unique lighting effects, ladies' rest room with a matron in attendance, etc., will all go to make for the comfort and pleasure of Regent patrons. The program will include first presentations of Metro and World photoplays, and a selected number of short subjects.

Mr. Keene has been associated with the Stanley Company of Philadelphia since the beginning of last season. While only twenty-five years of age, his experience in the theatrical business has been varied.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Vivian Whitaker Opens Pickford Exchange in Washington.

There will be chronicled in the next issue of Moving Picture World, under the usual Washington heading, something more than the following brief announcement of the formation of the new Mary Pickford exchange involving a three-cornered move among exchangemen. It must suffice at this time merely to state that Vivian Whitaker, who, up to about six months ago, was connected with the Washington office of the Paramount Pictures Corporation, is opening the Pickford exchange here in the building occupied by Reid S. Baker, on F street; B. C. Cunningham, now manager of the local office of the Mutual, goes to Philadelphia for the same purpose, and Mr. Evans, who looked after the Baltimore territory for the Mutual, comes to Washington to succeed Mr. Cunningham.

Titusville's Orhpeum to Open.

Titusville, Pa.—The new Orpheum theater, now being erected at Titusville, Pa., will be opened about October 15, the owners have announced. The house will represent an investment of over $30,000 and promises to be strictly up-to-date in its construction and arrangement. The seating capacity will be 600.

New Woodlawn Theater.

Woodlawn, Va.—Panopolis and Lambrus, who operate the Lyric theater, a 1,000-seat house, at McKeesport, Pa., have purchased a plot of ground at Woodlawn, Pa., and contemplate erecting on it a new and modern picture theater. The site measures 50 by 120 feet and is centrally located. No definite plans for the theater have as yet been formulated.

Break Ground for New Gem.

Derry, Pa.—Ground was broken last week for the new $10,000 Gem theater, which G. B. Meyers & Son will erect on First avenue, between Chestnut and Ligonier streets. The building will be of approved fireproof construction. It will be one story in height with a balcony. The basement will be sublet.

A fine new Simplex motor-driven machine is now on the way and new equipment for the theater has also been ordered. Only pictures will be shown and a continuous performance without waits will be given.

Theater Renovations and Additions.

East Liberty, Pa.—The Regent theater, in the East Liberty section, Pittsburgh, Pa., one of the Rowland & Clark chain of houses, has been equipped with an elaborate air washing system at a cost of $1,400. The new appliance has greatly improved the ventilation of the theater and makes the atmosphere pleasant at all times. The air is thoroughly cleansed by passing through sprays of water.

Oil City, Pa.—The Lyric theater, Oil City, Pa., is being improved and enlarged by the addition of a balcony, which will make it a very roomy and inviting house. New decorations both inside and out are also under way and Manager Stahl hopes to have everything in readiness for reopening about September 15.

Fairmont, W. Va.—The Grand theater, owned and managed by Charles Miller, at Fairmont, West Va., has been reopened after being remodeled and improved considerably. The new interior decorations are in harmony with a beautiful Japanese stage setting that has been installed, and the theater combines an unusual degree of attractiveness and comfort. A new $4,000 pipe organ has been installed. The seating capacity of the Grand is 700.

Beaver Falls, Pa.—The Colonial theater, Beaver Falls, Pa., has been improved with new seats and other equipment during the past few weeks. The seats were installed at night without closing the house, as the Columbia's business has been too good to suspend the show for even a few days. The seating capacity is 500. Samuel Goodman is the owner and manager.

Meadville, Pa.—The Photoplay theater, Meadville, Pa., has reopened after remaining dark throughout the summer months. Manager Weir has beautified the house considerably and installed some new equipment, making it one of the most up-to-date and attractive theaters in its locality.

The local branch of the Metro Pictures Service will handle ten prints of the great new serial picture "The Crimson Stain Mystery," to be released soon. Manager J. E. Davis reports excellent bookings on this subject throughout the territory covered by the branch. The Pittsburgh office will supply Western Pennsylvania, West Virginia, Ohio and Kentucky.

Films at Pittsburgh's Schenley

Magnificent Theater in the Oakland District Has Been Taken Over by Its Owners and Is Being Run as an Exclusively Picture House—Seats 1,809 and Was Built at a Cost of Quarter of a Million in 1914.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa

PITTSBURGH, Pa. The Schenley theater, on Forbes street, in the Oakland district, Pittsburgh, Pa., has been taken over by the owners of the building and is now being operated as a photoplay theater exclusively. The Schenley Amusement Company relinquished its lease on the house after having conducted it for about two years, first with vaudeville and later with a combined program of vaudeville and feature pictures.

The Schenley is one of the finest theaters in Pittsburgh, having cost a quarter of a million dollars to build. It is located near the most exclusive residential section of the city and caters to a large patronage of the better class. The seating capacity is 1,809. The theater was erected in 1914 for the Schenley Amusement Company and is modern in every particular.

For the time being the management of the house will be looked after personally by one of the owners, W. M. Jacoby, a prominent real estate man with offices in the Vandegrift building, Fourth avenue. The other well-known real estate men connected with the enterprise are C. J. Kelly, Jr., Henry Irish and A. M. Thompson. While all the details have not yet been worked out, it is probable that a company will be formed by the above men for operating the theater.

The Schenley was reopened in a very auspicious manner several days ago, after having remained dark for about a month for repairs and re-decoration. A pleasing feature introduced by the new management is a symphony orchestra directed by Gilbert C. Friar, who has arranged scores especially to accompany the photoplays shown. The best big feature pictures, including Triangle, Red Feather, Bluebird and World, are being presented daily. The admission price is 10 cents.

Hommel Company's Anniversary.

Pittsburgh, Pa.—Ludwig Hommel & Company, Pittsburgh, Pa., the well known moving picture supply house, recently observed its tenth anniversary in a brilliant and fitting manner. The main event of the celebration was a banquet tendered Mr. Hommel in the Fort Pitt hotel by the sales force of the company. Covers were laid for ten and the following were the guests: C. A. Swartz, J. R. Newman, A. B. Beach, Albert Cook, L. G. Luckie, A. M. Cunnings, S. M. Finkelstein, Mark H. Livinston, W. S. Stuckeman and Ludwig Hommel. As a token of their esteem the salesmen presented Mr. Hommel with a beautiful loving cup, appropriately engraved. Many interesting facts in connection with the moving picture supply business in this city was brought out by the celebration. Mr. Hommel was the first to introduce the converter in the Pittsburgh section, also the Edison Super-Kinetoscope, the Minusa screen, and also the Hommel economizer. A souvenir of the occasion in the form of a small birthday cake was mailed to 3,000 exhibitors in all parts of the country. The congratulations of the trade everywhere were received by Mr. Hommel.

Big Picture Company Opens Office.

Pittsburgh, Pa.—Offices have been opened in the First National Bank building, Pittsburgh, Pa., by the newly organized moving picture corporation made up of the Success Films Corporation, Success Releasing Corporation and the Success Real Estate Corporation, incorporated in South Dakota, with a capital stock stated at $7,500,000. According to an announcement issued here, the financial center and general offices will be located in this city. A. C. Reinecke, associated with Otis & Company, bankers, of Cleveland, O., is the representative of the new concern, now located here.

Ashbys Building House in Erie.

Erie, Pa.—A modern moving picture theater is to be erected on the northwest corner of Fifth and State streets, Erie, Pa., by H. V. Ashby and E. B. Ashby. The structure will be three stories high and will have a frontage of 120 feet. The entrance to the theater proper will be on State street, while storerooms will occupy each side and extend around the Fifth street side of the building. The construction will be of steel, brick and tile and fireproof throughout. The front will be ornamental and the latest ideas will be embodied in the arrangement and equipment of the theater itself. Plans are being formulated, but no announcement has as yet been made as to when the work will be started. Messrs. Ashby are prominent business men of Erie, operating the Ashby Printing Company and other enterprises.

New Greensburg Theater Ready.

Greensburg, Pa.—The handsome new theater being erected at Greensburg, Pa., by Manos Brothers, is rapidly nearing completion and will be ready for opening about the middle of October. This undertaking has been considerably delayed on account of a shortage of structural steel, as the theater was to have been completed some time ago, according to the original plans. The theater is to be one of the finest in the state and will represent an outlay of $100,000.

Reopening of the Bijou.

Belle Vernon, Pa.—The Bijou theater, at Belle Vernon, Pa., is to be reopened September 4, after undergoing an extensive remodeling process which has greatly increased the attractiveness and size of the house. The seating capacity is now 500. A new lighting system has been installed and the interior beautifully redecorated. The Bijou is owned and operated by B. Dattola, who also conducts the Majestic theater. These are the only houses in Belle Vernon and are both up-to-date in every particular.

Howe Travel Films at Nixon.

Pittsburgh, Pa.—The Nixon theater, Seventh avenue, Pittsburgh, Pa., the largest and one of the finest playhouses in the city, has opened with the Lyman H. Howe Travel Festival and will continue with this attraction until the regular opening date. The festival is proving quite popular, as usual, with a large attendance twice daily. An iced air system has been installed in the Nixon.

C. F. Krisel Takes Over the Mona.

Millvale, Pa.—The Mona theater, Millvale, a suburb of Pittsburgh, formerly conducted by George Breutendach and H. O. Papencerdt, has been taken over by Charles K. Krisel. The name of the house has been changed to the Olympic theater. Mr. Kreisel formerly operated the Crescent theater, in Butler street, which he sold recently.

Fred Bluell to Manage the Luna.

Monessen, Pa.—Preparations are being made to reopen the Luna theater, at Monessen, Pa., which has been dark for some time. The house has been taken over recently by Fred Bluell, who will manage it personally. A number of changes and improvements are contemplated.

Sidney Lust Buys New Film Corp.

Washington, D. C., Film Man Makes Deal Whereby He Gets Excellent Distributing Facilities in South—An Interview on Aspects of Present and Future Business—A Brilliant Record.

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—An announcement of no little importance in the film business of the south comes from Sidney B. Lust, who operates the United Film Service, at 903 E street, northwest, for he has just informed the Washington correspondent of THE MOVING PICTURE WORLD of the consummation of a deal whereby he becomes the proprietor also of the business of the New Film Corporation, located at 146 Marietta street, Atlanta, Ga.

The new office will serve exhibitors in a territory comprising Florida, Georgia, Alabama, Mississippi, Tennessee, Louisiana, Texas and Oklahoma, and merged with the Washington office, these are added to Maryland, Virginia Delaware, North and South Carolina, and the District of Columbia. This gives Mr. Lust a very large field in which to carry on his business, for he can now swing to any point in the south and is basing his future activities upon his new acquisition.



Sidney B. Lust.

Pins Faith Solely to Big Features.

The policy of the business is to undergo a very radical change, although this is to be brought about gradually, as may be seen from the following interview. "I have come to the conclusion," said Mr. Lust, when asked about his venture, "that in the course of time the film business will be based entirely upon the big features and the best features obtainable, and, seeing the handwriting upon the wall, I am going in very largely for these. I realize that the house that can show these is the one that will make the money. Such a house usually has every advantage, beginning with seating capacity and including lighting effects, ventilation, orchestral music, and all of the other 'ingredients' that assure comfort and amusement. Thus it is the day of the large house and naturally of the big features which they must run.

"This is futher evidenced," continued Mr. Lust, "by the fact that the five-cent house is gradually becoming a thing of the past; the small stuff does not bring in the box office receipts, and all of the things I have mentioned mean a great money outlay.

"It is on this basis that I am shaping my future campaign. I feel positive that within a year or two there will be but a very limited market for small pictures. There will, of course, be a demand for educational films, for scenics and comedies to fill in, but it will be the big stuff for long runs. 'The Birth of a Nation' played to record audiences for six weeks; 'The Battle Cry of Peace' had a long run and made money for the exhibitors who booked it, and now 'Civilization,' I understand, is booked indefinitely. Following out this fact, I have just secured States rights on 'Purity' for Delaware, Maryland, Virginia and the District of Columbia and have made a number of bookings thereon. I am going to follow this up with other surprises and will have a further announcement to make shortly."

A Record One May Be Proud of.

Mr. Lust is rated as one of the live-wire exchangemen of this section. In the game but three years, he has made a record that one may be proud of. He started in with Warner's Features in 1913 as a roadman and after six weks in that position he was made manager to succeed Lieut. Jim P. Anderson, who had accepted a similar position with the Fox Film Corporation and is now the special Australian representative of that company. After being with the concern for about two years he purchased the Washington interests from the receivers of the company which then controlled them. Later he bought the business of the Famous Players' Exchange, merging the two, and from time to time he has added features, comedies, Chaplin reels, etc. He has offices in Baltimore, Md.; Charlotte, N. C., and in West Virginia, and the end is not yet. Despite the fact that he has just passed his thirty-first milestone, Mr. Lust is closely approaching the right to assume the title of film magnate. He is a hard worker, energetic, and is making friends all along the line; why shouldn't he be a success?

Earl W. Holt, who has been managing the Atlanta office for the New Film Corporation, resigns his position upon the taking over of the office by Mr. Lust. He is to be succeeded by one of the men now in the latter's employ. It is understood also that several new traveling representatives will be secured to work the southernmost states.

Strand Books "Civilization."

Washington, D. C.—"Tom" Moore is making arrangements for the exhibition of "Civilization" at his Strand. He plans to have special stage settings and the orchestra of eight pieces will be enlarged to eighteen pieces. In addition to the special scenic features there will be a prologue carrying out the ideas of the picture. The girl ushers will wear costumes fashioned upon those worn by the players in the photoplay. In fact, when the doors open on October 1 for an indefinite run of this film, the Strand will present a very attractive and unique appearance.

Harry Crandall Raises Prices.

Washington, D. C.—Harry Crandall has announced to his patrons that beginning with September 1 the general admission to his theater at Ninth and E streets will be fifteen cents at all evening shows, commencing with the 6.45 show, while ten cents will be continued as the afternoon charge. There is a tendency all along the line to increase the prices of admission and with Mr. Crandall charging fifteen cents for the evening shows there will follow a number of uptown houses which will demand ten cents where heretofore they have been satisfied with five cents.

George B. Hunt Back.

Washington, D. C.—George B. Hunt, assistant to Manager Arthur Robb at the Garden theater, is back on the job, having been honorably discharged by reason of the expiration of his enlistment from the National Guard of the District of Columbia. Mr. Hunt, since the mobilization of the citizen soldiers some few weeks ago, has been stationed at Camp Ordway, Va.

A. Brylawski Will Manage Meader's.

Washingon, D. C.—Hary S. Wolf has resigned from the active management of Meader's theater, at 535-537 Eighth street, southeast, although retaining his financial interest in the house. The management devolves upon A. Brylawski, also a member of the company operating the theater. Mr. Wolf is the owner of a large shoe store on F street and this, with his other interests, demands so much of his time as to make it impossible for him to give proper attention to the motion picture business.

Casino Reopens Labor Day.

Washington, D. C.—Labor Day will see the reopening of the Casino theater on F street, near Seventh street, northwest, as a motion picture theater, this time strictly as a V-L-S-E first-run house, with Murray Herman in charge. Mr. Herman was assistant manager of the Casino when Alan Bachrach was at the helm and later, when the lease of the Brylawski's ran out and the theater darkened, he went to the Strand and since leaving there he has been booking state rights propositions.

The A. C. Mayer Amusement Company, owners of the building, and some outside interests, so it is said, are back of a plan to put over something big in spite of the fact that the theater is not considered a great success because of its location. There is a feeling, however, that this can be made popular if properly conducted and Mr. Herman and those back of him believe they have the password that will open the doors of success.

While the plans of the company have not been announced, it is said that they contemplate a number of novelties, elaborate stage scttings, a large orchestra and "redheaded and uniformed" girl ushers. There is to be a uniformed flunkey at the door after the fashion of the legitimate houses. Two new projection machines are being installed in the booth and the motto of the house is to be "perfect projection, courtesy, service, comfort."

Another Day Brings Joy.

Washington, D. C.—L. M. Day, president of the local Metro exchange, is wearing a smile that won't disappear, for there is a new arrival at his house. This is his fourth son, and strange as it may seem, each of these, as well as the proud papa, lay claim to August as the birth month. A fifth child is a girl.

C. W. Buck Takes Vacation.

Washington, D. C.—C. W. Buck, who travels out of the Chicago office of the Fox Film Corporation, is enjoying a much needed rest with relatives and friends in Baltimore and Washington. Before migrating to the middle west city Mr. Buck was a native of Baltimore.

Marcus Notes on Sixth and F Streets.

Washington, D. C.—Marcus Notes, who operates the Imperial Film Exchange, has taken quarters in the building at Sixth and F streets, northwest, where he will handle "The Unborn," "Pavlowa" and "Where Are My Children," as well as other state rights propositions. His son, William Notes, is doing road work for him. Mr. Notes also controls the Empress theater, on Ninth street.

E. T. Wright to Have Pretty Theater.

Washington, D. C.—Among the recent visitors in Washington was E. T. Wright, the popular young manager of the Colonial theater, in Hagerstown, Md. Mr. Wright told the Moving Picture World correspondent that he was planning big things for his house, including the installation of an illuminated garden setting on the stage and the hanging of a velvet curtain in front of the gold fiber screen. At the conclusion of each show the curtain will cover the screen and the lights in the garden and in the theater will be turned on. This is being accomplished by an expenditure of more than a thousand dollars. The setting is to be very elaborate and Mr. Wright is confident that it will be as good as any decoration in any southern house. The work will be completed in time for an initial appearance on Labor Day.

C. L. Worthington in Washington.

Washington, D. C.—C. L. Worthington, district manager of the Fox corporation, is making one of his periodic trips to Washington, his former home, and expresses himself as well pleased with the way in which the motion picture business in this territory has held its own despite the intense heat of the past few weeks. To him the outlook for the fall is especially bright and, with others he is predicting big things for the cool-weather period.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Southern Metro Men Confer.

CHATTANOOGA, TENN.—K. A. Bugbee, New Orleans manager of the Southern Metro, spent a day with the home office last week, going over plans with the officials in anticipation of a heavy fall business. Mr. Bugbee declares that by October first Metro pictures will be in every theater in the territory.

Princess Back to Former Policy.

Nashville, Tenn.—Manager Harry Sudekum spent last week in New York on business incident to the opening of the Princess theater on August 28th as a vaudeville house. During the summer months the Princess was remodeled, and used exclusively for photoplays. However the coming season will again find this house as it was last year, with moving pictures being shown between performances.

Orpheum's Travel Weekly.

Memphis, Tenn.—The Orpheum theater, vaudeville house, opened its season on August 21st. This house will feature a series known as the "Orpheum Travel Weekly," the first exhibitions being pictures of The Netherlands and British India. These travel scenes will be offered each week in addition to the regular program.

Tennessee Topics.

Memphis.—J. B. B. Loomer, in charge of General's poster department, made a trip through Texas, and reports business rather slow during the hot months.

Chattanooga.—E. G. Watkins, booking agent for the local office of Southern Metro, is back at his desk after undergoing an operation for appendicitis.

Chattanooga.—Manager H. C. Jackson of the Strand, Morristown, Tenn., is known to Chattanooga exchange men as one of the finest fellows in the business, and always has a glad hand for the film men.

Chattanooga.—N. W. Remond of the Arcade theater, Jacksonville, Fla., spent several days in the city.

Chattanooga.—Among the recent visitors at the Chattanooga office of Southern Metro were Messrs. Geo. N. Shorey, Gay & Queen theaters, Knoxville; Harry Horner of the Bohemia, Cleveland, and F. O. Buchanan, manager of the new Colpet theater, Cedartown, Ga.

Theater Notes.

Memphis, Tenn.—The Bellevue and Popular airdomes have been closed by Nathan & Frank, due to inclement weather conditions.

Nashville.—The Victoria, operated by J. H. Neil, has been closed, and the building offered for lease.

Memphis.—Mrs. A. Gerni, owner of the Beauty and Queen theaters, Main street houses, will open a new house in Memphis about September 1st.

Athens.—The old Palace theater has been remodeled, and is now known as the Strand. This house runs Metro pictures, and is owned by Manning & Wink, who operate several houses in Georgia and Tennessee.

Chattanooga.—The Crescent theater has changed from pictures to vaudeville.

Summer Resort Theaters Prosper

Buffalo Film Man, Back from the Adirondack Mountains, Reports That Business There Is Booming—Picture Theaters Have Many Patrons and Are Getting Good Prices—Notes from the District.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—According to reports that have just reached Buffalo, thousands of visitors in the Adirondack Mountains have helped the summer business at the moving picture theaters in that territory. The European war has made tourist travel to the mountains very heavy. The prosperous times have put plenty of money in circulation and the exhibitors there are reaping a harvest. Several of the managers are charging 20 and 25 cents admission and are playing to crowded houses. Seven thousand rookies at Plattsburg furnish fine patronage to the moving picture theaters there. The houses in Plattsburg are the Clinton, Star, Colonial and Plattsburg. C. J. Roe, manager of the last-named house, plays a feature daily and vaudeville three days each week. W. A. Donovan of the Palace theater, Tupper Lake, has had no let-up of trade during the hot spell, and similar reports come from the Palace and Colonial moving picture theaters of Saranac Lake. Tupper Lake and Chateaugay theaters do an extra good business on Sundays.

Adirondack Notes.

Tobin & Quinlan, proprietors of the Ideal moving picture theater, Chateaugay, N. Y., have turned their house over to the Roman Catholic congregation of that village whose church was recently burned, and services will be held in the theater until another church is built. Tobin & Quinlan have moved their moving picture equipment to the Chateaugay opera house, where their shows will be given for some time. J. M. Sitterly of the Popular Film, Buffalo, recently played "Neptune's Daughter" at Chateaugay. After a matinee, he drove to Geraldine Farrar's camp near that village and had a pleasant visit with Miss Farrar's father. Mr. Farrar furnished some talking machine records of his daughter's songs and these were played by Mr. Sitterly at the Chateaugay theater. Mr. Sitterly also showed his film at the Dannemora theater of Dannemora, N. Y. W. F. McNaught is manager of this house.

"I visited the Dannemora prison," said Mr. Sitterly, "and hoped to attend a performance at the moving picture theater in the institution, but regret that the shows had been suspended on account of the hot weather."

Harry Somerville Makes a Change.

Buffalo, N. Y.—Harry Somerville has resigned as manager of the Happy Hour moving picture theater, Buffalo, to take over a prominent Canadian theater. Details of his new position will be announced later.

Harry Marsey, Exhibitor Once More.

Buffalo, N. Y.—Harry Marsey of the Popular Film, Buffalo, and formerly owner of the Happy Hour theater, this city, has returned to the exhibiting end of the business. It is reported that he has bought an interest in the Elmwood, Allendale, Columbia, Colonial and Keith's moving picture theaters in this city and will devote considerable attention to these houses.

The Popular Buys Poem Films.

Buffalo, N. Y.—The Popular Film Exchange, this city, has bought the Ella Wheeler Wilcox production of her poems and after September 15 will release one poem a week in two reels. To stimulate interest in the series some of her verses will be run in the leading newspapers here. Instead of heralds, the exhibitors will give out leaflets of her poems, in advance of each showing. Each patron will receive a neat cover resembling a book in which the leaflets may be kept. At the end of the series the patron may have a complete collection of the poems.

Majestic Theater to Reopen.

Buffalo, N. Y.—The Majestic theater, Buffalo, formerly in charge of John Laughlin, will open under new management on September 4. Dr. P. C. Corneli of the Star, this city, will have personal supervision of the Majestic and he will be assisted by C. F. Lawrence of New York. For years Dr. Corneli has been a house manager for Klaw & Erlanger in this city. The Majestic is generally devoted to traveling attractions, although many moving picture productions have played. "Courtesy, comfort and entertainment at popular prices" is Dr. Corneli's slogan for the Majestic.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Film Concern Incorporates.

Buffalo, N. Y.—The Arctic Film Corporation, capitalized at $5,000, has filed a certificate of incorporation with the County Clerk, Buffalo. The directors are Dr. Peter C. Cornell, Clarence S. Williams, Stephen Dawes and John R. Oishei, all of Buffalo. Dr. Cornell manages the Star and the Majestic theaters, Buffalo, and Mr. Oishei manages the Teck, this city.

Becker Company Moves Offices.

Buffalo, N. Y.—The Becker Film & Supply Co. has moved its headquarters from 29 Franklin street to 47 West Swan street. Al Becker, proprietor of this concern, is a pioneer in the film business here. He has been an expert moving picture operator at Shea's theater, Buffalo, since the Pan-American exposition in 1901. At his exchange he has a complete projection room for the accommodation of exhibitors and exchange men. He also carries a full line of supplies pertaining to a moving picture theater. His former quarters in Franklin street have been taken over by the Lady Mackenzie Film Company.

Buffalo Personal Notes.

Buffalo, N. Y.—Morris Slotkin, proprietor of the Olympic theater, Buffalo, is enjoying an extended motor trip with his family through the East. Bruce Fowler, manager of the Olympic, is playing to good houses, despite the hot weather.

I. S. Shearer, cashier at the Pathe exchange, Buffalo, was recently visited by his brother-in-law, A. S. Luttrell of Houston, Tex.

C. R. King of Wertsner & King, poster mounters, recently called on the Buffalo exchanges. He was on his way to Cleveland. He was jubilant because, in face of the advance in the price of paper, his company has a six months' supply.

Among the recent callers at the Paramount offices, Buffalo, were Mr. and Mrs. Herzberger of the Auditorium theater, Perry, N. Y.; Mr. Dennison, representing the Lasky Corporation, and Mr. Brooks, Detroit branch manager of the Paramount.

I. Cobe, representing the Unity Film Company of New York City, recently visited Buffalo to show the exhibitors the serial "The Yellow Menace."

News Letter From Baltimore

Local Operators' Union to Hold Annual Ball Earlier—Changes in Local Distributing Offices—Theaters Prepare for Winter Business—Business Items and Interesting Personal Notes.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The seventh annual ball to be given in Baltimore by the Moving Picture Operators' Union, Local 181, is to be held on November 15th of this year and not in January, as heretofore, owing to the fact that the convention of the American Federation of Labor will be in session in this city at that time. The committee of arrangements is busily forming its plans and every detail is being prearranged with the utmost care. Among those on the committee are: G. Kingston Howard, N. C. Haeffle, N. B. Morgan, Carroll Bayne, Frank Holmes, Sam Isaacson, Fred Kirby, Wm. George, N. Ropke, W. Whitmore and Thomas Finn.

Changes in Local Mutual Forces.

Baltimore, Md.—B. C. Cunningham, for some time manager of the Mutual Washington exchange, has resigned to become associated with the Artcraft Pictures Corporation, which will distribute the releases of the newly organized Mary Pickford Film Corporation. Rumor has it that he will have charge of the Philadelphia exchange.

It is understood that E. G. Evans, who for some months past has had charge of the Baltimore Mutual exchange, has been appointed to the position of manager of the Washington exchange, and that O. D. Weems will succeed Mr. Evans as manager of the Baltimore office. Mr. Evans is well liked by the Baltimore exhibitors and while here he has handled the business promptly, speedily and well. All regret to see him go, but congratulate him on his promotion. At the same time, Mr. Weems has had a great deal of experience which makes him well fitted for the work he is about to take in hand.

J. H. Buttner and E. R. Price with Triangle.

Baltimore, Md.—J. H. Buttner, who was formerly connected with the Philadelphia office, has been appointed manager of the Washington exchange of the Triangle. E. R. Price, formerly associated with the Mutual, has been appointed as his assistant. His territory will eventually cover Virginia, West Virginia and Maryland. Mr. Price will be particularly valuable to the Triangle Company owing to the fact that he is very familiar with the ground and is well liked both here and all through the South. His cordial handshake, genial smile and straightforward manner have won him many friends.

Dixie Theater Again.

Baltimore, Md.—Latest reports have it that the Dixie theater, 312 West Baltimore street, which was formerly owned by Wm. Fait, who has left Baltimore, has been bought by Nat Keene, manager of the Victoria theater, from A. H. Levine. It is stated that improvements will be made.

Weniz Extends Business.

Baltimore, Md.—It is announced through Isador Weniz, proprietor of the Isador Weniz Film Company, that the motion picture supply department of this company is to be greatly enlarged and improved so as to make it one of the largest in the South. The film rental department and the booking of feature pictures, however, will be continued as heretofore.

A Benefit at the Pastime.

Baltimore, Md.—The management of the Pastime theater, 2026 Greenmount avenue, gave a benefit performance on Monday, August 14. The proceeds of this affair were turned over to the St. Vincent de Paul Society.

New Manager for the Walbrook.

Baltimore, Md.—Solon L. Wonders, who for many years has been associated with the moving picture business in Baltimore and elsewhere, has been appointed manager of the Walbrook theater, located at Rosedale street and North avenue. Until two weeks ago, Mr. Wonders was manager of the Goldberg theater, 3117-19 West North avenue. Before locating in Baltimore he ran vaudeville houses in Lancaster, Pa., and New York City, and later a moving picture house in the former city. He assumed charge of the Walbrook on Monday, August 14.

Songs Again at New Pickwick.

Baltimore, Md.—G. Hortin Gaffney, manager and owner of the New Pickwick theater, 115 North Howard street, has just reviewed the old custom of interspersing his program of moving pictures with the singing of popular songs. Three singers of local fame, H. Dick, J. Morrison and B. Peterson, have been engaged.

Hunter Bennett in Baltimore.

Baltimore, Md.—Hunter Bennett, general sales manager of the Mutual, visited the local exchange of that company on Saturday, August 12. Following an inspection of the Washington and Baltibore branches of the Mutual, Mr. Bennett went over to Philadelphia. On Sunday B. C. Cunningham, manager of the Washington exchange; W. Pope, Jr., manager of the Philadelphia exchange; E. G. Evans, manager of the Baltimore exchange, and Mr. Bennett, met at Atlantic City. This meeting really developed into an enthusiastic managerial convention before adjournment.

J. A. Cunningham in Baltimore.

Baltimore, Md.—J. A. Cunningham, who formerly managed the Mutual exchange in this city, and who is now associated with Henry Schwarbe, who has the Philadelphia franchise for the Triangle, and is one of the largest powers in that territory, is now spending two weeks in Baltimore for the purpose of introducing and laying the foundation for "The Yellow Menace."

Lubin's Renovating.

Baltimore, Md.—Lubin's theater, 404-6 East Baltimore street, has been closed for about ten days, owing to the fact that a complete renovation of the interior and exterior of this house is now taking place. A new Kimball $10,000 human voiced pipe organ is being installed also. Wm. Tyler, the manager of this house, states that when this theater is reopened the features of the Triangle and the Mutual Star Series will be used.

"Ramona" Helps Fresh Air Fund.

Baltimore, Md.—Not only did the W. H. Clune production of "Romona" help the Milk and Ice Fund by a benefit performance, but through the generosity of Carlisle E. and John T. Ford, of Ford's Opera House, and W. H. Clune, owner of the film, another benefit performance for the Fresh-Air Fund was given on Tuesday, August 15th, and as a result the fund was increased by $113.25. This amount was enough to send 37 poor tots out to the Fresh Air Farm at Fallston for a week.

New Moving Picture Company.

Baltimore, Md.—On Wednesday, August 16, a certificate of incorporation for the Paramount Company, a moving picture enterprise, was filed with the State Tax Commission. The papers were approved by the commission and it is the intention of the new company to deal in moving picture machines and attend to the booking of films. The incorporators are: Lyttleton B. Purnell, Owen H. Jones, H. Ralph Cover, Hugh L. Bond, 3d, H. Webster Smith and George Schneider, all of Baltimore City, and George H. Mann, of Washington, D. C. The company is to have a capital stock of $250,000, divided into 5,600 shares of the par value of $50 each. Half of the stock is to be accumulate preferred, paying in quarterly installments an annual dividend of 8 per cent. and redeemable at $55 a share, with the quarterly dividend deducted. The remaining shares are in common stock.

Maryland Theaters Reopen.

Snow Hill, Md.—F. P. Bratton, owner of the Empire theater in Pocomoke City, opened up the Opera House in this city last week, after a complete renovation and refitting. Paramount pictures will be used. Mr. Bratton states that he will open the Empire in Pocomoke in September, three nights a week and use a program of Paramount and Mutual pictures.

Federalsburg, Md.—F. M. Breeding, manager of the Opera House here, has made arrangements to reopen on September 15th.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

NOTES FROM NORTH CAROLINA.

By C. L. Linz.

New Theaters and Reopenings.

CHAPEL HILL, N. C.—S. J. Brockwell will reopen the Pickwick motion picture theater here about the middle of September, following the commencement of the new college term.

Goldsboro, N. C.—H. R. Mason, who was formerly manager of the Atlanta, Ga., office of the World Film, has completed all arrangements for the opening of his theater here, the Acme, on Labor Day. This is a very attractive playhouse and was erected at a cost of $15,000.

Hamlet, N. C.—The Strand theater, located in this place, has closed its doors.

Rocky Mount, N. C.—The Alamo theater, operated by Arrington Brothers, which has been closed by them during the heated period, will reopen the first of the month.

Statesville, N. C.—R. V. Barkley, who has been operating the Lyric theater here, has also secured control of the Crescent theater, formerly operated by R. L. Flanagan, thus absorbing his opposition.

Greensboro, N. C.—A. B. Huff and Leonard Henderson have secured a lease on the motion picture theater now undergoing construction on the site of the McAdoo Hotel, which was destroyed by fire last fall. Mr. Huff is well known in this section as a picture man by reason of his connection with the Iris theater, in Salisbury, of which he is the treasurer.

Albemarle, N. C.—Work has been commenced on the removal of the J. A. Ross dwelling to furnish a site for the erection of the Almeda theater. This marks the passing of Albemarle's best known landmark. M. F. Little is the owner of the property, and it is his intention to construct a modern motion picture show structure. The location is considered to be one of the best in town, as it is on one of the most important business streets. The Ross residence is known as one of the oldest business buildings here.

Doings in Cincinnati

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

Announcement of Winter Bookings.

CINCINNATI, O.—With the coming of some cool weather, succeeding the recent torridity, and helping business at the picture houses materially, another sign of fall has appeared, in the announcement of winter bookings at the Grand and the Lyric, whose road attractions will shortly begin to appear. At the Lyric the summer photoplay season under the auspices of Manager I. Libson, which has been remarkably successful, will terminate on September 3, the traditional engagement of the Lyman H. Howe Travel Festival, with two weeks of new travel pictures, serving as the usual connecting link between the picture and the dramatic season. At the Grand a return engagement of "Where Are My Children?" has been filling the house for three performances daily, at the price of 25 cents.

A Feature That Still Is Popular.

Cincinnati, O.—When figures are compiled showing the attendance recorded at the latest return engagement of "Tillie's Punctured Romance," at the Alhambra, during the week of August 20, Manager Charles Weigel ought to be able to show some remarkable totals, as he has run that celebrated film on several ocasions, and each time with signal success. The famous Keystone feature, with Charles Chaplin and Marie Dressler, seems to have a never-diminishing drawing power, and the new prints recently distributed for release here and elsewhere show the picture in all its pristine freshness. Mr. Weigel was delighted at the opportunity of getting the picture again, as it has been a regular winner with his house.

G. A. Cramer, Voluntary Bankrupt.

Middletown, O.—George A. Cramer, an exhibitor of Middletown, O., has filed in the United States District Court here a voluntary petition in bankruptcy, assets and liabilities both concerning virtually nothing but the moving picture business. The principal creditors hold chattel mortgages covering the projecting machines, screen, seats, and other equipment in the house, which is valued at about the amount of the incumbrance. Liabilities amount to $1,599, and assets are estimated at $1,903, including $500 for the good-will of the house, which will probably be continued in operation under some plan to be determined.

Operator Dies in Booth.

Hamilton, O.—A mysterious accident resulted in the electrocution of Frank Rochelle, operator at the Star moving picture theater, on Court street, on the afternoon of August 19. He was running a picture when he received the shock and fell dead. Robert Sachs, proprietor of the Star, went up to the booth to investigate when the picture stopped running, and discovered the dead operator. As Rochelle was alone in the booth at the time, no one knows just how the accident occurred, and investigation failed to disclose anything wrong with the apparatus or connections.

Fire in Sandusky Theater.

Sandusky, O.—The Schade theater, one of the best in this vicinity, suffered a fire loss of about $4,000, when a blaze broke out in the operating booth, but the house proper was undamaged on account of the fireproof construction of the booth, to which the blaze was readily confined. Four operating machines were badly damaged, and these, with several feature films destroyed, made up the bulk of the loss, thirteen films causing the fire to burn fiercely while it lasted. The operators fought the fire with chemical extinguishers, and got the flames under control before the fire department arrived.

Want Arbitration in Cleveland

League Sends Notices to 164 Local Exhibitors Requesting Them to Sign No Agreement with Unions—Will Settle the Question of Wage Increase by Neutral Board of Arbitration.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—Arbitration of differences between the moving picture operators and Cleveland exhibitors over increased wage demands of the operators has been asked by the exhibitors.

The exhibitors have taken the position that business conditions do not warrant the granting of any wage increase, but they have expressed a willingness to abide by the finding of a board of arbitration. The method of arbitration has not been determined as yet, however, nor have the operators given a final answer as to their attitude toward arbitration.

The following notice has been sent to 164 Cleveland exhibitors from the headquarters of the Northeastern Ohio Moving Picture Exhibitors' League:

"In regard to the demand of the operators' union, we wish to inform you that a committee appointed by the League has taken charge of the matter and that said committee has demanded arbitration of the demand on account of business conditions.

"You are therefore requested to sign no agreement or make any promises to your operator or agent of operators' union, being assured that no strike can be called and none will be, because arbitration has been demanded. Under labor union laws they themselves concede this fact.

"Your compliance with this request will greatly aid the committee in their work in your behalf. Your committee feels that the base of the scale should not be raised."

Blanks to be filled out by the exhibitors were enclosed with each of these letters. The special committee of eight exhibitors in charge of the negotiations with the operators is seeking to determine the status of each house and make a record of those now paying more than the union wage scale.

Ernest Schwartz is chairman of this committee, which held a five-hour session with the operators, beginning at midnight on August 18. The committee members told the operators that a wage increase was improper at this time because of general business conditions, the war tax against picture shows, increased cost of equipment and growing cost of operation. In demanding arbitration, the exhibitors' committee pointed out that the operators' union has already recognized the union and the operators in turn have treated with the exhibitors as an organization.

Members of the committee said that 75 per cent. of the operators have admitted having wages outside of their moving picture work. The exhibitors have made it plain that if any wage increase is granted the operators will be required to accept the sale and not one cent more.

The operators have demanded an increase of approximately $3.50 a week over their present scale, which sets $17.50 as a minimum.

The committees on both sides are holding daily meetings.

To Inspect Church Film Equipment.

Cleveland, O.—Moving picture equipment in churches must be inspected by the city building department and a permit granted to operate before pictures can be shown in churches, according to a recent ruling of C. S. Baxter of the building department. This action is the result of a fire and near panic in the Dunham Avenue Christian Church, August 20, when a projection machine clogged and the film ignited. Stanley Taylor, the operator, was burned about the arms and face. Firemen extinguished the flames with a loss of $25 after the congregation fled from the church.

Baxter said the city would make no charge for inspection or issuing the permits to churches.

Opens "Fall of Nation" Office.

Cleveland, O.—Ohio bookings for "The Fall of a Nation" will be made in Cleveland, according to the announcement of J. Frank Hatch, owner of the Ohio rights to the picture. He has just opened an office in the Columbia building.

V-L-S-E Salesmen to Meet.

Cleveland, O.—C. A. Meade, new Cleveland manager of the V-L-S-E exchange in the Sincere building, plans to hold a series of meetings for V-L-S-E salesmen. The first of these meetings was held Sunday, August 13, with J. M. Duncan, J. E. Surrell, George F. Rowell and others of the selling force as speakers.



C. A. Meade.

Mr. Meade came to Cleveland from Dallas, Texas, where he opened the Southern headquarters of the organization. He was there fifteen months. Before going to Dallas, Mr. Meade was with the Mutual exchange in Omaha, and the General Film Company in Kansas City, Mo.

New Company Buys Three Theaters.

Cleveland, O.—The Freer Theater Company, just organized, has announced the purchase of three picture theaters here. The theaters are the Haltnorth, Globe and Fountain, all in the vicinity of Woodland avenue and E. 55th street. M. B. Horowitz and Louis Israel head the company.

New Stillman Soon to Open.

Cleveland, O.—Emil Mandelbaum, owner of the new Stillman theater, soon to open, is considering booking productions of the Clara Kimball Young Company, in addition to the pictures made by the Mary Pickford Film Corporation. The Stillman is declared to be one of the finest picture houses outside of New York. It is located on Euclid avenue, next to the Hotel Statler.

Grace Clark Goes to Vitagraph.

Cleveland, O.—Miss Grace Clark, Cleveland girl who has appeared in many amateur theatrical productions here for the past three years, has just closed a contract with the Vitagraph Company. She will go to the New York studio in a few weeks.

Screen Club's Corn Roast.

Cleveland, O.—Members of the Cleveland Screen Club with their families held their second outing of the summer August 24 at Willoughbeach Park. A baseball game, swimming races and a corn roast were features of the affair. There were also a number of freak athletic contests.

Cleveland, O.—David Adler, manager of the Strand moving picture theater, has just acquired an interest in the lease of the Regent theater in Elmira, N. Y. Adler is interested with T. H. Tooker and Nathan Friedman of Pittsburgh.

Toronto's Film Office Problem

Local Exchange Managers Perplexed by High Rates Asked for Fire Insurance—Premiums Often Have to Cover Whole Building and Amount to More Than the Rent of the Space Occupied.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto, Can.

TORONTO, ONTARIO.—Not content with iridescent and flamingly hot spells, the discussion among managers of moving picture exchanges in Toronto has gone to blazes. This is literally true. Your correspondent perspired on several occasions recently while local film magnates talked of fires that never happen, all-fired high insurance rates and hot searches after buildings suitable for exchange purposes. It develops that a number of Toronto exchange managers are not satisfied with present premises, but they practically find themselves in the predicament of not being able to move so much as a hand when it comes to picking out new offices. The different quarters are available, but the underwriters' regulations and rates are so prohibitory that removal is impossible. Several film men declare that the question needs immediate airing. One example is cited:

W. C. Gookin, Canadian manager for the V-L-S-E, was authorized to proceed with the removal of his present Toronto facilities and stock to more commodious premises. He was also granted full liberty in the matter of arranging for the establishment of a private projection room or trade theater. He sought new premises and found several that might have proved suitable, but the question of insurance entirely prohibited a move. Mr. Gookin found that, in one or two cases, insurance premiums would exceed the rental charge. The private theater feature meant no less than $400 per year for insurance alone. He has been forced to give up the idea temporarily and has been content to take an extra room in the same building at 15 Wilton avenue, in which his main Canadian office is situated.

The local insurance problem works out something like this: The moment a film exchange enters an office building, the insurance rate on the whole building goes up with a leap and the exchange is compelled to bear the cost of the extra premiums for all other concerns located on the premises whether the structure stands two or twenty stories high. The chief stock in trade of the exchange, the films, are non-insurable; and sometimes, though the office fittings of an exchange are not worth a fortune, yet the underwriters require next to impossible rates on this furniture and on the whole premises.

Manager J. Travis of the Specialty Film Import, Ltd., Pathe distributors, was unable to move his headquarters recently when he so desired. The same applies to the Canadian head office here of the Famous Players Film Service, Ltd.

Several Toronto exchange managers have expressed the opinion that the insurance subject should receive immediate attention, and the matter is now officially before the recently organized exchange managers' association. One or two suggestions about a centrally located building for the local film interests have been made, and this feature is engaging the attention of several managers.

The way the problem is solved in Toronto will be interesting to exchange men in many other places. The financing of big, central exchange buildings and devoted exclusively to this trade is claiming just now a good deal of close attention.

MONARCH FILM INCORPORATED.

Will Distribute Clara Kimball Young Pictures Throughout Canada.

Toronto, Ont.—The Monarch Film Company, Ltd., has been incorporated, with headquarters at 12 Queen street East, Toronto, for the purpose of distributing Clara Kimball Young photoplays in all Canada, the first of which to be released in the Dominion will be "The Common Law," which will appear in October. The service of this company, which is closely related to the Famous Players Film Service, Ltd., it is stated, will be one photodrama each month, and exhibitors in all parts of the country have been invited to wire or mail bids for the exclusive showing of the Young pictures in their respective communities. Successful exhibitors will be provided with advertising literature and posters for each of these pictures without charge, it is announced.

New Faces and Changes in the Trade.

Toronto, Ont.—The moving picture people in and around Toronto are on the hop, so to speak. Here are the changes among the exchanges and theaters during the past week or so:

Ross Willis, formerly of the Boston branch of the V-L-S-E, has joined the staff at the Canadian headquarters for the "Big Four."

M. S. Bernstein, New York, has joined the road force of the Famous Players Film Service, Ltd., Toronto. He is handling "Britain Prepared" at present, but he will be sent West shortly, it is stated.

Manager J. Jenks, late of the Photodrome, Queen street West, Toronto, is now in charge of the Empress theater, Yonge street. Manager Coulson of the Red Mill has assumed control of the Photodrome.

A. Pullen, Detroit, has become manager of the Family theater, Walkerville, Ont., which formerly bore the name of the "Walkerville Theater."

J. A. Tucker, owner of the Princess theater, Orillia, has taken over his only opposition, the Crystal theater, and now has complete control of the picture business in his town.

Bill Dineen, manager of the Strand theater, Camp Borden, for R. S. Marvin, Strand theater, Toronto, has been placed in charge of the Palace theater, Angus, Ont., which is also controlled by Mr. Marvin.

The only moving picture theater destroyed in the great fire which swept a portion of northern Ontario was the Star theater at Cochrane, Ont., owned by W. H. Warke. The whole village of Cochrane was wiped out.

A new Canadian corporation is that of the United Film, Ltd., with headquarters at Galt, Ont. The capitalization is $49,000. The purpose of the company is to produce moving pictures, according to the official announcement regarding the issue of the charter.

Minneapolis News Letter

By John L. Johnson, 814 Produce Exchange, Minneapolis, Minn.

Fall Season Begins Bright.

MINNEAPOLIS, MINN.—The fall season of Mill City moving picture theaters was started under way last week with the return of cool weather and from the reports of an increased business by theaters and exchanges alike it seems that it will be a big one.

"Civilization" opened an unlimited run at the Shubert and did a big business during the first week of presentation. Messrs. Rathner and Conhaim of the Supreme Features exchange, controllers of the "Civilization" rights for this territory, put on the mammoth Ince spectacle in the same big way it has been presented at New York and Chicago, and the elaborate scale on which the production is being run has won some very favorable comment from the press. Victor L. Schertzinger, who composed the musical score and lyrics for the big feature, conducted the orchestra during the first week and Frank Pallma took charge of the directing after his departure. H. Apperson Jones is technical stage director. J. E. Rosen is manager of the "A" company.

The Misses Eugenia Young, Ruth Kelton, Jean Selkirk, Dot Martin and Dorrit Kelton and Messrs. Roy West, Andrew Henning and Nic Safro played the leading parts in the prologues. The chorus was made up of 45 people and Mary Gouckler and Jack Salisbury were the soloists. The stage and lighting effects used by the company are positively remarkable.

With "Civilization" now running J. E. Brehany of the Elliott & Sherman Film Corporation comes to the front that "Ramona" will be brought to Minneapolis for State Fair Week. The Elliott-Sherman firm has four "Birth of a Nation" troupes now on the road and by the end of a two-weeks' run will have three "Ramona" shows out. "The Birth" (Coast show), opened a two weeks' run at the Tacoma theater, Tacoma, Wash., August 20, and the other three companies are working in Iowa, the Dakotas and Minnesota. One "Ramona" company is playing in Denver, the second opened in Sioux City, Iowa, August 20, and will come to Minneapolis the first week in September, while the third will open its season at the Brandeis theater, Omaha, Neb. Harry A. Sherman, president of the E. & S. firm, has returned from Chicago and New York, where he has deals pending for several new features and hopes to be able to announce them shortly.

"Liberty" Seems Popular.

Minneapolis, Minn.—"Liberty," the Universal series, has opened at the New Garden theater and at this writing each showing has attracted a good sized audience. Manager F. S. Meyer of the local Universal exchange reports a record number of bookings for the serial and demand for dates will be brisk.

New Policy at St. Paul Strand.

St. Paul, Minn.—The Strand, controlled by the Friedman interests, has gone over to open booking and last week "God's Country and the Woman," and "The Daring of Diana" were the features played. J. G. Gilosky, manager of the Alhambra, has taken over the Triangle program and reports a big increase in business as a result. The Strand has arranged to show the "Beatrice Fairfax" series put out by the International Film Service.

New Minneapolis Road Men.

Minneapolis, Minn.—Several new roadmen were started out by Minneapolis exchanges during the last week. C. M. Mast and J. Coen were added to the staff of the Independent Film corporation, and will talk up "The Yellow Menace." Manager S. N. Robinson of the Fox exchange added William Beckenstein and S. MacIntyre, and Manager C. R. Gilmour has put out Mr. Leeds, formerly of New York.

J. E. Moor Busy.

Minneapolis, Minn.—J. E. Moor, manager of the Independent Film corporation, Produce Exchange building, is keeping an operator busy from nine o'clock in the morning until five every afternoon, running off "The Yellow Meace" for the benefit of visiting exhibitors.

Minneapolis Brevities.

H. C. Andrees, manager of the International Film Service exchange, Produce Exchange building, went to Chicago recently for a conference with John F. Bowman.

A. R. Nelson, Independent Film corporation, is traveling through Iowa in his automobile, talking up "The Yellow Menace."

Harry Rowe is working overtime every day, making bookings for "Uncle Tom's Cabin" and handling Unicorn office matters.

M. R. Dick and Sam Dworsky went to

Chicago last week to look after business interests. Mr. Pick is purchasing equipment for his "End of the World" road show in the Windy City, and Mr. Dworsky is visiting his Progressive Film Renovating Co.

A. A. Hixon, of the Minnesota Metro exchange, had several healthy looking contracts for "The Crimson Stain Mystery" on O. N. Davies' desk when the latter returned from his New York monthly meeting last Wednesday.

C. W. Sawin of the V-L-S-E exchange is going around the territory with J. McVey. Mr. Sawin has visited every theater booked by the V-L-S-E in its territory except the portion covered by Mr. McVey and will take two weeks in making that circuit.

Harry Leonhardt, special Western representative of Fox, Chicago, visited Manager S. N. Robinson last week in the Minneapolis office. Mr. Leonhardt is now in St. Louis.

Manager Harry Graham of the Kleine Edison exchange has been visiting exhibitors in La Crosse, Wis., and Dubuque, Iowa.

C. J. Verhalen, new Paramount publicity man, is on the job, and despite the fact that he is up to his neck in work, has not been too busy to make a large number of new acquaintances and friends.

Paul Bliss has taken over the moving picture page of the Daily News.

The new territorial trade magazine, which made its appearance last week, has been called "Reel News" instead of "Reel Facts," as first decided upon.

Manager F. S. Meyer of the Universal exchange held a special meeting of "Liberty" bookers at the Bijou theater last Tuesday for the purpose of discussing the plans for advertising the production.

Among the visitors at the various exchanges during the week were: L. J. Roesner, Colonial, Winona, Minn.; V. B. Valleau, Broadway, Albert Lea, Minn.; W. G. Hyde, Liberty, Miles City, Mont.; A. A. Thomas, Auditorium, Owatonna, Minn.; H. C. Gieble, Star theater, St. James, Minn.; Frank Nemac, St. Cloud, Minn., and Herman Miller, who is opening a house at Crookston, Minn.

Illinois News This Week

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

SPRINGFELD, Ill.—Secretary of State has issued articles of incorporation to the following: Woodlawn Amusement Co., Chicago; capital, $75,000; to conduct and operate theaters, places of amusement and entertainment; incorporators, Nicholas Kyriakopoulos, Constantine P. Tampery, Daniel M. Healy.

Grand Boulevard Theater Co., Chicago; capital, $20,000; to operate and conduct theaters and moving picture productions; incorporators, Louis F. Jacobson, Francis J. Sullivan, Edgar H. Deets.

New Theaters and Changes.

Elmwood, Ill.—The Winget Land Company of Peoria has sold the Palace theater to John McCorkle.

Elmwood, Ill.—Ernest Wooten has leased the photoplay theater from J. A. Vance.

Perry, Ill.—J. Will Stone, of Pittsfield, has been planning to open a moving picture theater here, as soon as the new electric light plant is completed.

Moline, Ill.—The Family theater here has been leased by J. Harry Blanchard, owner of the Columbia theater in Davenport, Iowa. He will add vaudeville to the program. Blanchard's name has been connected with a report of the erection of a new vaudeville house on the site on Fifth avenue now occupied by the Bio theater. Blanchard knows nothing of this project. E. C. Woodyatt, owner of the Bio, still has a year and one-half lease.

Ottawa, Ill.—Manager Harry Lewis reopened the Gayety theater, August 24, with "Ramona."

Peoria, Ill.—Although the "Hippodrome" plans to run vaudeville this fall and winter it was announced the opening on September 3 would be with a big feature film production.

Watseka, Ill.—The Star theater was closed while a new steel ceiling was installed, and the place was redecorated.

Crystal Lake, Ill.—The Star theater was closed in August because of the excessive heat.

Rockford, Ill.—Nelson Brothers have opened the Star theater for the season with moving pictures and vaudeville.

Lincoln, Ill.—Earl Halberg of McLean has purchased for use in his theater there the equipment of the moving picture house here, which at various times was known as the Princess, Vogue and the Gem.

Kankakee, Ill.—The New Princes theater, with its seating capacity increased to 400, new decorations of salmon, gray, gold and russet, has been reopened by Manager J. B. Riley.

Brookport, Ill.—A moving picture theater has been opened here.

Romeo, Mich.—The remodeled Palace theater has been opened.

Bi-Lingual Titles in Quebec?

Legislature May Compel Titles in Two Languages for All Pictures in the Province—Fear Things Misunderstood May Carry Immoral Suggestions—Will Greatly Increase the Cost of Imported Film.

By Lane McLean, 7 Phillips Square, Montreal, Quebec.

QUEBEC, Canada.—Severe pressure has been brought to bear on the Legislature of the province of Quebec to enact a law providing that all titles and subtitles appearing in motion picture plays shall be shown in both the French and English language, and, while this matter has been under discussion for some time, it now seems that the same will be brought to a final issue through the efforts of Sheriff Lemieux, chairman of the Board of Censors for the province of Quebec, and who is being supported by the other members of this board.

Contending that the French speaking population of this province is unable to follow the thread of the story as it is outlined in the English sub-titles, the censors reason that in many instances immoral impressions are unintentionally imparted.

The Legislature is now forming a bill to introduce the bi-lingual feature in all films exhibited in Quebec, which, if passed, would increase the cost of film by about $35 per thousand feet. The expense now contingent upon the importation of film into the Dominion of Canada is extremely heavy, amounting to a duty of 25 per cent. and a war tax of 7½ per cent. based on a valuation of 8 cents per foot, which amounts to $26 per thousand feet. Under the new law the total overhead expense would be approximately $61 for each thousand feet. The reader will realize that such a charge is almost prohibitive under present conditions.

The writer has gone to some little trouble to figure out the result of the enactment of such a measure, and after "getting a line" on the general profit and loss statements of exchanges operating in Quebec province has come to the conclusion that such a law would simply result in the elimination of this province in so far as motion picture productions imported from the States are concerned. Under the additional expense it would be impractical to exhibit such film, thereby entailing a loss to the Dominion in revenues and the retirement of practically every importing film exchange from Quebec.

Exchange men are exerting their every effort to forestall any action in this connection by the Legislature. Mr. Arthur H. Sawyer, president of the Standard Film Service, Ltd., and Metro distributor for Canada, in his speech before Montreal exchange managers brought out the point that unless the province of Quebec was eliminated from all circuits it would be necessary that every film entering Canada from the States have all titles and sub-titles screened in both English and French in order that the film might comply with the requirements of the province of Quebec while passing through that territory.

The matter is in abeyance for the immediate present but early action is anticipated, and in the meantime every film man concerned is doing his level best to "save the day" for the motion picture business in the province of Quebec.

Live Notes from Quebec Exchanges.

T. C. Malcolm, formerly in charge of the General offices in Los Angeles, has accepted the managership of the Montreal branch of the Mutual. Mr. Malcolm has had wide experience in the "film game" throughout the West and is heartily welcomed in the motion picture fraternity of this city.

A. H. Sawyer, president and general manager of the Standard Film Service, Ltd., and Canadian distributor of Metros, has recently returned from the Metro convention held in Atlantic City. Mr. Sawyer is devoting his every energy to the perfection of his organization which consists of branches in six of the largest cities of the Dominion, extending over the territory from St. Johns, N. B., in the East to Vancouver, B. C., in the West.

Herbert Lubin (Metro) has completed a trip of inspection of all the Metro distributors in the Dominion and is at present in Vancouver, B. C., where he will perfect the organization of the branch in that city.

R. S. Bell, former manager of the World Film in Montreal, has severed his connection with the company in order to devote his entire energies as the managing director of the Belimanworth Theater Company, Ltd., controlling the Connaught and Victoria theaters of Montreal.

M. R. Lubin, formerly in charge of the Toronto office of the Standard Film Service, Ltd., has been transferred to the head offices in Montreal, where he assumed his duties on August 15.

Sam Whitehead of Broye & Whitehead, owners of the Dominion rights on "The Spoilers," has removed his offices from Montreal to Winnipeg.

Jos. A. Block, who for the past few years has been connected with the Famous Players Film Service, has resigned his position with that company and accepted the city managership of the Standard Film Service, Ltd.

Illinois Jottings.

Bushnell, Ill.—The Airdome was used for a performance under the auspices of the Civic League. Films showing the work in the blind, feeble-minded and insane institutions in Illinois were shown. An accompanying lecture was by Dr. George A. Zelier, of the Illinois state board of administration.

Monmouth, Ill.—Manager George Howard of the Bijou theater has reduced his prices to 5 and 10 cents with the exception of big features.

Waukegan, Ill.—The Waukegan Sun put on a big auto ride for 400 children of the city. Upon their return the children were invited by Mr. and Mrs. Carl Muller, proprietors of the Elite theater, to attend a special matinee of Paramount pictures.

Jacksonville, Ill.—Manager Scott Luttrell, of the Majestic theater, used 200 pairs of shoes in decorating the lobby when he was running "Shoes," the Bluebird feature. George Hopper, chief operator at the Majestic, was responsible for the idea.

Detroit Film Men Face Problem

Meeting of Exhibitors Called to Discuss Objectionable Film Question With City Officials—Commissions Put It Up to the Film Men—A Committee of Exhibitors and Exchange Men Formed.

By Jacob Smith, 504 Free Press Building, Detroit, Mich.

DETROIT, Mich.—One of the most important meetings that ever took place in Detroit attended by exhibitors and exchange managers was that at the Crystal Room, Hotel Griswold, on Friday evening, August 18, at eleven o'clock. Approximately seventy-five representatives of the moving picture industry were present. The purpose of the special meeting—which, by the way, was called by A. J. Gilligham, president of the Detroit Screen Club—was to discuss certain proposed city ordinances as well as the subject of censorship. First came a real Dutch lunch; then followed the business session presided over by Mr. Gilligham. Sitting at the speakers' table were G. Spencer Trask (Mutual), Ira W. Jayne (chairman of the Detroit Recreation Commission), Hon. John Gillespie (Detroit police commissioner), A. J. Gilligham (president Detroit Screen Club), Frank Drew (managing director Drury Lane theater) and Samuel Dembow, Jr. (World Film).

Mr. Gilligham in his opening remarks explained the purpose of the get-together and read a proposed ordinance on sanitation and ventilation as prepared by the Detroit Board of Health which will shortly be introduced into the Common Council and on which there will be a hearing before the Council Committee on Sept. 5. He made a strong plea for co-operation among exhibitors and all branches of the moving picture industry for the purpose of combating adverse legislation and for self-protection. He then introduced as guest of the evening Hon. John Gillespie, police commissioner of Detroit, who it was certainly a great honor to have present. The commissioner said in part:

Self-Criticism Needed.

"I am partly interested in your business because we are called upon to handle moving picture matters. There are over 150 photoplay houses in Detroit, representing an investment exceeding a million dollars. You know that no merchant who expects to stay in business will put on his counter shoddy goods. The Police Department does not go to his store to see if he has shoddy goods. Your business is just as legitimate as the merchant's, and you should not carry shoddy goods in the form of undesirable film. You should be the censor of your own business. When we get a complaint that you are not giving healthy shows, we are called in, but not until you have failed to look after your own busines. You should conduct things on the same business-like principles as the bar associations and the real estate boards in every city. When an attorney does something unethical, the police department is not asked to rectify it, but the association sees that the matter is rectified or that the attorney has his license revoked. If the real estate boards find a man doing crooked business, they see that he is put out of business; it isn't necessary to pass laws. These lines of trade are big enough to handle their own grievances and troubles. Why can't the moving picture owners and managers do likewise? You have larger investments than any of bar associations or real estate boards.

"We have a lot of people who want common decency in moving pictures. Adverse criticism of one theater reflects on everybody in the same business. We have several hundred complaints weekly against shows in moving picture houses. We find often that certain pictures could be eleminated with benefit to the business. The houses which show sensational or undesirable film are not over three per cent. I am sure that so-called sensational film could be eliminated and that the same houses could make just as much money in the long run by showing decent pictures.

No Good Censors to Be Found.

"As for Censorship, I don't believe any three, five or fifty set of men are capable of properly censoring motion pictures. I am NOT IN FAVOR OF CENSORSHIP The man who shows them should be the censor. You gentlemen in the film business control the situation—at least you should. My suggestion is to judge your own film and when you find an improper film—one that you would be ashamed to have seen by your mother, wife, children and sisters—cut it out. A lot of things that go in a comedy film would not go in dramatic films. So-called reform films are in most cases undesirable.

"The Recreation Commission is supposed to judge all film, but it has no money with which to carry on this work. I do believe, sincerely and conscientiously, that something should be done to censor pictures, but that the censoring should be done by YOU people in the busines.

"I am here for suggestions. Tell me how the Police Department can improve your business and we will gladly co-operate. We want to really assist and help you as public officials and we will do it if you show us the way."

Picture Men Speak.

A. J. Gilligham suggested greater co-operation with the Police Department, a strong local organization comprising exhibitors and exchanges, and suggested that the police revoke the license of a theater for 30 days that puts on objectional film. This met with great applause, indicating that it was the general sentiment of those present.

Neil Kingsley, exchange manager for Fox, said he believed censorship of any kind would be a bad thing in Michigan, and illustrated conditions existing in Ohio as the result of state censorship. He said that the manner in which some exhibitors advertised their pictures was offtimes misleading and made the pictures appear immoral when in reality they were clean.

C. A. Hoffman, of the Palace theater, said: "The nearest way to get to a realization of the foundation of your business is to believe in safety first and preparedness. Objectionable film antagonizes these two basic principles. In catering to the public, whether fastidious or not, we must be careful what we give. I agree fully with the sentiments as expressed by our police commissioner."

Sam Ackerman, of the East Side Theater; George W. Weeks, district manager of the Universal; Frederick Ingersoll, of the Knickerbocker theater; Frank Drew of the Drury Lane; William Sheik, of the Sheridan, and Tom Lynch, a pioneer Detroit exhibitor, were others who spoke briefly.

Censorship Is Your Problem.

Then came a few pertinent remarks by Ira W. Jayne, head of the Detroit Recreation Commission, who supported the contentions of the police commissioner, and said, in part: "CENSORSHIP, GENTLEMEN, IS RIGHT UP TO YOU. As a toy, it has been used and misused. I believe in the absolute freedom of thought and the absolute freedom of every individual. I am opposed to the free censorship of anything. It must be admitted, however, that there is a difference between clean film and so-called sensational film; also in the way these pictures are advertised. Women and children are among your patrons by the thousands and you must remember this in picking your programs. You must furnish them recreation that is clean and healthy. This censorship problem is YOUR PROBLEM. You gentlemen must get together for your own protection and work out a way that will solve this problem. If you are not big enough to solve your problems, that means outside help is necessary. You must organize—every line of trade is organized. You don't need city ordinances and legislation—you just need organization. Set your own standards—but set them high enough that they will reflect credit upon your industry."

Entertainment during the evening was provided by the Hotel Griswold cabaret, Henry Santrey, of the Majestic theater, and Eddie McGrath of the Broadway-Strand theater.

A vote of thanks was tendered Messrs. Gillespie and Jayne for their presence and for their friendly attitude toward the motion picture business.

May Form New Organization.

The suggestion was made that steps be taken at once for the formation of an organization comprising exhibitors and exchanges. Mr. Gilligham appointed twelve exhibitors and twelve exchange managers as members of a special committee to meet Tuesday, Sept. 12, at the Hotel Griswold, 2 P. M., to discuss the matter.

Be at City Hall September 5.

Detroit, Mich.—This is a reminder that every Detroit exhibitor is expected to be present at the special hearing in the City Hall on September 5, to express his views upon the proposed Sanitation and Ventilation Ordinance. Also a proposed ruling that no film can be carried upon street cars. It is understood that certain motion picture operaters and expressing companies are behind this new ruling The corporation counsel believes that film cannot be legally prohibited from street cars. Investigation shows that there has never been a single accident of any kind from film on street cars, so why prohibit same unless there is a good reason.

George Nathan at Local Kleine Helm.

Detroit, Mich.—George Nathan, of Chicago, succeeds Frank Rutledge as manager of the Detroit exchange of George Kleine in the Broadway Market building. As noted elsewhere in this issue, Mr. Rutledge has been appointed manager of the new Artcraft Film exchange to be established in Detroit for handling the new Mary Pickford productions.

New License Fees Now Effective.

Detroit, Mich.—A new city ordinance which became effective August 1 requires owners of theaters under 600 capacity to pay a license fee of $25, while those operating houses with 600 seats and over must pay a yearly license fee of $50.

C. W. Porter Heads New Regent.

Detroit, Mich.—Charles W. Porter, resigned as manager of the Duplex theater, Detroit, taking effect August 27, and has been appointed manager of the new Regent theater, at Woodward and Horton avenues, owned by William Klatt, and which opens early in September. The Regent, seating close to 2,500 people, will be one of the most beautiful playhouses in the state. It will open with first-run Metro films, changing twice weekly.

City Film Notes.

D. Leo Dennison and J. O. Brooks, of the Detroit exchange of the Paramount Pictures Corporation, returned August 21 from a ten-day motor trip to New York.

The Majestic theater, Detroit, has changed the time of its weekday matinee from 2:30 to 2:15. A Keystone comedy has been added to the weekday matinees to stimulate the attendance.

Tom Lynch, proprietor of the Catherine theater, is a candidate for alderman in his ward. Good luck, Tom.

Hoffman Bros., of Detroit, announce that motion pictures will continue as the permanent policy of the new Palace theater in Saginaw.

Kansas and Missouri Letter

By Kansas City News Service, 205 Corn Belt Building Kansas City, Mo.

"Two Bits! Two Bits!"

KANSAS CITY, Mo.—"Two bits! Two bits!" This is the cry adopted by the masculine members of the Kansas City Universal office. For according to a new ruling in that office any person found smoking anywhere in the building except in the main office is forced to give up twenty-five cents to the first person who tells him about it. The rule is gradually becoming an effective one. At first, "Marty" Williams got a dollar in a couple of hours, while George Bowles, the publicity manager, was close on his heels. Manager Cropper, on stepping out of his private office, caught "Marty" sauntering in from the supply room. "Two bits!" And Marty gave up part of his dollar. The women of the office are in on the game, too. If they see a masculine employee puffing away either on a cigarette or a cigar, "two bits!" and the offender has to come across. Besides being a good ruling it is providing a bit of humor and fun for the office force.

Invites Two Screen Clubs.

Kansas City, Mo.—M. L. Beeson, manager of the Chalk Beeson theater, at Dodge City, Kan., one of the most beautiful and picturesque moving picture theaters in the West, was in Kansas City recently. And evidently he had come for the express purpose of getting acquainted with the Kansas City Screen Club. He expressed to the officers his appreciation, and that of the exhibitors in the Kansas towns, of the good that these clubs can do for them. Mr. Beeson suggested a way to make the screen club broader, and offered the means of doing it. This was to hold a session in a Kansas town—Dodge City preferably. He gave a formal invitation to the Kansas City Screen Club to meet at Dodge; and announced that the same invitation would be extended to the Denver Screen Club, the hope being that the two Screen Clubs would meet at Dodge simultaneously. Dodge City is one of the most famous towns in Kansas, being the old stamping ground of many noted frontier characters, a terminal of the older trails to which cattlemen drove their herds northward for marketing, and later for distribution for grazing. The invitation was cordially received by the officers of the Kansas City Screen Club.

"Nation" Film in Tent.

Kansas City, Mo.—Frank Powell, an exhibitor of Ponca City, Oklahoma, was a visitor in the city recently. Mr. Powell purchased a "big top" to show the picture, "The Birth of a Nation." Mr. Powell expected a healthy business on the picture from the towns near and far, and is making preparations. He has secured the running of special trains from the more distant cities he hopes to draw from, and is thus giving everyone a chance to see the feature.

M. S. White Will Assist F. L. Kilts.

Kansas City, Mo.—M. S. White, formerly of the Mutual Film exchange at Oklahoma City, arrived August 21 to take the place vacated by E. C. Mills, as assistant to F. L. Kilts.

Empress Joins Pantages Circuit.

Kansas City, Mo.—John C. Donnelly, formerly of Tacoma, Wash., and William J. Timmons, for many years associated with Alexander Pantages, have leased the Empress theater at Kansas City, and it will be made a part of the Pantages circuit. They are redecorating the theater. It is said that they will also extend the Pantages circuit to other cities, probably to St. Louis, Omaha, Des Moines, Joplin, and Tulsa. Mr. Donnelly retired from the hotel business a year ago. The Empress has been variously an exclusively picture theater, vaudeville, and other combinations in the past two years.

Telling Time by the Klock.

Pittsburg, Kan.—To the person or persons guessing the date or nearest date of the opening of the Klock theater here, a prize of ten dollars will be awarded. This contest is an unusual one. Most theaters on opening offer a prize for the best name suggested. The advertisements in the Pittsburg newspapers say: "Look the building over and make your guess." The managers, Messrs. Klock and Klock, are uncertain as to the opening date. The contest closed August 19, so it is presumed that the theater will open shortly.

St. Louis Airdomes Prospering

World Representative Finds Good Audiences in South St. Louis's Cool Pleasant Open-Air Shows—Visits the Knickerbocker, the Russell, the McKinley, the California and the Pestalozzi.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—No section of the city has profited to any greater extent by the fine airdome weather we have been having this season than South St. Louis. On account of the great number of al fresco shows on the south side we were only able to hit the high places here and there, and the night was cool—the coolest of the season, in fact—but we found good crowds everywhere, and many signs and much talk of previous prosperity.

The Knickerbocker Airdome.

The first stop was at the Knickerbocker at 3145 Park avenue. The Knickerbocker airdome is at the side of the theater, and the crowd is received through the lobby and box office of the house. This is one of the first neighborhood houses of the better type to be built in South St. Louis, and it is modern and up to date in every respect. It was erected by Meyer Brothers & Pracht, who disposed of the property when they opened the Shaw theater at Shaw and 39th streets. The Knickerbocker is now under the management of James J. Barrett, who also controls the Chippewa and the Cass theaters. Mr. Barrett conducts a high class entertainment, using big features only, Paramount, Metro, World and Fox pictures being used. Ten cents admission is charged. The Knickerbocker issues a very neat and attractive program, which gives the week's offering, and carries a coupon which allows the patrons to express their choice in pictures and stars.

The Nebraska Airdome.

A few blocks east of the Knickerbocker is the Nebraska airdome, a fine big place that seats a small multitude of people. The Nebraska is controlled by Lorimer & Dubach, both veterans in the amusement world. The Nebraska has a number of trainmen and railroad men among its patrons. These conductors and engineers are, of course, subject to a call at any hour, and Manager Lorimer has instituted a system of notifying them of their calls by flashing their names and the time they are expected to report for work on the screen. Sometimes as many as five and six calls are made in an evening. The trainmen appreciate this service and make good use of it.

Spyros Skouras's Airdome.

After the Nebraska we stopped at the Russell, on Russell and South Jefferson avenues. This place is one of the finest out-door places on the south side. Spyros Skouras, proprietor of the Lafayette theater, two blocks east on Jefferson, manages the place. The Russell has been in operation several years, but under the new management has been greatly improved and beautified. The strip of ground between the pavement and the wall of the airdome has been made into a beautiful lawn, bordered by a close cropped privet hedge. Flowers are growing at intervals in this plot, which stretches the whole length in front of the airdome. Three heroic sized statues with out stretched arms, bearing big electric globes, adds further to the beauty and attractiveness of the place. Inside of the airdome the same scheme of flower and plant decoration has been carried out. Large vases with overflowing greenery and flowers are everywhere, and the projection booth is decorated with vines and flowering plants. Taking it all in all the Russell is most attractive.

The McKinley on a Roof.

We stopped next at the McKinley, the most unique theater in the city from the fact that the airdome is on the roof. The McKinley is on South Jefferson and Accomac, and is one of the best known places in that section, and the roof garden is a popular resort for the people in the neighborhood. The McKinley has been closed for a couple of weeks undergoing repairs, and just opened on August 21st under new management. McCutchen & Wittmann are the new proprietors, but it is like coming back home for them to take charge of the place, as they formerly managed the theater for three years. Mr. Wittmann is one of the oldest exhibitors in the city—in point of experience, not years—and as John Billmeyer, who is turning the crank of the projecting machine, is one of the oldest operations—also in point of experience—the people of the neighborhood will get their money's worth of entertainment from this pair of veterans at the McKinley, and we expect to use our nice new season pass enclosed with the announcement of the McKinley's opening real often. Thanks.

The California Garden.

We went over to the California Garden from the McKinley. This place is under the management of Sam Koplar, and an all picture program has been instituted in place of the mixed films and vaudeville that has been the rule at the Garden in previous seasons. The California is a smashing big place with a promenade at the back and flowers and fountains and all the trimmings that go to make St. Louis airdomes the talk of the country.

The New and Modern Pestalozzi.

After the California we stopped at the Pestalozzi, on the corner of Pestalozzi and Oregon avenues. The Pestalozzi is alongside of the theater of the same name, and the audience can be transferred to the house in case of rain in a few minutes. Fred Freise is the owner and manager of the Pestalozzi, which is a new place and has all the new and modern equipment of an up-to-date theater. The place seats a thousand, and five cents admission is charged.

New Notes of Local Theaters.

Baxter Springs, Kans.—August Rehm, manager of the Majestic theater of this city, has added a new front to the building, giving it a very modern appearance. On the innovations of Mr. Rehm himself, is the placing of fans over boxes of ice, thus securing cool breezes.

Kingman, Kans.—Harris & White have opened the Star theater, which has been closed for some time.

Kansas City, Mo.—D. Donicci, proprietor of the Broadmoor theater for some time, has sold that picture house to Schrapper & Sons.

Fort Scott, Kans.—C. R. Bluball has sold his theater, "Pictureland," to Mr. Schmidt of Springfield, Mo.

Denver Has Film Board of Trade

Picture Men of the Mile High City Organize to Promote the Good of the Industry—H. H. Buckwalter Chosen President; C. Y. Young, Vice President, and Frank Harris, Treasurer.

By E. C. Day, Denver Times, Denver, Colorado.

DENVER, Colo.—A Moving Picture Board of Trade is the latest addition to film organizations in Denver. It was organized last week by the managers of the various film exchanges as individuals, and has been duly incorporated under the Laws of Colorado. This now gives the city a Board of Trade, composed of exchange managers, an Exhibitors League, composed of the theater owners, and a Screen Club, which numbers among its members, both exchange men and exhibitors as well as those who are associated with the industry in other ways.

The Board of Trade was organized with H. H. Buckwalter, Western Manager for Kleine, as president, C. Y. Henry, manager of the General Film Exchange, as vice-president, and Frank Harris, manager of the V-L-S-E Exchange, as treasurer. Judge H. A. Hicks, a prominent local attorney who looked after the legal features of the organization is temporary secretary and will act in this capacity until the body is well under way.

The object of the Board of Trade is to promote the moving picture industry the protection of the public, the exhibitor, and the exchanges against the unscrupulous person who seeks self gain at the expense of the film business.

Film Men Give Show to Soldiers.

Denver, Col.—A unique moving picture show was staged at the mobilization camp of the Colorado National Guard, between Denver and Golden, recently. Ward E. Scott, manager of the Denver Mutual, arranged it as a treat to the boys who are in training for Uncle Sam's service.

The show was given in honor of four Colorado exhibitors who left their theaters when the call to arms was sounded recently in connection with the Mexican troubles.

Manager Scott transported a brand new Powers machine to the camp for the occasion, and S. B. Sturtevant of Fruita, one of Colorado's best known exhibitors who is a member of the soldier-body did the operating. The other theater owner members of the guard who assisted in the arrangements, are E. W. Field of Paonia, and E. R. Chappell and Billy Harris of Canon City. The latter two are partners in the moving picture business.

Cameraman Lockwood Comes Here.

Denver, Colo.—A new addition to Denver's moving picture family has been made in the person of E. B. Lockwood, camera man for the Selig-Tribune News Weekly. He arrived this week, and plans to make his permanent headquarters here. He will cover the Rocky Mountain territory for the News Weekly.

Harry Lustig Visits.

Denver, Colo.—Harry Lustig, former manager of the Mutual exchange in Denver, but now manager for the Metro in Los Angeles, is visiting old friends in this city. He returned here last week on a vacation trip.

Many New Faces on Dallas Film Row

George Kleine Office to Be Managed by Charles H. Wuerz—Several Other Changes Include H. F. Botto's Going to Consolidated.

By E. C. Belcia, 902 West Second Street, Fort Worth, Texas.

DALLAS, TEX.—Among the numerous new faces seen on film row in Dallas is the smiling countenance of Charles H. Wuerz, recently of New York City, and now manager of the Geo. Kleine office in Dallas, succeeding C. B. Condell, resigned. Mr. Wuerz, a well-met fellow, is extremely cordial and we predict for him a pleasant relationship with the trade and one that will be profitable for his employers. L. F. Gilbert is his assistant in the office, and Mr. Ed. A. Kennedy, a well known road man, is pushing "Gloria's Romance" and other Kleine productions in the Southwest territory under Mr. Wuerz's supervision. Mr. Condell has returned to New York City.

Another recent change is that of H. F. Botto, who has been until recently one of L. B. Remy's (Triangle) right-hand men. Mr. Botto has accepted a position with the Consolidated Film & Supply Company (Universal).

Among the "boys," other changes this week took place as follows: Alfred Raymond leaves World Film and will in future devote his time to big feature productions. C. E. Momand, formerly with World Film, is going back to the exhibiting end of the game. C. E. Tandy, formerly of Atlanta, has taken the managership of the Paramount office, relieving Mr. Lynch, who has gone on an extended vacation. J. E. Smith will be Mr. Tandy's assistant and handle the details of the office. C. D. Touchon, one of the best known booking clerks in Texas, has resigned from the Triangle and will in future sell automobile trucks. G. B. Walker, formerly bookkeeper of the Triangle office, has also resigned. C. B. Galloway has been appointed booker to fill Touchon's place and will also be Mr. Remy's assistant in the future. Jess Worden, formerly manager of the Strand theater in Forth Worth, has gone to New Orleans to open an office handling Ivan productions.

Segals Building in Quanah.

Quanah, Tex.—Mrs. and Mr. Mike Segal, prominent exhibitors of Northwest Texas, were in Dallas for several days recently. The Segals have been located at Quanah, Texas, for several years. They are now erecting a large theater in that city to seat 1,040. It will be directly in front of their old place, which they expect to continue to run. The Segals are also figuring on opening theaters in two nearby cities at a very early date. While in Dallas they bought their entire equipment for the new theater with the exception of an organ.

Buddie Stewart Promises to Visit Us.

Dallas, Tex.—Buddie Stewart, manager of "Texas' Greatest Show," the Old Mill theater of Dallas, is going to take a vacation at an early date. Mr. Stewart is going to New York and other Eastern cities and is making the trip one of business as well as pleasure, for he will pay particular attention to the detail management of the eastern theaters, and also anything else of interest in his line. Mr. Stewart promises to call at the World office while in New York. We'll be glad to see you, Mr. Stewart.

About People Film Men Know.

J. M. Robb and Son, of San Angelo and Big Springs, were in town last week making their fall bookings. While there they purchased a $7,500 American Photoplayer, which they will use in their San Angelo house.

T. C. (Tommy) Clauson of Longview was a Dallas visitor last week. Mr. Clauson is looking fine and said business was great. He is using big features in his theater and expects to use two days of Interstate vaudeville, commencing at an early date.

A. G. Leaves, the modest roadman of the serial department of the Mutual, was in town last week and while here separated himself from some dough, receiving in lieu thereof one Buick roadster, which he expects to use in making his territory.

A. W. Lillie, an old timer from North Texas, was in town. He said his two theaters were doing good business and he was merely here mapping out his fall bookings and getting ready his campaign for the winter.

When Al Raymond returned recently from a two weeks' trip for the World Film, he brought thirteen contracts accompanied by deposits. This is some record for two weeks' work, however. Mr. Raymond says he believes this is an unlucky number.

Mr. Hervery, an exhibitor from El Paso, was a visitor.

D. L. Cornelius, the assistant general manager of the Saenger Amusement Company of Louisiana, with headquarters at Shreveport and shows at Monroe, Alexandria, Texarkana, etc., was in Dallas for a few days renewing acquaintances and looking over the situation.

J. C. Cox, recently sales manager of the Marquette Piano Company of Chicago, is now the field manager of the American Photoplayer, with headquarters in San Francisco. Mr. Cox will be in the Dallas territory for some weeks, and Lou Abrams, president of the Sales Company of this firm, is also a Dallas visitor.

Louie Morris, of Jacksonville, Tex., who runs the Park and Johns theaters there, was a Dallas visitor this week, having driven the 200 miles in his Oakland roadster.

C. B. Peterson, cashier of the Consolidated Film, left Saturday for a two weeks' vacation. "Pete" says he thinks he would have had a better time staying in Dallas loafing and watching the other fellows work these hot days.

P. C. Crown of the Crown theater of Houston, Tex., passed through Dallas recently on his way to the Panhandle, where he will visit his Childress theater. Mr. Crown reports all his theaters are doing good business, notwithstanding the hot weather.

SPOKANE NEWS ITEMS.

By S. Clark Patchin, Spokane Correspondent.

Film Man Runs for Congress.

SPOKANE, WASH.—Word reached the city several days ago that William Cutts, formerly general manager of the Liberty Amusement company of this city, and both previous to that and afterwards manager of the American theater, Butte, Mont., is now running for Congressman-at-large on the Democratic ticket. He severed his connections with the Montana Amusement company some weeks ago and became associated with the Wilson Park Land Company of Butte. Mr. Cutts built the Liberty theater in Spokane.

Among Spokane Exchanges.

E. L. Hawk of Garfield, Wash., purchased of R. B. Smith of Deer Park, Wash., the Arcadia theater.

Fred Somner, representing the New York office of the Pathe exchange, spent a few days in this city on a business trip.

San Francisco Briefs.

Claude Langley, directing manager and treasurer of the Turner & Dahnken Circuit, is back from a vacation spent at Capitola. The fish supply there is said to have suffered heavily.

A splendid marquee and electric sign has been placed in front of the Market Street theater by the new owners.

Contracts have been awarded for the interior decoration of the Haight Street theater at Haight and Cole streets, and this house will shortly be reopened.

Edward H. Kemp, who handles the Motiograph machine in this territory, has returned from a picture-taking trip into the cliff-dwelling country of New Mexico and Colorado.

California News.

Mill Valley, Cal.—The Hub theater has been sold by A. C. Papst to George H. Cook, and arrangements have been made to show a Paramount program four days a week.

Berkeley, Cal.—Miss Hazel Mehrten, daughter of C. L. Mehrten of the Varsity theater and treasurer of the California State Exhibitors' League, was married recently to Mr. Charles Anthony.

Grass Valley, Cal.—A. L. Stoutenburg has purchased the equipment of the Pavilion theater recently closed by Perronet & Tremewan.

Napa, Cal.—The Empire theater has been purchased from Dave Solari by Alois Fischer.

San Bruno, Cal.—An interest has been purchased in the Novelty theater by M. J. Pedros, and he is now conducting the house in partnership with G. Ricci.

Redding, Cal.—Anderson & Wood, who conduct the Broadway and Majestic theaters at Chico, have leased the new house being erected at Redding, and will open it as soon as it can be completed. The new theater will seat about 900.

Can Sacramento Censor Ban Film?

Turner & Dahnken Circuit Throws Down Gauntlet to City Censor Who Put Ban on "Twilight Sleep" Before Seeing It—Has Engaged Services of Competent Lawyer and Will Attempt to Show Picture Whether or No.

By T. A. Church, 1507 North Street, Berkeley, California.

SACRAMENTO, Cal.—The fight against the censorship of moving pictures, which has been waged spasmodically for some time in the leading cities of the state, and which promised to be given a rest following the substantial victory won at San Francisco by exhibitors, has broken out at Sacramento and has reached a stage where the courts will be asked to decide just what authority the City Censor has under the charter to regulate the showing of films. The Turner & Dahnken Circuit recently booked the educational attraction "Twilight Sleep" for its house in that city, after having shown it at various of its other theaters, but, following the first public announcement of the fact, Commissioner of Education E. J. Carraghar, who is also censor of moving pictures, advised that he would not permit it to be shown, claiming that it was immoral. When asked if he had seen the picture, he acknowledged that he had not, and that furthermore he did not wish to view it.

The management of the Turner & Dahnken Circuit then decided to make a legal test of the commissioner's power and engaged the services of Judge Charles E. McLaughlin, an able attorney of that city. The censor was again invited to view the film, but refused, taking the stand that if he viewed one film he condemned he would be called upon to inspect dozens of others. However, when the fact was impressed upon him that the matter was to be taken into court, he listened to the advice of Judge McLaughlin and reviewed the production, but refused to allow it to be shown at the T. & D. theater.

The Turner & Dahnken Circuit has the production booked for presentation on August 27 and announces that it will positively be shown, the attorney having advised that there is no ordinance in effect at Sacramento giving Commissioner of Education Carraghar authority to censor pictures. The censor, however, claims that he is given authority under section 51 of article 3 of the city charter. This provides that the city of Sacramento shall have power "to license, regulate, restrain or prohibit all exhibitions, public shows, games and amusements." In order to make his position more secure, Commissioner of Education Carraghar has had the City Commission pass a resolution calling upon the Chief of Police to see that "Twilight Sleep" is not displayed in Sacramento.

The Turner & Dahnken Circuit is having no assistance from the other exhibitors in Sacramento in making this fight, but is having the active co-operation of H. J. Gosliner and associates of San Francisco, who hold the California rights to this production. The local T. & D. theater is in charge of M. Naify, formerly of Atlantic City, N. J., but at the time the trouble over the showing of the film broke out was under the management of A. E. Northey, since transferred to Berkeley.

Metro Stars Visit San Francisco.

San Francisco, Cal.—May Allison and Harold Lockwood, well-known Metro stars, were recently here in company with Director Henry Otto and took part in some interesting work around San Francisco Bay. This was their first visit here and they were delighted with their trip. They have also been working in the vicinity of Lake Tahoe on a production that is to be released in September.

Film Concern Incorporated.

San Francisco, Cal.—The Consolidated Film Corporation has been incorporated with a capital stock of $50,000 by J. F. McCarthy, B. Coleman and G. A. Ragan.

Pastime Theater Closed.

San Francisco, Cal.—The Pastime theater on Market street, near Fourth, has been closed, and the work of tearing down the building in which it was located has commenced in earnest. This is the site that is to be occupied by the magnificent new house to be conducted under the management of Eugene Roth.

Klopot Spends Week in Hospital.

San Francisco, Cal.—Charles Klopot, who recently opened a film exchange on Golden Gate avenue, has been an unwilling patient at a local hospital on account of an injury to his knee contracted some time ago. Shortly after his arrival in this city from Los Angeles, his knee began to swell and the doctor called in to see him promptly prescribed a week's stay in a hospital. Now that he is out again, plans are being made for the opening of a branch film exchange at Dallas, Tex.

New Musical Concern Enters Field.

San Francisco, Cal.—A new manufacturing concern which plans to furnish moving picture theaters with musical programs has opened headquarters at 585 Mission street under the name of the Magnavox Phono-Player Co. The instrument is phonographic with a sound-intensifying device. George C. Borneman is manager.

Exhibitors Warned to Mind Safety Rules

Some Picture Men Around San Francisco Bay Have Been Carrying Film Without Observing Rules of Bureau of Explosives.

SAN FRANCISCO, Cal.—The Film Exchange Board of Trade of San Francisco has been notified by H. B. Eyde of the Bureau of Explosives that some of the exhibitors carrying films across the bay on ferry boats have not been observing the safety rules laid down last spring when a compromise was reached on the film transportation question. It is pointed out that some are carrying films in cases that do not bear the yellow caution label and that others have cases with insecure fastenings. The Board of Trade is advising its members to insist upon the proper labeling and fastening of all cases leaving their places of business. It is pointed out that if the rules agreed to last spring are not strictly lived up to there is every reason to expect that the present privilege of carrying films as hand baggage will be revoked.

Exchange Men Get New Ideas.

San Francisco, Cal.—Herman Wobber, manager of the Progressive Film Exchange, and his assistant, J. W. Allen, returned recently from the meeting of Paramount managers and publicity men at Chicago and are commencing already to place into effect some of the new ideas secured there. One of the immediate results of this trip has been the forming of a publicity department and it is the intention to co-operate with exhibitors even more closely than in the past. E. T. Lowman of this office is spending a vacation in the southern part of the state, and will visit many of the studios while there.

Large Outdoor Installation.

San Francisco, Cal.—A Motiograph projection machine was furnished recently by Edward H. Kemp to the interests fighting the Prohibition amendments to the state constitution, and has been installed on an upper floor of the Pacific Building at Fourth and Market streets. From here a picture 50 by 60 feet in size is projected on the wall of the Humboldt Bank building 200 feet away, and this is visible for a long distance on Market street. A 150-ampere arc is used and the picture is very clear, considering the amount of reflected light from the street.

Globe Film Exchange Closed.

San Francisco, Cal.—I. H. Lichtenstein, who has conducted the Globe Film Exchange in the Pantages theater building for the past two years, has closed this and is now devoting his attention to the Western Poster Company, formerly conducted by Davis Bros. and recently taken over by him. He has just returned from a three weeks' trip to Oregon.

Peerless Exchange Expands.

San Francisco, Cal.—The Peerless Film Service, Inc., 100 Golden Gate avenue, of which E. H. Emmick is head, has taken over all of the interests of the Sun Photoplay Company, which recently opened headquarters at this address, and has taken a place in the front rank among the independent buyers of film. A branch office has just been opened at El Paso, Tex., and one is to be opened at an early date at Seattle, Wash. The E. & R. comedies, controlled by this concern, are increasing in popularity, and Manager Emmick shows a waiting list fully five weeks in advance. Harry McIntyre, in charge of the Los Angeles office of the Peerless, reports that the same condition prevails in that territory. A. E. Beck, formerly of the Southern office, has been transferred to San Francisco to fill a position on the road.

Ask Support Against Sunday Law

Portland, Oregon, Independent Retailers' Association Wants Film Men's Co-operation to Repeal Sunday Closing Law—Present Law Exempts Theaters—Is a Motion Picture Show a Theater Under Law of 1890?

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, Ore.—At the regular meeting of the Oregon Motion Picture Men's Association at the Oregon Hotel August 17, Dan Kelleher, former member of the legislature was one of the guests of honor and spoke on the present status of Sunday closing in Oregon. He said the Tufts bill, providing for Sunday closing of nearly everything, including theaters would not appear on the ballot in November. It seems that this measure failed to take with the people, and when the time came for filing the initiative petitions with the secretary of state, Rev. Tuft's measure did not have sufficient signers to entitle it to a place on the ballot.

Mr. Kelleher stated that the Independent Retailers were now directing their efforts toward repealing the Sunday closing law now on the statute books, and since the failure of the Tufts measure to meet with public approval, the Sunday closing faction is combatting the retailers in their fight for Sunday freedom.

Theaters are specifically exempted from the operation of the Sunday closing law. It effects "any store, shop, grocery, bowling alley, or tippling house, for the purpose of labor or traffic, or any place of amusement," the law being afterwards amended to except theaters, drug stores, et cetera. Mr. Kelleher pointed out, however, that the Supreme Court of Oregon had not as yet construed the word "theater" to embrace a picture show, and said there was not certainty that such a construction would be placed upon it. In some states there is a legal difference between a picture show and a theater.

Mr. Kelleher stated that it was therefore the duty of the picture men to get in line with his organization to fight for the repeal of the present Sunday closing law, showing that it would be a dangerous weapon against the entire motion picture industry if radical reformers came into power.

Other prominent guests at the luncheon were Robert Montgomery and E. S. Coates, of the Fox Film Corporation, Seattle.

Film Supply Co. of Oregon.

Portland, Ore.—The new Universal exchange at Portland, Ore., is without doubt the most pretentious exchange in the city and General Manager G. A. Metzger does not hesitate to say that he considers it the swellest exchange on the Pacific Coast. The building was constructed especially for film exchange purposes and complies with all of the many municipal regulations affecting film exchanges.



New Universal Exchange.

There is a large, airy main office set with posters and pictures. Well finished fixtures and a broad counter separate this room from the poster department. Back of the counter, off to one side, are two large film vaults equipped with automatic lights, large vents and all modern safety appliances. Light and airy inspection and shipping rooms adjoin the vaults. The different rooms are separated by heavy fireproof walls as required by city ordinance. The shipping is all handled from the rear. Manager Metzger has a spacious office just inside the main entrance.

The Film Supply Company's Portland office is a full-fledged exchange, the other Universal exchanges in the Pacific Northwest being branches.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Baker House Enlarges.

Baker, Ore.—J. P. Cotter, of Haish & Cotter, who operate the Orpheum, Grand and Empire theaters, at Baker, Ore., and who control the theatrical situation there, was in Portland recently buying new equipment for the Orpheum, which is being enlarged. The house is being completely overhauled, the roof raised and a new gallery put in. The stage will also be remodeled. The Orpheum is the largest house in Baker.

Exhibitor in Wreck.

Corvallis, Ore.—C. C. Small who has operated two theaters here for several years, was painfully injured reeently when an automobile in which he was riding ran off a high bank. He received a dislocated shoulder and several broken ribs. He was returning from a vacation trip.

Vaudeville and Pictures.

Astoria, Ore.—The four theaters here are all combining vaudeville and pictures, and there is not a straight picture show in town. This condition is due to competition and not to the lessening in popularity of pictures. The managers added pictures to their programs till they could add no more, then commenced with vaudeville. The Star shows Hippodrome acts, the Crystal, Fisher's, and the Sunset and Jewel book their's independently. The average show includes five or six reels of pictures.

Heard on Portland's Film Row.

Portland, Ore.—The Woodstock theater has been opened by Ingle Bros.

Emmett, Ida.—F. M. Buckman has opened a new theater here, the equipment being furnished by the Service Film Company, of Portland.

Portland, Ore.—Albert Hay Malotte, the organist at the T. & D. theater, has received much favorable mention on his way of handling the theater's new Wurlitzer instrument. Mr. Malotte, who is organist for the T. & D. corporation in San Francisco, is only temporarily in Portland.

Portland, Ore.—O. Wogg is back as road man for the Standard Feature Film Company. Mr. Wogg worked for the Standard people a year ago, and has since been with the Sutton Feature Film Company in Seattle.

Portland, Ore.—The Richmond theater closed after trying it five days.

Portland, Ore.—E. E. Goehler, road man for Pathe, recently returned from his first trip for that company and reports fine success. He covered the eastern part of the territory where he says good crops of wheat insure a successful year for all lines of business.

Portland, Ore.—Among the callers on Film Row were C. A. Metcalf, of San Francisco, Alex Pantages, of the Western Civilization Corp., John Wesely, Scio, Oregon, M. G. Cooley, Silverton, Ore., and A. Singelow, of the Morgan Film Company, Seattle, en route to San Francisco.

Club Women Help in Censorship Fight

Oregon Motion Picture Men's Association Gets Unsolicited Aid in Its Campaign for Fairer Censorship.

PORTLAND, ORE.—The Oregon Motion Picture Men's Association is receiving the unsolicited support of many of the prominent club women of the city, and, the clubs to which they belong, in the campaign for fairer censorship. Mrs. George McMath, president of the Oregon Congress of Mothers, is the latest to come out against Portland's present censorship. She went to Seattle and by authority of her association, investigated the conditions there, and after comparing them with the local situation, stated that the present conditions in Portland were not good for the people nor the picture men, and that the feud was bad for Portland. If the city commissioners hold over the final consideration of the proposed new ordinance for another week, some of the women's clubs are contemplating holding a meeting to discuss the subject.

"Civilization" Opens Well.

Portland, Ore.—The Heilig, Portland's legitimate theater, was comfortably filled on the evening of August 18 by the members of the press and the guests of the management, for the advance showing of "Civilization." The production was put over with a hitch and all present declared it a most wonderful picture. The photoplay was preceeded with a prologue by living actors, who afterwards interpreted the mob scenes back of the curtain, and furnished the chorus essembles at the close of the show. The prologue, the effects and the music were thrilling. A large orchestra directed by Prof. W. R. Boone, furnished the music.

Old Timer Back.

Portland, Ore.—Thomas Maguire, now associated with the Breck Photoplay Supply Company of San Francisco, coast distributors for Simplex machines, was in Portland for a few days and discussed the good old times when he was in the show business here. Mr. Maguire used to shift scenes with George Baker, now one of the city commissioners. The two of them opened the Bakeronian theater in Oregonian building, Mr. Baker soon selling out to Mr. Maguire. The house was a genuine success, and although, but a small store show, the attendance sometimes ran up to 40,000 a month.

"Them was the happy days," says Mr. Maguire.

Local Film Attracts.

Portland, Ore.—Edwin James, manager of the Majestic, turned his house over to "sweet charity" recently, when he showed "Veda the Vampire," a four-reel local production, for the benefit of the Peoples Institute. It was strictly an amateur photoplay, enacted by people whose names appear frequently in the society columns of Portland's papers. Barbara Bartlett was credited with the most clever acting in the piece. The photography by W. A. Van Scoy, local cameraman for Pathe, was excellent.

Wisconsin Film Notes

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Changes Among Theaters and Managers.

WASHBURN, Wis.—Competition has been ended by the consolidation of the two local shows. Mrs. N. E. LaForce, owner of the Happy Hour theater, has purchased the Star theater from Murphy Bros. She will close the Happy Hour, as the Star is better equipped for handling the consolidated photoplay business. Mrs. LaForce will use what brands of films are favored by a voting contest. The various services will be tried before patrons are asked to cast a ballot.

Eau Claire, Wis.—W. R. and B. L. Hiller, who sold their interest in the Unique and Lyric theaters to the Eau Claire Theater Company, plan to engage in the states right business, with headquarters probably at Minneapolis.

Sheboygan, Wis.—Under the name of the Aurora theater, the old Pastime theater at 1012 Michigan avenue has been opened by Jac. O. Schmidt.

Fond du Lac, Wis.—Henry Boyle has secured full control of the Henry Boyle theater.

Madison, Wis.—The Varsity and Pastime theaters are now under the management of the Fuller theater. The Varsity will use Paramount repeaters Tuesday, Wednesday, Thursday and Friday; Triangle service Monday and Saturday, and a mixed program on Sunday.

Balsam Lake, Wis.—G. W. Thompson has sold his moving picture theater to William J. Strehl and R. O. Pepper.

Iola, Wis.—E. H. Parks has opened a moving picture theater here.

Waukesha, Wis.—Higgie Washnawski of Milwaukee has opened the Park theater on Broadway and will operate it as a moving picture theater. A policy of co-operation with the Juneau theater at Milwaukee is planned.

Milwaukee, Wis.—The new moving picture theater which Mrs. F. Russell is erecting at Thirty-eighth and Vliet streets is expected to open about October 1. It will be 40 by 120 feet and will seat 750.

Milwaukee, Wis.—O. L. Meister's new moving picture theater on Third street near Grand avenue will be known as the Whitehouse. No piles will be used in the foundation, as the site is slightly marshy; a concrete bed will cover the whole site, 50 by 150. The structure will be six stories, of brick and steel.

Mineral Point, Wis.—The World theater has been enlarged and remodeled.

Green Bay, Wis.—Burke & Christensen of this city are the proprietors of the Open Air Dome Company which has been showing pictures here for several weeks. They have put the show on the road starting with West De Pere and Kaukauna. Shows are given free, film advertising being mixed with the features.

Menomonie, Wis.—That the Menomonie boys down on the border might have smokes and other luxuries, the Grand theater gave up one-half of its gross receipts one night.

IN BRITISH COLUMBIA.

Camp Hughes Theater Burns.

Winnipeg, Man.—Camp Hughes, the great military camp of the Manitoba military battalions, situated a few miles from Winnipeg, was on the evening of August 10 the scene of a theater fire which narrowly missed having very serious results.

At 8:15 p. m., when the great barn-like Strand theater, seating 1,700, was filled to capacity, a ragged piece of film buckled in the projection machine and caught fire. The puff of flame which immediately filled the operating room severely burned the operator (a soldier) about the hands and body and literally burned the coat off his back.

The loss on the theater, which is owned by L. F. Allardt, of Chicago, is covered by insurance.

Poor Outlook for Admission Raise

Vancouver Picture Exhibitors See Little Hope of Increase in Prices with Big Time Vaudeville at Ten Cents in Competition.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—Although there have been persistent rumors that the Orpheum theater, the local house owned by the Meyerfeld & Beck interests, would soon switch from its picture policy to the regular Orpheum Circuit big-time vaudeville, it was not until August 12 that Manager James Pilling was able to make this definite. The return to the vaudeville policy takes place on September 18, and between the present time and that date local picture men will probably spend considerable time in trying to figure out the possible effect that this move will have on their business.

There has beeen a feeling for some time that if the Orpheum gave up its picture policy the way would be open for a raise to 25 cents in the film theaters, and that a concerted move would be made in that direction by the remaining first-class houses. Mr. Pilling has consistently refused to join in such a movement, as he has thought that under present conditions a raise in price would simply mean cutting down attendance. However, an unofficial statement that the Orpheum's vaudeville prices would range from 75 cents down to 10 cents has given the picture men an entirely different idea of the situation, and the opinion has even been expressed that the exclusively picture houses might even have to reduce their admission price to 10 cents in some cases, to meet the new competition.

Wants V-L-S-E Back.

Vancouver, B. C.—The World man has lately been receiving each week a copy of Tom North's "V-L-S-E Pals," and has gotten a great deal of enjoyment and information out of this live little magazine. If V-L-S-E would only return to western Canada, now——

John Hazza Back from Long Trip.

Edmonton, Alberta.—John Hazza, general manager of the Empress theater, running Triangle and Fox features, and of the Bijou, using pictures and musical comedy stock, has returned to Edmonton after his recent trip through the Pacific Northwest, and has a force of painters and decorators at work on the interior of the Bijou, preparatory to reopening on August 21.

F. S. Howard's Sheet Liked.

Vancouver, B. C.—The new, and as yet unnamed, house organ of the Famous Players Film Service, Ltd., Canadian distributors of the Paramount program, has made its appearance in this city, and has attracted a great deal of favorable comment. F. S. Howard, in charge of the publication, has produced an interesting little paper, containing not only publicity matter dealing with the subjects handled by the Famous Players, but also giving a great many local items from all over the Dominion. That's the stuff to keep up the interest. Our best wishes to the new enterprise.

Daylight Law a Nuisance.

Winnipeg, Man.—A deputation of moving picture theater managers here recently petitioned the council to repeal the "daylight saving by-law" lately put in force in this city, as they stated that the measure was causing them serious loss.

Charles D. Morgan, president of the Manitoba Theater Association, informed the council that the receipts of all the theaters in Winnipeg had been going down hill at a great rate since May 1. The association felt, he said, that this condition was to a great extent due to the daylight saving law, and that if it was to be put to a vote at the present time it would be repealed immediately. Mr. Morgan pointed out that the public greatly objects to going into theaters while it is still broad daylight and warm, not seeming to realize that neither condition existed inside the theaters.

After a short discussion by the council, the matter was allowed to drop, without any action being taken.

Darwin Wood Goes to the Front.

Vancouver, B. C.—Darwin Wood, organist and pianist at the Colonial theater, has just received a commission as Sergeant-Major with the Canadian Engineers recruiting at North Vancouver, and has departed for Ottawa with a detachment en route to the front. Mr. Wood will be chief electrician of the battalion, as well as despatch rider, and the World man has noticed him on several occasions recently tuning up his motorcycle, which now bears the magic letters, "O. H. M. S."

Good luck, Professor.

Francis Holley in Alberta.

Edmonton, Alberta.—Francis Holley, director of the Bureau of Economics, Washington, D. C., has reached this city in the course of a tour of Canada, in search of further subjects to be added to the great collection of educational films owned by the bureau and dealing with conditions in various sections of the globe, manufacturing processes and commercial activities, and a vast number of other branches of human endeavor. Mr. Holley hopes to be able to secure in this province a collection of films showing the raising of sheep and hogs, their further adventures in local packing houses, and so on until they finally make their appearance as gloves, shoes and other articles of commerce.

Mr. Holley states that his department now has twelve million feet of film to loan, and that the stock is being added to continually.

Sickly Censorship Has Ruled.

Winnipeg, Man.—Phenomenal business was done at the Starland theater on two recent days when Universal's "The Campbells Are Coming" was put on. The Starland, which has stuck to the old 10 cent price, raised to 15 cents for this attraction, and "cleaned up."

Vancouver, B. C.—While reports such as this continue to come from cities all over Canada, British Columbia sits outside the charmed circle and wishes for a sensible censorship. "The Campbells Are Coming" was rejected in this province, in the face of the assertion of the Canadian Minister of Militia that "every man, woman and child in Canada should see this picture."

Vancouver, B. C.—I. Soskin, special representative of the Famous Players Film Service, took a trip recently through the Crow's Nest country and on to Calgary, later returning again to Vancouver. He brought with him a copy of the official British pictures called "With the Forces in Flanders," and these were run off one evening after the regular performance at the Globe theater.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, announces that he has signed with Manager Meagher of the General's local office for first run on "The Strange Case of Mary Page" in four cities in British Columbia. This production will be run at the Columbia in Vancouver, the Columbia in Victoria, the Empire in North Vancouver and the Bijou in Nanaimo, starting about the end of September.

Indianapolis' Circle to Open

August 31 Set for Opening of Hoosier Metropolis' Big Theater Facing Soldiers' and Sailors' Monument—Some Interesting Details of Its Decoration—Mark Gates Has Been Chosen to Manage It.

From Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, Ind.—All eyes in local motion picturedom will be focused August 31 on the opening of the Circle theater, that magnificent structure facing the Soldiers' and Sailors' Monument that has been built at a cost of approximately $225,000. It will be the largest motion picture theater in the Middle West, its seating capacity being 3,100. Only one performance will be given on the opening date, the first audience to be given an hour or more to inspect the house. The illumination is in three colors, any one of which can be used independent of the other, and the color effects can be operated from the stage or from the operator's booth in the front of the building.

A large organ has been set up in a cozy little niche to the left of the balcony. The stage will be arrayed in Italian pergola style, the screen for the pictures rising from underneath the floor.

Eighteen hundred yards of carpet will be spread on the main floors, in the foyers and on the stairways. The seats are roomy and well spaced. A large aisle divides the three main aisles on the lower floor, thus making it possible for a large crowd to leave the theater quickly. One of the chief features is the lounging room, an apartment intended to serve as a public clubroom, where people of the city may meet their friends by appointment.

Mark Gates, who last season was treasurer of the Murat theater, will be the manager of the new house. Mr. Gates says the Circle will operate its own billboard system, the stands of which will be on a highly decorative order. Instead of the customary posters, hand-painted inscriptions will be placed on the boards, the announcements changing each week. H. P. Stothart, of New York, musical director for Hammerstein's "High Jinks" and "Katinka" companies last season, will be the director of the orchestra in the new theater.

Handsome Decorative Design.

Clifton A. Wheeler, an instructor in the John Herron Art Institute and a leader among the younger Indiana artists, is painting a handsome decorative design on cement plaster on the front of the building. Mr. Wheeler says the design when completed will withstand the effects of full sunshine, the rain, the frosts and the city's smoke.

The space for the large design is oblong, seventeen feet wide and ten feet high. In bas-relief above is a frieze of figures in Grecian style, showing dancers, players of the pipe and others. Similar figures in small size and low relief are a feature of the beautifully and harmoniously decorated interior of the theater. In his large decorative painting, the artist, Mr. Wheeler, has drawn figures like these in general character and action. The design, as a whole, is in broad and simple effects. There is a background of hill with temple and sky, with somewhat conventionalized masses of trees, presumably poplars, at either side. From the left one dancer approaches two dancers who come from the right. Behind the dancers from the right is the player of a classic pipe, and there are two classically garbed onlookers in the right background. The figures of the girl dancers are about life size.

The tints of the cement coating used by Wheeler in his painting are white, gray and tan, and to increase the range of effects he has used powdered colors. Grays, greens and blues predominate throughout the color scheme.

Mr. Wheeler almost had the work completed when members of the local union of the Brotherhood of Painters, Decorators and Paper Hangers of America called on the owners of the building and demanded that if Wheeler did not join the organization or did not stop his work at once they would immediately order all union men in the building to stop work. Wheeler said he told the men that he was a mural decorator and heretofore had never been asked to join a union. He added that he was not in competition with any other mural decorator when he was asked to paint the design. Mr. A. L. Block, president of the Circle Theater Company, said he did not wish to have any trouble with any of the union men and deemed it advisable that Wheeler cease his work until the case can be decided.

New Theater in Richmond.

Richmond, Ind.—A new theater, to be known as the Washington, will be opened in Richmond within the next few weeks. The men who are back of the project are Dr. Charles E. Duffin, H. H. Englebert and Clarence Finney. Roy Parks, who recently severed his connections with the Arcade theater, probably will manage the new house.

N. W. Bryant Buys Yale Theater.

Princeton, Ind.—William Lightner, who for several years has operated the Yale moving picture theater on the north side of the public square, has sold it to N. W. Bryant, of this city. Mr. Bryant, who has had ten years' experience in the motion picture theater business, came to Princeton a few months ago from Rockport, Ind., where he had operated a theater. He expects to make several improvements in the new house.

C. E. Hoffman Heads Arcade.

Richmond, Ind.—C. E. Hoffman, manager of the Theatorium, has assumed charge of the Arcade theater, succeeding Roy Parks, the former manager. A full-sized orchestra under the direction of Claud Miller will be added to the usual evening attractions. Since taking over the Theatorium, Mr. Hoffman has greatly improved that motion picture house, and he announces that he intends to continue his progressive policies at the Arcade.

Strand Opens Labor Day.

Indianapolis, Ind.—The Strand theater, formerly known as the Park theater, at Capitol avenue and West Washington street, will open Labor Day, September 4, with International Circuit attractions, including high-class vaudeville and motion pictures. The theater will be managed by Phillip Brown, now manager of the Lyric, and the name will be changed again to the Park theater. The theater is now controlled by Schaeffer Ziegler.

Indianapolis, Ind.—A new ventilating system has been installed in the Regent theater, and the place is now known as one of the coolest photoplay houses in the city. The management has received many compliments as a result of the cooling effects of the new system.

Every Row of Seats Flanked by Aisle

Sioux City, Iowa, Exhibitor Plans New House to Cost About $50,000—Will Have Well Planned Seat Arrangement.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

SIOUX CITY, Ia.—Every row of seats will be flanked by an aisle, if plans of Leon Weil for a new theater here are carried out. This plan of having two seats together so that patrons could arrive and depart without disturbing others would be an innovation in Middle West seating arrangement. The owners of the Royal and Strand theaters are making an effort to secure a third house in Sioux City. Tentative plans call for a structure costing between $50,000 and $75,000. It will use pictures and vaudeville at an admission of 5 and 10 cents. The name of Nate Block of St. Joseph, Mo., who is associated with Louis Weil in the local houses, is connected with the project.

New Houses and Managerial Changes.

Clarence, Ia.—Mayor Bittner contemplates the erection of a building on Front street a part of which will be leased by Manager Collins for a moving picture theater.

Council Bluffs, Ia.—Paul Schroeder, former manager of the Nicholas theater in this city, is now manager of the Crystal vaudeville and moving picture theater in St. Joseph, Mo.

Waterloo, Ia.—The Plaza theater, which was closed for a week for redecoration, reopened with "The Captive God."

Burlington, Ia.—The Garrick theater planned to reopen September 11 under the management of J. Henri Fisher, using four acts of vaudeville and two reels of pictures.

Armstrong, Ia.—E. J. Daries is now manager of the Armstrong Opera House, having severed connections with the Gem theater.

Earlville, Ia.—A. H. Bennett has purchased the interest in the Nemo Theater Company.

Shannon City, Ia.—Willis Oakes is now proprietor of the Star theater.

Keswick, Ia.—Bruce Jones has been making arrangements to open a moving picture theater here.

Wellman, Ia.—L. L. Shroder has sold his interest in the Majestic theater to his brother, F. C. Shroder.

Maquoketa, Ia.—The Pastime theater, replacing the structure which was destroyed by fire December 4, was opened by Manager Weber with the Paramount feature "Still Waters."

Mason City, Ia.—The Cecil theater opened its season of road shows and big feature pictures with the Mr. and Mrs. Vernon Castle film "The Whirl of Life."

Dubuque, Ia.—A motion picture projector is a part of the equipment of the new Y. M. C. A. building which will be opened in October.

Items Caught in Passing.

Manchester, Ia.—The projection of the famous Vitagraph film "The Battle Cry of Peace" onto a screen in front of the grand stand will be a night feature at the three-day jubilee held here September 6, 7 and 8 at the Delaware County Fair Grounds.

Eddyville, Ia.—Sunday moving picture shows have been started here.

Grinnell, Ia.—Crutchfield & Sears of the Colonial theater have booked "The Birth of a Nation" for a return engagement for the week of the County Fair to be held here.

Nebraska Notes.

Omaha, Neb.—"Ramona" begins a two weeks' run at the Brandeis theater September 24.

Bartley, Neb.—The Opera House is now under the management of Peter N. Ledou of Yuma, Colo.

Edgar, Neb.—The Opera House here has been leased to M. Johnson.

ROBERT D. SORVER

PRESENTS

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Calendar of Daily Program Releases

Releases for Weeks Ending September 9 and September 16

(For Extended Table of Current Releases See Pages 1759, 1760, 1761, 1762.)

General Film Company.

Current Releases.

(Serial No.)

MONDAY, SEPTEMBER, 4, 1916.

SELIG—His Brother's Keeper (Three parts—Dr.)...21113-14-15
SELIG—Selig-Tribune No. 71 (Topical)..... 21117
VITAGRAPH—It's a Bear (Comedy)..... 21116
BIOGRAPH—Iola's Promise (Reissue—Drama).... 21118

TUESDAY, SEPTEMBER 5, 1916.

ESSANAY—The Pacifist (Two parts—Drama)..... 21119-20
KALEM—Ham the Fortune Teller (Comedy)..... 21121

WEDNESDAY, SEPTEMBER 6, 1916.

ESSANAY—Canimated Nooz Pictorial No. 15 (Cartoon Comedy) 21122
Scenic on same reel..... 21122
VIM FEATURE COMEDY—The Chalk Line (Comedy) 21123
KALEM—The Ore Plunderers (Fifth of "The Girl from Frisco") (Two parts—Drama)..... 21124-25
BIOGRAPH—Man's Enemy (Reissue—Three parts—Drama 21126-27-28

THURSDAY, SEPTEMBER 7, 1916.

SELIG—The Selig-Tribune No. 72 (Topical)..... 21129
VIM—Side-Tracked (Comedy) 21130

FRIDAY, SEPTEMBER 8, 1916.

KALEM—Meter in the Kitchen (Comedy)..... 21134
KNICKERBOCKER STAR FEATURE—A Deluded Wife (Three parts—Drama)..... 21131-32-33
VITAGRAPH—A Villainous Villain (Comedy)..... 21135
VIM—A Bag of Trouble (Comedy)..... 21136

SATURDAY, SEPTEMBER 9, 1916.

ESSANAY—A Million for a Baby (Three parts—Dr.) 21137-38-39
KALEM—Ablaze on the Trails (No. 96 of the Hazards of Helen (Drama)..... 21140
SELIG—Taming Gouchy Bill (Comedy)..... 21141

General Film Company.

Advance Releases.

MONDAY, SEPTEMBER 11, 1916.

BIOGRAPH—For the Son of the House (Reissue—Drama).
SELIG—The Selig-Tribune No. 73 (Topical).
SELIG—The Pony Express Rider (Three parts—Drama).
VITAGRAPH—Busting In and Out of Society (Comedy).

TUESDAY, SEPTEMBER 12, 1916.

ESSANAY—The Greater Obligation (Two parts—Drama).
KALEM—Patented by Ham (Comedy).

WEDNESDAY, SEPTEMBER 13, 1916.

ESSANAY—The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made (Comedy).
KALEM—The Treasure of Cibola (Episode No. 6 of "The Girl From Frisco") (Two parts—Drama).
VIM FEATURE COMEDY—His Strenuous Visit (Comedy).

THURSDAY, SEPTEMBER 14, 1916.

SELIG—The Selig-Tribune No. 74 (Topical).
VIM—Stranded (Comedy).

FRIDAY, SEPTEMBER 15, 1916.

KALEM—The Mysterious Double (Comedy).
VIM—Payment in Full (Comedy).
VITAGRAPH—Loot and Love (Comedy).

SATURDAY, SEPTEMBER 16, 1916.

ESSANAY—The Woman Always Pays (Three parts—Drama).
KALEM—The Hoodoo of Division B (No. 97 of "The Hazards of Helen") (Drama).
SELIG—In Jungle Wilds (Jungle Zoo—Animal—Drama).
VITAGRAPH—The Thorn and the Rose (Broadway Star Feature) (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Here are some of the newspapers that have been building up patronage for motion picture theaters by publishing this summer the "Fantomas" stories:

New York World
Cleveland Plain-Dealer
St. Louis Post-Dispatch
Columbus State Journal
Little Rock Gazette
Seattle Post-Intelligencer
Pittsburgh Press
Tacoma Ledger
New Orleans States
Los Angeles Tribune

No. 1—"The Phantom Crook"—Released September 7.

MADE BY

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

Calendar of Daily Program Releases

Releases for Weeks Ending September 9 and September 16

(For Extended Table of Current Releases See Pages 1759, 1760, 1761, 1762.)

Universal Film Mfg. Company.

SUNDAY, SEPTEMBER 3, 1916. (Serial No.)

REX—No release this day.
BIG U—The Song of the Woods (Drama)..... 01721
VICTOR—Arthur's Desperate Resolve (Comedy)... 01722
RED FEATHER—The Narrow Path (Five parts—Drama) 01743
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs—That's Me (No. 4) (From the Rogues Gallery—Two parts—Drama) 01744
UNIVERSAL SPECIAL FEATURE—Liberty (No. 4) "Dead or Alive" (Two parts—Drama)..... 01745

MONDAY, SEPTEMBER 4, 1916.

NESTOR—The Boy from the Gilded East (Comedy). 01727

TUESDAY, SEPTEMBER 5, 1916.

GOLD SEAL—The Code of the Mounted (Three parts—Drama) 01728
VICTOR—Love's Boomerang (Comedy)..... 01729

WEDNESDAY, SEPTEMBER 6, 1916.

LAEMMLE—Circumstantial Justice (Drama)..... 01730
L-KO—Crooked from the Start (Two parts—Comedy). 01731
UNIVERSAL ANIMATED WEEKLY—Number 36 (Topical) 01732

THURSDAY, SEPTEMBER 7, 1916.

VICTOR—He Became a Regular Fellow (Comedy). 01733
BIG U—The Triumph of Truth (Two parts—Drama) 01734
POWERS—Making a United States Soldier (Educational) 01735

FIRDAY, SEPTEMBER 8, 1916.

IMP—The Pinnacle (Two parts—Drama)..... 01736
REX—His Country's Call (Drama)..... 01737
NESTOR—No release this date.

SATURDAY, SEPTEMBER 9, 1916.

BISON—The Princely Bandit (Two parts—Drama). 01738
BIG U—The Laugh of Scorn (Drama)..... 01739
JOKER—The Deacon Stops the Show (Comedy)... 01740

SUNDAY, SEPTEMBER 10, 1916.

BIG U—Mountain Blood (Drama)..... 01741
IMP—As the Candle Burned (Drama)..... 01742
L-KO—No Release This Day.....
RED FEATHER—The Whirlpool of Destiny (Five parts—Drama) 01761
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs—That's Me, No. 5 (Hired and Fired) (Two parts—Drama) 01762
UNIVERSAL SPECIAL FEATURE—The Caravan (Two parts—Drama) 01763
UNIVERSAL SPECIAL FEATURE—Liberty No. 5 ("Love and War") (Two parts—Drama)..... 01764

MONDAY, SEPTEMBER 11, 1916.

NESTOR—Nobody Guilty (Comedy)..... 01746

TUESDAY, SEPTEMBER 12, 1916.

L-KO—Tillie's Terrible Tumbles (Three parts—Dr.) 01747
VICTOR—Jane' Choice (Comedy)..... 01748

WEDNESDAY, SEPTEMBER 13, 1916.

LAEMMLE—The Price of Victory (Drama)..... 01749
GOLD SEAL—Love's Masquerade (Two parts—Dr.). 01750
UNIVERSAL ANIMATED WEEKLY—No. 37 (Topical) 01751

THURSDAY, SEPTEMBER 14, 1916.

VICTOR—Baby's Toofs (Two parts—Comedy)..... 01752
BIG U—For Her Mother's Sake (Drama)..... 01753
POWERS—Hunting Whales in Japan (Educational) 01754

FRIDAY, SEPTEMBER 15, 1916.

IMP—The Angel of the Attic (Two parts—Comedy). 01755
BIG U—The Timber Wolf (Drama)..... 01756
NESTOR—Speeding (Comedy) 01757

SATURDAY, SEPTEMBER 16, 1916.

BISON—Replaced with Universal Special Feature, "The Caravan" ....
LAEMMLE—No Release This Day.....
JOKER—In Onion There Is Strength (Comedy)..... 01758

Mutual Film Corporation.

SUNDAY, SEPTEMBER 3, 1916. (Serial No.)

VOGUE—The Stolen Booking (Two parts—Comedy) 05017-18
GAUMONT—Reel Life No. 18 (Mutual Film Magazine) 05019

MONDAY, SEPTEMBER 4, 1916.

AMERICAN—Atonement (Two parts—Drama)..... 05020-21
MUTUAL STAR PRODUCTION—Youth's Endearing Charm (American—Six parts—Drama) (No. 132).

TUESDAY, SEPTEMBER 5, 1916.

FALSTAFF—Musickers (Comedy) 05022

WEDNESDAY, SEPTEMBER 6, 1916.

MUTUAL—Mutual Weekly No. 88 (Topical)..... 05023
BEAUTY—The Boomerang Goldbrick (Comedy).... 05024
GAUMONT—See America First No. 52 (Scenic)..... 05025
—Kartoon Komics (Cartoon Comedy).... 05025

THURSDAY, SEPTEMBER 7, 1916.

GAUMONT—The Phantom Crook (Fantomas No. 1—Three parts—Drama) 05026-27-28
MUTUAL MASTERPICTURE—The Light (American—Five parts—Drama) (No. 133).....

FRIDAY, SEPTEMBER 8, 1916.

MUSTANG—Matchin' Jim (Two parts—Drama)..... 05029-30
CUB—Making Things Hum (Comedy)..... 05031

SATURDAY, SEPTEMBER 9, 1916.

CENTAUR—The Jungle Flash Light (Two parts—Drama) 05032-33

SUNDAY, SEPTEMBER 10, 1916.

VOGUE—Rolling to Ruin (Two parts—Comedy)... 05034-35
GAUMONT—Reel Life No. 19 (Mutual Film Magazine) 05036

MONDAY, SEPTEMBER 11, 1916.

MUTUAL STAR PRODUCTION—The Sable Blessing (American) (Five parts—Drama) (No. 134)....
MUTUAL STAR PRODUCTION—Grim Justice (Turner) (Five parts—Drama) (No. 135).....

TUESDAY, SEPTEMBER 12, 1916.

CUB—Harmony and Discord (Comedy)..... 05037

WEDNESDAY, SEPTEMBER 13, 1916.

MUTUAL—Mutual Weekly No. 89 (Topical)..... 05038
GAUMONT—See America First No. 53 (Scenic).... 05039
—Kartoon Komics (Cartoon)..... 05039

THURSDAY, SEPTEMBER 14, 1916.

GAUMONT—The Man in Black (Fantomas No. 2) (Three parts—Drama) 05040-41-42

FRIDAY, SEPTEMBER 15, 1916.

THANHOUSER—The Heart of a Doll (Two parts—Drama) 05043-44
CUB—Jerry and the Blackhanders (Comedy)..... 05045

SATURDAY, SEPTEMBER 16, 1916.

CENTAUR—Tangled Hearts (Two parts—Drama).. 05046-47

Stories of the Films

General Film Company.

BIOGRAPH.

IOLA'S PROMISE (Relssue—Sept. 4).—The cast: The Indian girl (Mary Pickford); the white girl (Dorothy Bernard); her sweetheart (Alfred Paget); her father (Charles H. Mailes).

Iola, the little Indian girl, is held captive by a gang of cutthroats, from whose clutches and abuse she is rescued by Jack Harker, a prospector. She is truly grateful to Jack, for she regards him as something different from the white people she has seen. Jack's sweetheart and her father are parties of a wagon-train headed for his place, and, as luck has been against him, he is somewhat gloomy.

Iola learns the reason, and promises to help him find gold. He is amused at this, and says "Will you?" "Yes," "Cross your heart?" This cross-your-heart action mystifies the little Indian. She thinks it is a sort of a tribe insignia and tells her people that "Cross-heart" people are all right. Ioln surely pays her debt of gratitude, not only in finding gold, but in giving her life to protect Jack's sweetheart from her own people, who are embittered against all whites.

KALEM.

HAM'S STRATEGY (Aug. 15).—The cast: —Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The town flirt (Ethel Teare); Sambo (A. Edmondson).

Ham and Bud fall victims to the shy glances of the village flirt, but as Ham is six feet two, and Bud scarcely four feet, the victor may be readily seen. Ham makes a mistake, however, when he listens to Ethel's pleading to buy Sambo's donkey and cart and take her for a ride. For neither dynamite, fire nor gasolene will move the donkey. Ham's efforts bring one mishap after another, but by the use of strategy he finally gets started.

Bud, jealous, has donned a mask and out on the country road stages a hold-up. "The money isn't mine," says Ham, "shoot a few holes in the coat so the boss will think I fought." Bud shoots. "Shoot some more," says Ham. "I haven't any bullets left," Bud replies, and a second later finds himself in a heap by the wayside. A hypodermic needle is needed to start Mr. Donkey this time, but when he starts he goes a mile a minute. His energy gives out as he arrives at the railroad tracks, but Ham and Ethel, blissfully embraced, care little. And along comes the Frisco Limited bearing down on the cart at sixty miles an hour——.

THE TURQUOISE MINE CONSPIRACY (Episode No. 2 of "The Girl From Frisco"—Two Parts—Aug. 16).—The cast: Barbara Brent (Marin Sais); Congressman John Wallace (True Boardman); "Sidewinder Steve" (Jack MacDonald); "Dry Wash" Sexton (Ronald Bradbury); Ace Brent (Frank Jonassou); "Lonney" Smith (B. Furey); Meyers (William Parsons). Directed by James W. Horne.

"Sidewinder Steve" returns to civilization to find that his ore specimens show he has discovered a turquoise mine. He wires his friend, Ace Brent, the capitalist, who has a half interest in his discoveries, to furnish him with money to make the trip back across the desert to officially stake his claim. But "Lonney" Smith, telegraph operator at the town and secret spy for The Syndicate, Brent's rivals, informs his employers of the new "strike," and they dispatch their agent Meyers to thwart Brent.

The latter, recovering from injuries received in a previous encounter with sheep herders, consents to allow Barbara to handle the affair. Her admirer, John Wallace, follows her to the desert town, fearing for her safety. The action then develops into a thrilling three-cornered race across the desert between Barbara and John, Lonney and Meyers, and a gang of local adventurers headed by "Dry Wash" Sexton, proprietor of the "saloon and hotel." Against the vivid background of the desert events happen that try men's souls and furnish many a gripping, heart-quickening moment before Barbara and Wallace finally emerge victorious.

HE WROTE POETRY? (Aug. 18).—The cast: Marion Martin (Ivy Close); Ned Billings (Robert Ellis); the poet (Henry Murdoch); Pop Martin (William McKey); Jed Billings (C. D. Peruchi); the poet's landlady (Mary Taylor-Ross). Directed by Robert Ellis.

Concobville has two newspapers. Jed and Pop, the two owners, are deadly rivals, but Marion and Jack, the respective star reporters, are lively lovers. A would-be poet enters the plot and brings on the train of laughable incidents that are used by the lovers to reconcile their parents.

WITH THE AID OF THE WRECKER (No. 13 of "The Hazards of Helen"—Aug. 19).—The cast: The operator at Lone Point (Helen Gibson); Greggs, diamond dealer (G. W. Williams); Gentleman Joe (P. S. Pembroke); his accomplice (George Routh). Written by E. W. Matlack; directed by James Davis.

Greggs, returning from abroad with a large consignment of precious stones, thwarts the first attempt of Gentleman Joe and his accomplice to rob him at his hotel, but they follow him aboard the train the next day. When he is alone on the observation platform they attack him, and a struggle ensues in which Greggs is finally thrown to the ground from the speeding train. Helen, riding through the hills in an auto, comes upon him before Joe and his pal can alight from the train. Greggs gives her the diamonds and tells her to speed away and rush help back to take care of his injuries. The thwarted conspirators hold up a following auto and speed after Helen. Rounding a dangerous curve, Helen momentarily glances back, and the next moment her auto is dashed to splinters over an embankment, while she jumps in the nick of time. Apparently at bay, a wrecking train approaching on the bridge above offers a means of eluding her pursuers. She climbs a telegraph pole, and the trainmen, seeing her fanatic signals, swing out the huge derrick and she whirls through the air to the train. Joe and his accomplice, facing capture, jump into their auto and start to flee, but the chain from the derrick descends and hooks under the hood of the auto, swinging it into the air. The trainmen soon descend and make the pair captives.

STAR BOARDERS (Aug. 22).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mrs. Nubride (Ethel Teare); her hubby (A. Edmondson); the landlady (Myrta Sterling).

Ham, by the use of clever strategy, talks himself into becoming the star boarder at Mrs. Grub's house. Their experiences are a continuous lively succession, but the climax comes when they make arrangements with a second-hand dealer to call at midnight and they will sell him every stick of furniture in the house. Ham and Bud then shoot sleeping gas through the keyholes of all the rooms, after which they deposit the sleepers on the floor and cart away the furniture. Their scheme is thwarted by a sleep walker who had gone up to the roof for his nap. Awakening, his surprise at his plight sends him rolling down the side of the roof and over the edge to the ground. He sees Ham's load of furniture and gives the alarm. A chase starts that is a succession of swift happenings.

THE OIL FIELD PLOT (Episode No. 3 of "The Girl From Frisco"—Two Parts—Aug. 23).—The cast: Barbara Brent (Marin Sais); Congressman John Wallace (True Boardman); Ace Brent (Frank Jonasson); Joyce (Ronald Bradbury); Gus (Edward Clisbee); Bob, the foreman (Hart Oxie). Directed by James W. Horne.

Barbara has taken charge of the work of boring the newest well on her father's oil lands. The Syndicate, thwarted in its plan to control the oil field by Brent's refusal to sell, sends Joyce, its agent, to use underground means. When oil sand shows the successful completion of her work, Barbara joyously sets out for the city to make arrangements with the railroad company for tank cars. Joyce, after bribing a discharged employe to plug the well, hurries to the city and succeeds in having the railroad postpone its answer to Barbara until after the conference with The Syndicate. Barbara learns of the conference, and, by a clever ruse, succeeds in having it overheard by a stenographer and a witness.

Threatened with exposure of their conspiracy, the railroad officers agree to provide the tank cars. At the moment of her triumph Barbara receives a telegram telling of the plugging of the well by Gus, Joyce's henchman. She wires to prepare to use dynamite in "shooting" the well, pending her coming. Meanwhile Wallace, investigating at the mine, has been set upon by Joyce's henchmen and made a prisoner. Barbara, hurrying on horseback to the well, is waylaid by Joyce, but the timely arrival of Wallace, who has succeeded in escaping from his guard, saves her. Joyce's tools have gained in bravado and, as the trio stand in the road a deafening explosion is heard and they turn to see the giant tower above the well crash to the ground. But a second later there is a whirling rush of oil as a gusher shoots in the air—for the conspirators had overreached themselves and by their explosion put the final touch to the preparations made by Barbara's men for "shooting" the well.

THE STOLEN JAIL (Aug. 25).—The cast: Nell (Ivy Close); Jack (Arthur Albertson); Constable Gooseneck (Henry Murdoch); Josh (William McKey); Aunt Mathilda (Mary Taylor-Ross). Written by F. H. Clark and Robert Ellis; directed by Robert Ellis.

As with all true lovers, life with Nell and Jack is just one quarrel after another. Nell, as a half-serious joke, succeeds in having Jack arrested by Constable Gooseneck, and then, womanlike, turns repentant and seeks a means of getting him out. All ordinary methods failing to bring his release from the little country jail, Nell is struck with a sudden scheme. She boards a monster movable derrick, races alongside the jail and picks up the entire structure.

As the jail is tossed about in mid-air with Jack and Gooseneck tumbling helter-skelter, the former succeeds in climbing up the chimney and making his escape. At the water's edge Nell and Jack give the jail a few extra whirls in the air and then drop it plump into the water. The final scene of the whirlwind finish finds Constable Gooseneck crawling to safety through the chimney, while Nell and Jack rush off for the minister to settle their quarrels for all time.

AT DANGER'S CALL (No. 91 of "The Hazards of Helen"—Aug. 26).—The cast: The operator at Lone Point (Helen Gibson); Superintendent Waller (G. A. Williams); Bob, the foreman (P. S. Pembroke); the camp bully (George Routh); Waller's son (Billy Boy). Written by Frank Howard Clark; directed by James Davis.

Helen, discharged by the superintendent without justification, comes to the rescue when a flat car, loaded with dynamite, is tearing to certain destruction down the grade, bearing the mischievous son of the superintendent. She boards her motorcycle and races down the track. The drawbridge is being raised as she reaches it, but without a second's hesitation she speeds across, the motorcycle whirling through the space separating the bridge and tracks. Helen then boards an engine and reaches a railroad trestle before the runaway flat car. Hanging head downward from the trestle by means of a painter's rope, she succeeds in grasping the superintendent's son and swinging him to safety. A second later the flat car, sent on a siding by the railroad men, has struck a box car and exploded with a deafening roar.

VIM.

SIDE-TRACKED (Sept. 7).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Runt (Melba Andrews); negro porter (Robin Williamson).

The newlyweds, Mr. and Mrs. Runt, start out on their honeymoon, and through the extreme affability of Plump, a drummer, trouble commences. Longing for a smoke, the bridegroom strolls to the smoker. Here he falls asleep, and the switching during the night of his end of the train leaves him miles away from his little wife. Meantime Plump does all he can to allay her anxiety, eventually escorting her to a hotel and promising to find her missing spouse. Runt manages to start on his return journey. He gets into trouble again with the minions of the law.

Arriving at the hotel, he rushes to his wife's room in time to meet Plump leaving. Jealousy, rage and murder fly through the air, and the innocent drummer makes a hurried exit to the accompaniment of a fusilade of pistol shots. Through the street, up and down fire-escapes they go while the hotel is in an uproar. Fortunately, or otherwise, the pursued one finds his way unseen, as he thinks, into one of the rooms and proceeds to hide himself. Runt, exhausted with his murderous chase, returns to his room and, seeing his loved one in tears, relents and takes wifey in his arms. Plump, cramped in his hiding place and thinking the coast clear, emerges and disturbs the little scene. Once more the dogs are let loose and Runt gets up on his hind legs. Oil is poured on the troubled waters by a double explanation and instead of being carried out in bits Plump is admitted into the bosom of the Runt family.

A BAG OF TROUBLE (Sept. 8).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mrs. Pokes (Helen Gilmore); Mrs. Jabbs (Mabel Best); Maid (Edna Reynolds).

Even if he were certain that the act would cost him his life, Pokes would take a chance and flirt if a pretty girl happened to pass him. Therefore, it is nothing unusual when Pokes finds a beautiful handbag lying on the street that he should give it to the maid living next door and with whom he carried on a flirtation. Pokes little realized that this bag is one which his wife just purchased but lost on her return home.

Later, however, when he meets Melba in the park, he regrets his hasty action in giving the bag to the maid and returns to gain possession

of it. After securing the bag, Pokes meets Jabbs, the pride of the local police force, and terrified Pokes drops the bag and makes a hasty exit. Jabbs decides that the bag is just the thing he needs as a present for his wife in honor of her birthday. When the maid a few hours afterward espies Mrs. Jabbs displaying the bag, she recognizes it as the one which Pokes gave her, and sends him after Mrs. Jabbs to demand an explanation.

Mrs. Pokes, in the meantime, having missed her bag, begins a frantic search for it and forces Jabbs to assist her. Coming upon Pokes and Jabbs struggling for possession of the bag, Mrs. Pokes proves her ownership to it and marches away in triumph, leading the unfortunate Pokes with her. Arriving home, she discovers that by mistake she has taken two bags, and sends Pokes back to the jeweler's with one of them. Pokes really intends to return it safely, but meeting Melba once more, he succumbs to her wiles and gives her the bag. But this time Mrs. Pokes catches him, and the result is anything but favorable to Pokes.

VIM FEATURE COMEDY.

THE CHALK LINE (Sept. 6).—Mr. and Mrs. Love (Harry Myers and Rosemary Theby), with their young son, are so happy that hubby is usually late for work. The stenographer in Mr. Love's office who is in love with the bookkeeper places a note and handkerchief in Mr. Love's pocket by mistake. Hubby spills some of baby's milk on his coat and when wifey is cleaning it she discovers the note and demands an explanation from hubby, who knows nothing about it. Wifey decides that she must live in the same house with hubby on account of the baby, but apart. She puts a chalk line on everything in the house, even the maid, and tells hubby that the line is to be considered a six foot wall.

A friend of hubby's calls and is much embarrassed when Mrs. Love ignores him when he speaks to her. It is then up to Mr. Love to explain that the chalk line is a six foot wall. The stenographer, in the meantime, is angry because the bookkeeper failed to answer her note and asks for an explanation. She is informed that the note was not in his pocket that it must have been placed in Mr. Love's pocket by mistake. They decide to explain the situation to Mr. Love, and upon calling at the house are confronted by Mrs. Love to whom they explain everything.

Mr. Love is holding baby and feeling a damp chill on his arm he places baby on the floor. Baby gets busy with its little body and rubs out the chalk line. Wifey returns to the room and is pleased to see the chalk line removed. She awakens hubby, who informs her that he did not remove the line. They miss baby and find him looking at them from under a chair and of course, due to the explanation from the stenographer and bookkeeper Mrs. Love apologizes to hubby, who forgives her.

KNICKERBOCKER STAR FEATURE.

A DELUDED WIFE (Three Parts—Sept. 8).—Mrs. Ness has championed the cause of Hubert Ranston, a social favorite who has come to her with a letter of commendation from her friends in Paris, the Fraemes. Acting as hostess at a function which she is giving, Mrs. Ness takes pains to introduce Hubert to Mrs. Carroll and her daughter, Edith, and suggests to the mother that if it is not too late Edith had better disregard her engagement with Joe Brooks, a wealthy contractor, who has but little time for society. Edith dances with Hubert and notes how pleasing he is. While the festivity is at its height and while Mrs. Ness is adding some jewels to those she already has on to make her more attractive, she is robbed by an unseen thief. When she realizes the theft, she calls for assistance, and we find Hubert doing everything to assist her and suggests the aid of the police.

Hubert and Edith later see much of each other. Even after her marriage she meets the social favorite clandestinely, much to her mother's annoyance. When Mrs. Carroll finds that Edith will not listen to her argument, she tells Joe and cautions him about his wife's indiscretions. Business calls Joe from town one day and he does not return home until midnight. That day Hubert wrote Edith asking her to accompany him to an evening concert. Home from the affair, Hubert shows the bride his love and asks her to leave her husband for him. She cannot bring herself to this point and asks him to leave her as she is tired. Hubert leaves. After the butler has locked the house, an unknown intruder appears in the bedroom of Edith and picks up her valuable necklace from the dressing table. As Joe enters the house the unseen burglar escapes in the limousine Edith and Hubert are known to have ridden in when they returned from the concert.

Joe finds the car there, demands to know to whom it belongs and, questioning the butler, learns that Hubert and Edith had been out that evening together. Joe awakens his wife to learn if Hubert had been there, and Edith confesses that she had only been to the concert and that Hubert had left the house some time since. Joe is hurt at his wife's indiscretion, but trusts her honor and tells her to wait until morning when he wishes to discuss the matter with her. Next morning Edith finds her necklace has been stolen. She raises the alarm and Joe sends for a detective, who finds finger prints, and a note from Hubert to Edith, asking her to accompany him to the concert. After his inspection of the house the detective interrogates the butler, and from him learns that Hubert was the last person in the house before he locked up for the night.

The detective is suspicious of Hubert. Returning to headquarters he inspects the identification cards, and finds that the finger prints he secured at the Brook's home match those of a noted social gangster whose picture resembles that of Hubert Ranston. After Joe has gone to business Edith, herself suspicious, goes to Hubert's home and questions him as to why he remained there so long and why his car was outside the house when her husband returned home. Hubert tells her his auto was out of order and it took some time to repair it. Then Hubert, making love to Edith, tells her now that she is there in his home that he intends to keep her.

The detective goes for Joe, and then repairs at once for Hubert's home. They are just in time, for Edith has fainted and Hubert is dragging her to a room. Hubert hears the arrival of the auto. Looking out of his window he sees the detective and Joe entering his house. Rushing to a button, he releases a spring and a sliding mantel draws back. Hubert is about to escape when the detective catches him, and during the struggle a half-witted woman comes from a poorly furnished room on the other side of the mantel. After Hubert is manacled, the detective exposes Hubert as one of the notorious criminals of the day, and tells Edith that the woman is his half-witted wife. After the stolen necklace is recovered Hubert is led away to prison and Joe looks comfortingly at his wife, who embraces him. As the picture fades, Edith offers the demented woman her support and takes her with her to a new and different home.

ESSANAY.

THE PACIFIST (Two Parts—Sept. 5).—The cast: Henry Alswell (Harry Dunkinson); his wife (Camille D'Arcy); His son, Clarence (Tommy Harper); Bill Mars (Frank Hamilton); Percival Footease (Edgar Murray).

Henry Alswell's supine nature makes him merely a servant in his own household, and his wife and son hold him in contempt. He even is compelled to arise and serve breakfast for them. At his office, Bill Mars, his partner, holds the same attitude. Peaceful Henry finds his principal delight in writing letters pleading for peace to the "Voice of the People" columns of the newspapers. Willie Mars, like his father is a bully, and picks on the smaller boys at the old swimming hole. Clarence Alswell is their champion. The elder Mars threatens to thrash his son unless he thrashes Clarence Alswell. Henry Alswell sees the fight and hastens to separate them. Mars attacks him. The blood of the pacifist rises and he takes a few wallops at Mars. To his great surprise he vanquishes him. "You're some scrapper, dad," Clarence yelps in delight, and Alswell, a transformed man, swaggers down the street looking for another fight. When he reaches home Percival Footease, a matinee dancer, is sympathizing with his wife on her possession of a weak-willed spouse. The weak-willed spouse hurls Percival into the street. Now the erstwhile hen-pecked Henry Alswell has his breakfast served in bed. All fear him and his son is proud of his fighting father.

CANIMATED NOOZ PICTORIAL. NO. 15 (Sept. 6).—Canimated Nooz camera men film the pleasures of being incarcerated at Sing Sing, N. Y. The daily rock-pile golf tournament on the prison course is shown in progress. "Lifer" McNutt's record drive is spoiled when No. 968 gets his head in the way. Pink tea is served after the game by the Young Ladies' Anti-Cruelty to Animals Society. Luther Leatherlungs is caught by the camera as he delivers a speech on "Preparedness." Dreamy Dud tries a trip in a submarine and blocks all the traffic on the ocean. Five hundred feet of scenic share the reel.

A MILLION FOR A BABY (Three Parts—Sept. 9).—The cast: Daniel Druce (Bryant Washburn); Edna Gallard (Marguerite Clayton); Hugh Gallard (John Lorenz); Sylvia (Lillian Drew).

Hugh Gallard is angry when his millionaire father-in-law dies and leaves Mrs. Gallard with nothing more than an adequate allowance. Daniel Druce, the business manager of the estate, is in charge of the fortune, which is to be settled on an heir. Gallard finds Sylvia and his gambling expensive, and decides to adopt a baby and call it his own, in the hope of getting the fortune by his natural guardianship of the heir. The wife and Druce are rapidly falling in love with each other and for a settlement Gallard offers to get a divorce. His offer spurned, he persuads his wife to consent to the scheme of adopting a baby. So well arranged is the plan that Druce sees no other way of protecting the woman he loves from herself than by converting the entire estate into cash and disappearing with the amount. With Druce away the wife balks on her husband's plan and by personal property gives him $5,000 and consents to a divorce. Druce, aware of the transaction, returns with the fortune and wins the woman he loves.

SELIG.

SELIG-TRIBUNE NO. 66 (Aug. 17).

Allenhurst, N. J.—This most exclusive summer resort on the Jersey coast, has among its many patrons, the children of some of the wealthiest families in New York and Philadelphia.

Maricourt and Herbecourt, France.—Scotch and French troops are rushed to the front with supplies to aid the Franco-British offensive on the Somme.

Brownsville, Texas.—Members of the First Illinois Cavalry are doing the kind of work that put them in condition for any eventualities that may occur on the border.

New York. N. Y.—This city becomes the Mecca for the best rough riders in the West, who compete for the championship belt and $50,000 in prizes at the Stampede celebration at Sheepshead Bay Speedway.

Pittsburgh, Pa.—"Pop" Geers, the veteran race driver, pilots Bonington to victory in the 2:08 trot, in the Grand Circuit races at Brunos Island track.

Point Isabel, Texas.—On board the de Luxe train of the Rio Grande railroad, hauled by the only engine the road owns, hundreds of soldiers reach here to bathe in the surf.

Charlottesville, Va.—Monticello, the beautiful home of Thomas Jefferson, is again the center of a Congressional fight for government ownership.

SELIG-TRIBUNE NO. 67 (Aug. 21).

New York, N. Y.—The Italian Liner Re d'Italia, armed for defensive purposes only, arrives here after encountering, fighting and sinking a monster submarine in the Mediterranean.

Ferndale, W. Va.—Sixty-one known dead is the toll exacted by the sudden and overwhelming flood which swept through the narrow gorges of Cabin Creek and Cool River.

New York, N. Y.—Walter Hines Page, United States Ambassador to the Court of St. James, returns to America for the first vacation since the outbreak of the European war.

Wayland, Mass.—Thirty thousand dollars in dogs is Howard Crowell's canine estate.

On the River Somme, France.—The ruins of this sugar refinery at Fontaine Le Cappy, show the havoc wrought by the terrific bombardment to which this full section has been subjected.

Philadelphia, Pa.—The submarine Holland, known as the "mother of all submarines," on exhibition here, will be presented to the most deserving city—historically—by Dr. P. J. Gibbons, the owner of the vessel.

San Francisco, Cal.—"Uncle Sam" at work replacing old buoys with new ones. Note the condition of this one which has been in the water for nine months.

HIS BROTHER'S KEEPER (Three Parts—Sept. 4).—The cast: Mrs. Vantine, alias Kitty Coombs (Eugenie Besserer); Julia, her daughter (Fritzi Brunette); Dr. Edward McElroy (Leo Pierson); Lieut. Will McElroy (Edw. J. Piel); The Fox (Harry Lonsdale). Written by I. K. Friedman. Directed by Wm. Robert Daly.

It was Lieutenant McElroy's extreme devotion to his younger brother, Dr. Edward McElroy, which really provoked the quarrel between the two. When the doctor fell in love with Julia, the fair daughter of the fashionable Mrs. Vantine, whom the Lieutenant identified as "Slick Kitty," a former shoplifter, he deemed it his duty to warn his brother.

The Doctor's faith in Julia, however, was not to be shaken. It persisted despite the fact that his rival the Fox, a confederate in the double life of Mrs. Vantine, had made Julia appear a party to theft in order to save himself from the lieutenant's clutches.

His love stood a test more terrific. The Fox, frantic by jealousy when Julia rewarded the doctor's faith with her hand, resolved to be avenged on mother and daughter. He turned stool-pigeon for the lieutenant, lured the mother into a robbery that she might be caught "with the goods," and he enticed Julia into the house chosen for their robbery in order that she might be discredited in the doctor's eyes.

Fortunately, Julia took the doctor into her confidence, and he arrived at the scene of the robbery in time to save her from the Fox. The Fox, goaded into fury by defeat, drew his revolver to shoot the doctor, but his bullet going wild, brought down the mother.

When Lieutenant McElroy entered the house to put the Fox under arrest for murder, the doctor easily succeeded in convincing his brother that he had made no greater mistake in his professional career than in presuming that like mother, meant like daughter.

TAMING GROUCHY BILL (Sept. 9).—The cast: Tom Merrill (Tom Mix); Mary Harper (Victoria Forde); Grouchy Bill (Pat Chrismnn); Sid Jenkins (Sid Jordan). Written and produced by Tom Mix.

Tom Merrill, a cowpuncher, and his pals, after seeing "Grouchy" Bill upbraid his wife, decide upon a plan to tame Bill. Tom takes Mary, Bill's wife, into his confidence, for the purpose to pose as Bill's mother-in-law.

Bill is grouchy from the moment the mother-in-law arrives. When he refuses to carry the grip and follow the orders of mother-in-law, he is overpowered by the muscular woman, and made to obey her will.

Bill goes to the cowboys, and asks them to saddle up the worst bucking horse on the ranch, and he will take his mother-in-law for a ride. Tom, in the role of mother-in-law, rides the horse with ease, and Bill finally comes to understand that his supposed mother-in-law is really Tom Merrill, cowpuncher, and he is thoroughly tamed.

Universal Film Corporation.

GOLD SEAL.

THE CODE OF THE MOUNTED (Three Parts—Sept. 5).—The cast: Private Thornton (J. W. Kerrigan); Marie Baptiste (Ethel Phillips); Sergeant O'Rourke (Norbert A. Myles); Jean McPherson (Wilma Wilkie); Jacques Baptiste (George E. Marshall); Private Kelly (Buck Connor); Donald McPherson (T. D. Crittenden). Written and produced by Jacques Jaccard.

Thornton was in love with Marie, as was his superior officer, Sergeant O'Rourke. Thornton was the favored one, and O'Rourke, jealous, made his life hard for him. Marie had a brother, Jacques, who, while a good fellow, had a bad habit of gambling. One night while at the saloon on one of his gambling parties, he quarreled with a half-breed. The outcome of the quarrel was that he stabbed the Indian in the back and was forced to flee for his life. But he was seen by Northwest Mounted Police, of which O'Rourke and Thornton were members. O'Rourke thought that if he put Thornton on the case he would not take it on account of his love for Marie, and so would be court-martialed for disobeying orders. He figured rightly, as Thornton was about to refuse to go on the case, when he was argued into it by old Kelly, who said that he had been in the service twenty years, and had yet to refuse to go on a mission.

Thornton captured Jacques, who submitted without a struggle. Marie was bitter against Thornton when she found that he had taken her brother. She went to O'Rourke to see if she could not plead her brother's cause with him. He said that if she would come to the headquarters that night he would see what he could do. That night O'Rourke sent Kelly and Thornton out on line duty to get them out of the way. And late that night when Marie arrived he was all alone in the cabin except for Jacques, who was in the cell adjacent.

When Marie asked what he had decided to do, he said that he would let her brother go if she would pay the price. When she refused he attacked her. In the meanwhile, Jacques' sweetheart had brought him a gun so that he could escape. Thornton, thinking that there was something wrong, had hurried back to the cabin. When he arrived he saw what was happening, and at once attacked the seargeant. Jacques heard the noise, and broke in the door. Perceiving instantly the situation, he fired and killed O'Rourke. He then escaped over the border, and Marie and Thornton were married.

RED FEATHER.

THE NARROW PATH (Five Parts—Sept. 3).—The cast: Bessie (Violet Mersereau); Her Father (Lenora Von Ottinger); Helen Bentley (Nellie Slattery); Joseph Abrams (Anthony Merlo); Mrs. Latham (Clara Beyers); Shirley Martin (Niles Welch); John Martin (Joseph W. Girard). Written by Catherine Carr. Produced by Francis J. Grandon.

Bessie, a girl of the slums, is left an orphan. Her father was a drunkard and during one of his periods of intoxication he killed his wife and then, in trying to escape, was himself killed. Bessie is left destitute, so she is invited by a couple of youngsters to come and keep house for them. The two boys earn enough money, selling papers, to keep up the little establishment and Bessie does the housework.

One day as she is playing in the street she is run over by an auto belonging to Mrs. Lathan, a society lady. She is sorry for the girl and comes to see her at the hospital where she is taken. On leaving the hospital Bessie goes to see the wealthy widow, who procures her a position at a modiste's shop.

A couple of months later Bessie goes to a cheap dance hall with a friend and there she is noticed by Abrams, a theatrical agent. He offers her a job as a cabaret dancer and she accepts. While dancing in the cabaret she is noticed by Shirley Martin, a wealthy clubman. He takes an interest in her and says that he will make her a great dancer. He introduces her to a manager and all arrangements are made for the Broadway production. Shirley expects a price for his favors but he is chagrined to find that Bessie is incorruptible.

Bessie's debut as a dancer is a success. Mrs. Latham, who has designs on Shirley's money, is jealous of the attentions he is paying the little dancer. She plans to so compromise her that his love will be cured. Accordingly she invites the two of them on a week-end trip to the country and then, at the last minute, does not go herself. When the two young people arrive at the hotel, they find rooms engaged for Mr. and Mrs. Shirley Martin. When Bessie confesses that she loves him he tries to force his attentions on her, but she repulses him. Then Shirley realizes that he has acted like a cad and when he asks her to marry him the next day she agrees.

Meanwhile Mrs. Latham has written a note to old man Martin saying that Bessie is trying to ruin his son's life and that if he does not want a scandal he had better go at once to the hotel where they are registered as man and wife. Martin hurries down and finds them there the next day.

He accuses Bessie of having designs on Shirley and forbids the marriage. So the girl, thinking that perhaps after all, the marriage would not be for the best, agrees to go away. When Shirley finds out what his father has done he is furious, and says that he will not come home until his father consents to the marriage.

But he cannot find Bessie, as she has left without giving anyone her address except old Martin. But at the Martin house things are going badly. The mother has become ill and the only thing that will save her life, the doctor thinks, is a reunion with her boy. So Mr. Martin hunts up Shirley at the club and persuades him to come home for the sake of his mother, and then he goes to find the girl. Of course the two are reunited and agree to have the long delayed marriage take place at once.

L-KO.

UNHAND ME, VILLAIN (Aug. 9).—The cast: Alice (Alice Howell); Davis Tobasco (Fatty Voss); Joe (Joe Moore).

Alice, a poor, hard-working Newsgirl, has one weakness, and that is her admiration for Joe, the handsome leading man of the Tabasca Stock Company. One day she is abused by a competing newsboy. To escape from him she enters the theater and hides in the leading lady's dressing room. While hiding there she finds that Joe, the leading man, is in love with the leading lady and that they are both planning to rob the manager and make their getaway.

Alice tells the manager of their scheme and so helps him save his money. He is grateful to her and says he will grant her any wish. Her only wish is to be a leading lady. Her wish is granted and she is made a leading lady in a melodramatic show. On the night of her debut one of the stage hands drops a burning match in the snow (on the stage) which starts a fire and incidentally breaks up the show.

CROOKED FROM THE START (Two Parts—Sept. 6).—Through an error a synopsis of this picture was published on page 1146 of the issue for August 12 under the title of "Unhand Me, Villain." A story of "Unhand Me, Villain," is given above and a story of "Crooked from the Start" follows. The cast: Gertie (Gertrude Selby); Bill, the motorcycle cop (Billie Ritchie); Chief Schmalz (Dan Russell).

Bill managed to work his little graft gag quite profitably until he attacked the wrong party. This party was the friend of the commissioner. Commissioner Logan immediately wrote a stinging letter to Chief Schmalz, who, in turn, issued an order forbidding any of his motorcycle cops accepting a bribe under the penalty of being imprisoned in a brewery with a muzzle on for life. Under this category came Bill, and sorely grieved was he to think he would have to work henceforth should he desire any of the luxuries of life. Suddenly an auto shot by him. Here was his chance for revenge, and, giving vent to his feelings, Bill went pell mell after the fair one in the auto. After a long chase he found himself face to face with a most entrancing beauty. Bill almost succumbed to her wiles, but he remembered his duty, so he proceeded to the station with the charming miss.

At the station Bill was informed that the young lady was a friend of the chief's, but Bill had made a hit with her and had no difficulty making an engagement with her for the following evening. The chief stood in with her father, and it was an agreed thing that Gertie must marry Chief Schmalz. Bill, however, was a resourceful sort of fellow, so he and Gertie eloped. Bill, in his haste, had confiscated a flivver and the owner immediately reported its loss to the chief, who ordered an immediate search.

These flivvers are liable to turn one queer trick, and this one succeeded in driving Bill to the robber's lair. They lassoed him and tied him to a railroad track. Gertie succeeded in escaping and managed to get a telephone booth where she sent an "S. O. S." call. Of course, Schmalz was determined to shine and once more win Gertie by exhibiting his bravery, so with lightning speed he was on the scene and rescued poor Bill from a horrible death by only a second's time. When the chief discovered whom he had saved there was blood in his eye, but Bill was too quick for him. He made one dash for one of the police flivvers, and with this good start would have managed to get away if the flivver hadn't started to leak. The chief saw his chance for revenge and set fire to the gasoline line which had leaked. The fire soon gained on Bill and blew up the flivver and Bill to the land of dreams.

UNIVERSAL.

ANIMATED WEEKLY, NO. 35 (Aug. 30).

Hurricane Sweeps Texas.—Record storm leaves death and destruction in path.—Corpus Christi, Texas.

One-Hundred-Mile Speed Wins.—Six thousand dollars and gold cup rewards victor in Grand Prix auto race.—Chicago, Ill. Subtitle: Resta, winner, given prize.

Girl Swimmer Shows Nerve.—With but brief experience, battles strong tide in rounding Seal Rocks, San Francisco, Cal. Subtitle: "All in" but game.

Here's the Hughes Smile.—Throngs greet candidate on trip.—San Francisco, Cal.

Curing Paralysis' After Effects.—How little victims are aided to recover use of crippled limbs.—New York City, N. Y.. Subtitles: Massaging baby's legs. Electricity restores life to muscles. One bad leg. Teaching child to walk. Strengthening curved spines.

Colored Elks Parade.—Many march at annual convention.—Philadelphia, Pa.

Winning Swimming Marathon.—Record broken as 37 men play fish for six miles.—Cincinnati, Ohio. Subtitle: Wallon, Chicago, victor.

No Lie About This Fish.—Five hundred and fifteen pound sea bass is 1916's largest catch.—Catalina Island, California.

World's Biggest Searchlight.—One million two hundred and eighty thousand candle power shaft,, visible 35 miles away.—Brooklyn, N. Y. Subtitle: New York mirrored in giant reflector.

Ready to Fly for Army.—Dorothy Rice Peirce qualifies as only amateur woman aviator to aid Preparedness.—Mineola, L. I. Subtitles: Uses mirror to get ready. Spiral descent.

Floating Palace Down Bay.—Ohio's State building, exposition relic, towed 23 miles.—San Francisco, Cal.

U-Boat's "Mother" Arrives.—Willehad, supply ship for submarine merchantman, docks safely. New London, Conn. Subtitle: Welcomed by city officials.

Building's Collapse Kills Two.—Many hurt when new flat house falls in.—New York City, N. Y. Subtitle: Digging for bodies.

With Cameraman in Europe's War Zone.—Stirring scenes in Balkan States where men battle in mountains. Subtitles: Panorama of Skutari. Decorate bravest men in Austrian regiment. Cheering His Excellency, General Von Sorsich. Landstrum regiment leaving Skutari.

Cartoons by Ily Hayer.

BIG U.

SONG OF THE WOODS (Sept. 3).—The cast: Leafy (Vola Smith); Joe (G. Raymond Nye); Old Tim Dorman (Marc Robbins); Rosa (Vola Smith); Ralph Lane (Charles Gunn). Written by Olga Printzlau. Produced by Clifford Elfelt.

Leafy is a woodland girl, who lives with her father, Old Jim Dorman. Joe, a young woodsman, is her sweetheart, and old Jim sanctions their love. Then Ralph Lane comes fishing on a vacation, and sets his tent up the stream. One day he spies Leafy splashing in the deep little pool with only her long hair about her and is startled at the sight. He follows her and makes her acquaintance. The attraction between them is mutual, and many secret meetings follow. It finally reaches the stage where she promises to elope with him.

Joe, in the meanwhile, is filled with bitterness. On the night of the elopement he starts out to kill Lane. But this is not necessary, as she realizes what she is doing and comes home before any harm has been done. But Jim is offended and will not see her. Then Old Jim Dorman makes him sit down, and tells him of how, years ago, he once loved and married a young woodland girl. She jilted him, but he still loved and waited for her patiently. One stormy night, a year later, he was startled at a noise and opened the door to find a little bundle on the step. It was a baby.

The following day, after he had crooned the babe to rest, he found his sweetheart in the pool—dead. A rudely constructed little cross

on a mound is all that is left, and Jim Dorman takes the two young lovers there and shows them the cross. Here he begs them to love each other and benefit by his sorrowful experience. The lovers kiss and leave him standing by the cross.

THE TRIUMPH OF TRUTH (Two Parts—Sept. 7).—The cast: Clara Bordin (Cleo Madison); Albert Conglin (Tom Chatterton); Gene Vasure (Seymour Zeliff); "Old Pete" (J. F. Abbott). Scenario by Harvey Gates. Produced by Cleo Madison.

Clara Bordin, a fisher girl, makes her home with Old Pete, her uncle, a rough and uncouth fisherman. They live in a small fishing village on the coast. Gene Vasure, one of the fishermen, has long desired Clara for his own. The girl, not liking his uncouth ways, puts him off from time to time.

Albert Conglin is looking about for a prospective site suitable to the location of a coaling station. In surveying near Clara's home he sees the girl and is struck by her innocence and beauty. Old Pete, one day, attempts to strike her, but she takes refuge in flight. The old man pursues, but she grabs Gene's boat and hurriedly rows out into the bay. In her excitement she breaks an oar and the boat is driven upon the rocks. Albert sees her peril and rescues her from drowning.

Gene, in order to win favor with the girl, returns to the house after jumping into the bay, and pretends that he rescued her from drowning; she believes him and is very grateful. A year passes—Albert again comes to the seashore. Old Pete is still very cruel to the girl, and after another particularly fierce outburst she again takes refuge in flight. Albert again meets her and their acquaintance is renewed.

Gene sees his chances are "getting slim" and determines to get the stranger out of the way. That evening Gene and some of his companions tie Albert up and set him adrift in a boat. But Clara sees the boat adrift and goes to his rescue. Do they marry and live happily ever afterward? The answer is that this is a moving picture.

THE LAUGH OF SCORN (Sept. 9).—The cast: John Harding (Ben Wilson); Beverly Davis (Chas. Ogle); Dixie Davis, his daughter (Edna Hunter); Steve Perkins (Joseph W. Girard). Written by William Addison Lathrop. Produced by Ben Wilson.

Dixie lives in a mountain village with her father. They are ignorant people and cannot even read or write. But all is changed when a new school master arrives from the city. John Harding is an author who is tired of urban life and has come to spend a while teaching school in the mountains.

Dixie falls in love with the new teacher, much to the disgust of her old flame, Steve. She even goes to the extent of attending the school, and here the attraction grows. But all the while Steve is jealous, and several fights take place between him and John over the girl.

At last Steve thinks that he has found a way to prejudice the old man against the rival. He says that John's designs are not honorable. But when he finds that he is mistaken he is still more enraged, and, in an attempt to shoot John, wounds Dixie. But Dixie recovers and, as the picture fades out, the lovers are seen in each other's arms.

POWERS.

MAKING A U. S. SOLDIER (Sept. 7).—This is the complete picturization of the training of the men who form the fighting force of the United States army. First, they are measured and weighed and a photo of each man is taken and put on file.

Then they are put through a series of drills intended to harden them to the rigor of military drill. This consists of the setting up exercises and the famous "butts" manual which is guaranteed to exercise every muscle in the body.

Then comes the real training. The rookies are taught how to shoot and ride and then how to shoot from horseback. And then some of the fun is shown. The men have athletic contests which are as fiercely contested as are any college games. The finished product is the epitome of efficiency and fine condition, the Army of the U. S. A.

JOKER.

THE DEACON STOPS THE SHOW (Sept. 9).—The cast: Miss Crobar (Gale Henry); the Deacon (Wm. Franey); Mazie (Lillian Peacock); manager (Milburn Morantl); sheriff (Chas. Conklin). Written by Ben Cohn. Produced by Allen Curtis.

The members of the Anti-Sin League are in conference and are being addressed by Miss Crobar, who exhibits posters advertising a burlesque show. It is decided that the members will view the matinee performance and decide whether the show can be presented to the general public or not.

Accordingly they engage a box and view the show with varied emotions; the manager is tipped off that their fate rests with the committee and Maizie, the dancer, directs her efforts in the direction of the box—and much to the elation of the Deacon. He, however, is dragged off by the others to get the sheriff, but manages to elude them and return to the box, where, a few minutes later, he receives a note from Maizie to call at her dressing room.

To show that he is a sport, the deacon sallies forth to procure something cool and refreshing and is seen with the tell-tale evidence returning to the stage entrance. The Sheriff finally decides that he will go on and rescue the deacon and close the show—and so he departs.

But he is gone so long that the committee decide to investigate for themselves—and discover the Deacon and the Sheriff enjoying themselves with the chorus girls.

LAEMMLE.

CIRCUMSTANTIAL JUSTICE (July 6).—The cast: District Attorney (T. D. Crittenden); his wife (Jessie Arnold); John Moreland (J. F. Conolly); his wife (Irene Hunt). Scenario by Calder Johnstone. Produced by Fred Kelsey.

The Judge, one evening, was discussing a newspaper article with his wife, relating to the unwritten law. Some little time later this same case is brought before him: Moreland and his wife were not happy and the inevitable has followed—the other man won the love of the neglected wife. When Moreland found out, he killed him.

Mrs. Moreland calls upon the Judge in an endeavor to persuade him to be lenient with her husband, as she feels that she is to blame, but the Judge is adamant and will give her no hope. As she is leaving the house she encounters the Judge's wife, who promises to help.

When the Judge retires he finds a note informing him that his wife has gone to the man she loves. The Judge is stunned and seeks the wrecker of his happiness, and is confronted by his wife as he is upon the point of killing "the other man."

His wife tells him that she has done this in an endeavor to make him realize that Moreland did no more than any other man would have done under similar circumstances. This convinces the judge and he agrees to be lenient.

VICTOR.

HE BECAME A REGULAR FELLOW (Sept. 7).—The cast: Mr. Bean (Ed. Sedgwick); Mrs. Bean (Mrs. Lydia Titus); J. Percival Bean (Pat Rooney); Trixie (Jessie Arnold); Hodgkins (Ed. Clark); Clark ("Kewpie" Morgan). Written by Ben Cohn. Produced by Roy Clements.

J. Percival Bean was a sissy. But Mr. Bean was so thoroughly disgusted with the effeminate ways of his son that at last in desperation he managed to have him sent to college. Of course, the college boys made life miserable for him. He wrote his grievances home to mother, but father intercepted the letter and answered for mother, advising him to stick it out and Percival did. And then came Trixie, one of the "ponies" in the theater.

One day she asked him for a picture of his mother and, wonderingly, he gave it to her. Then she had a plan—every night dressed like his mother and made up to look like her, she called for Percival, and the principal of course had to let him go; and when he returned home in the wee small hours it was in a somewhat intoxicated condition. At last the principal notified Mr. Bean. Mr. Bean discovered the true situation and was delighted. He arranged to have the pair marry, so Percy at last was made a real man.

LOVE'S BOOMERANG (Sept. 5).—The cast: John Smith (O. C. Jackson); his daughter (Yvette Mitchell); Harry (Harry Depp); Jim (Ernie Shields); Jack (Hal Cooley). Written by Harry Wulze. Produced by P. C. Hartigan.

John Smith's daughter has many admirers, but Harry is the favored one—most likely because he is not in favor with father. He is ordered from the house, but before he can make his departure two other admirers call. He hides upstairs, awaiting their departure, and he is in a quandary when Smith comes in.

Smith is having troubles of his own—his housekeeper would share his name and fortune, but he is not to be so easily ensnared. He dismisses her and is on the lookout for another. His daughter and Harry are aware of this state of affairs and start "framing" up the old man.

Harry, impersonating a sweet and charming young girl, applies for the position and is accepted. Ere long Smith is in love and wants the housemaid for his wife. A note is despatched to the former housekeeper and she, heavily veiled, repairs to the minister, where she is made the wife of Smith—much to his chagrin when he discovers what really has happened. Harry has now married the daughter, and with a feeling of elation they start out on their honeymoon.

NESTOR.

THE BOY FROM THE GILDED EAST (Sept. 9).—The cast: Boy (Eddie Lyons); Betty (Priscilla Dean); Dare (Lee Moran). Written by Jas. Dayton. Produced by L. W. Chaudet.

Following the old advice, "Go West, young man," the boy who was formerly a soda dispenser goes West to seek a gold mine. In the town of Red Dog lives Betty. She owns and runs the Long Horn saloon, and her chief admirer is Dick Dare, the gambling sheriff. About this time Two Gun Harry has escaped jail and is holding up stage coaches all over the county. When the boy first enters the saloon with two big guns protruding from his pocket, the cowboys think he is dangerous.

He leaves the saloon after his lemonade and strolls down the road. He rolls a cigarette and, while searching for a match, the stage coach drives up. The boy says "Stop" as he intends to get a match. The passengers, thinking the boy is Two Gun Harry, shell out, and the stage dashes into the town to report. The Sheriff and posse start out for the bandit.

The boy, meanwhile, takes a short cut, and, coming back to the saloon, he tells the girl of the strange people who gave him all these things. She hides him in her cabin and when the Sheriff and posse trail him there, she conceals the boy in the loft. All would have been well, but the nervous boy tips over a jug of vinegar. The Sheriff, frightened of the record of Two Gun Harry, calls his posse and they are about to deal out justice to the boy when a messenger comes in with the news that Two Gun Harry was captured in another town. All inquire who he is, and he proudly tells them he is the best soda clerk West of Chicago. The girl engages him for a bartender and all ends well.

IMP.

THE PINNACLE (Two Parts—Sept. 8).—The cast: Wilbur Rallston (Richard Stanton); Nella Raymond (Myrtle Gonzalez); Harmon Feldman (Hayward Mack); Paul Schall (Fred Belasco); Calvert Irvine (Edward Brown). Written by F. McGrew Willis. Produced by Richard Stanton.

Wilbur Rallston, a young lawyer who has a fair practice, is in medium circumstanees. He has as friends, Paul Schall, an artist and Calvert Irvine, a doctor. In the same city is Harris Raymond, president of the city's largest bank. Raymond has one daughter, Nella. At the studio where she is to be painted with Feldman, a wealthy suitor, Nella meets Wilbur and later, after a number of sittings at the studio, they fall in love. Paul is also in love with Nella, but keeps this a secret, except from Irvine. Later Wilbur and Nella are married.

Feldman goes to Paul's studio to have his portrait painted. Nella tells Wilbur that Raymond, her father, is retiring from the bank after a most successful career. By talk like this she urges Wilbur on to make a name for himself and to rise to the pinnacle of his profession. He devotes all his time to business, but with little success. Feldman goes to see his finished portrait and, worried over financial troubles and further angered because the painting does not suit him, he attempts to tear it up. Paul tries to stop him, and in the struggle Feldman strikes Paul a blow, which accidentally kills him. Wilbur oversees this and Feldman tells him that if he will clear him of the crime, he will give him entire charge of his affairs and make him famous. For Nella's sake, Wilbur consents. Feldman is freed of all blame, and, true to his promise, he begins to send Wilbur rich clients. Finally Wilbur reaches the pinnacle of success as a lawyer.

In the meantime, Feldman has been paying attention to Nella. Wilbur and Nella are invited to a reception, but at the last moment Wilbur finds that business prevents his attending, and he suggests that Nella go with Feldman. After the two have gone, Wilbur goes to the office. Coming home shortly before the time for the reception to be over, he finds a letter from the hostess saying that on account of her illness, the reception has been called off. He inquires of the servants if Nella has returned and is told she has not. A couple of hours pass. Nella and Feldman return and the latter tells Wilbur that the reception was a great success. Wilbur keeps quiet and asks Feldman to sit down. He then shows him the letter saying that the reception was canceled. A struggle takes place. Nella hears the noise of the struggle and is frightened. Pulling aside the curtains, she sees the finish—Feldman dead on the floor. Husband and wife are reconciled.

AS THE CANDLE BURNED (Sept. 10).—The cast: John Ayres (Jean Hersholt); Ellen, his wife (Irene Hunt); Tom, their son (Billy Mason). Written and produced by Joseph Le Brandt.

John Ayres finds that the officers are coming to take him to the poor house. Ayres gets an old-fashioned cash box, and from it takes a photo of a girl—his sweetheart, and in his memory he sees himself asking Ellen to marry him. Then he takes out the wedding invitation,

and his memory paints the ceremony, with the congratulations of their friends.

Next he takes the birth announcement of their only son, Tom, and the picture visualizes Ellen and the tiny baby and their wonderful joy over the gift God has sent them. Then he takes a card written in a childish hand—an invitation to a Christmas party—and wistfully gazes upon the children playing games, lovingly watched by himself and Ellen.

But a newspaper clipping telling of his son's escapade brings sadness to the old man—an escapade in a cafe while in a drunken brawl; but this is not all to be added to the old man's cup of bitterness, for his son is arrested for embezzling funds from the bank in which he is employed. Heartsick, the mother dies. Then the old man takes his savings—his all—to the bank president to make good the shortage.

Then the officers come to take him away, but they find only a corpse. His spirit has gone to join Ellen's in Heaven.

REX.

THE HERITAGE OF VALOR (Sept. 8).—The cast: Pierre (Lee Kohlman); Victor (Millard K. Wilson); the wife (Edith Roberts). Written by Ben Cohn. Produced by Allen Curtis.

Pierre, a French peasant, is proud of the honors which he received in the war and is anxious to have his son, Victor, follow in his footsteps. Victor is married and he and his wife are very devoted to each other. Then one day comes the summons for Victor to go to war and it is with a gamut of emotions that the news is received in the small household.

Finally the time of his departure arrives and his wife, about to become a mother, is heartbroken. But the father is glad that his son is leaving for the front, and expects that he will return covered with medals. But love comes ahead of patriotism, and that night Pierre and the little wife are astounded when Victor appears. Before long the officers have come in search of him, but Pierre with great dignity reminds the officers of his own valor and they do not search the house, out of consideration of him. Later, Victor realizes his duty to his country and leaves for the front. He returns, minus an arm, to his family and finds that he is a father. Pierre is now proud of his brave boy.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode No. 4—"Dead or Alive"—Two Parts—Sept. 4).—The cast: Liberty Horton (Marie Walcamp); Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel (Bertram Grassby); Juan Lopez (G. Raymond Nye); Jose Leou (L. M. Wells); Pedro (Eddie Polo).

Miss Liberty Horton, an American heiress residing on her late father's estate in Mexico, overhears a quarrel between her two guardians, Major Winston, a former U. S. Army officer, and Jose Leon, an old friend of her father's. The two guardians are angrily discussing Jose's demand that his son, Manuel, be allowed to wed Liberty. Jose declares that if the Major does not agree to such a marriage, he, Jose, will make public the fact that the Major has squandered in gambling about $20,000 belonging to Liberty. Liberty decides, that, although she does not care for Manuel, she will marry him to save her American guardian from disgrace. She also decides to be Manuel's wife in name only.

While the forced marriage of Liberty and Manuel is taking place, Colonel Dalton, commanding troops near the border in New Mexico, receives orders from Washington to cross the line and capture the Mexicans who attacked the town of Discovery. Dalton's troopers show joy over the chance to fight and they quickly break camp and begin marching across the border. Captain Rutledge, leader of a troop of Texas Rangers, who is in love with Liberty, sees Liberty being compelled to wed Manuel and he departs in sorrow to lead his rangers to a junction with the oncoming American soldiers. Lopez, chief of the Mexican bandits in that section of the country, is told by a courier that the Yankee troops are coming, and hoping to gain greater power among the insurrectos, he incites the rebels to attack the American troops.

Therese, the discarded sweetheart of Manuel, resolves to aid Liberty in escaping from Manuel's house. Manuel goes to Liberty's room, which he finds locked, and he demands admittance, just as Therese creeps to the window outside to aid Liberty in escaping. Manuel breaks down the door and confronts Liberty, who seizes a knife and defies her unwelcome husband. Col. Dalton and his troops are meanwhile marching into Mexico.

TIMOTHY DOBBS, THAT'S ME (Episode No. 4, "From the Rogue's Gallery"—Two Parts—Sept. 4).—The cast: Timothy Dobbs (Carter De Haven); Jeff (Robert Milash); director (Geo. Hernandez). Written by Hess Meredyth. Produced by W. Beery.

The story opens in a hotel room. Timothy is broke. Jeff is washing Timothy's handkerchiefs and putting them on the window to dry. Timothy goes forward again determined to succeed. At the studio through a ruse he manages to elude the cerberus at the gate and enters. He watches a set story of the underworld, and etc., and sees a director taking a stupid extra man through a part. He has a brilliant idea; he goes and uses his last dollar to bribe a man. Timothy returns to the scene where the director sits discouraged. Timothy wanders on, and the man he has bribed comes up and says: "Mr. Dobbs! I haven't had the pleasure of seeing your marvelous performance as a crook in that underworld play!" Timothy smiles indifferently, but the director hears, the plan works and Timothy is engaged to play the stupid actor's part. Looking for a location they go to the worst section of the town, where police work in pairs, and proceed to take scenes. It is by accident that Timothy is wearing the makeup that resembles the Eel, notorious safe-breaker and murderer, and is recognized by a crook who spreads the news to all, including Maggie, the Eel's "Moll."

Naturally, when Timothy, on the outside of the Dive, enters, during a scene, he cannot understand why they all fall on his neck and drag him to the back room. His attempts to escape are all in vain. They insist on hiding him in the retreat. Meanwhile, the director, thoroughly disgusted, leaves the scene. Then, in a skirmish, the makeup is rubbed off of Timothy's face and they see that he is not the Eel, but believe that he is a spy or a detective. They fight him and it is only the interference of the police that stops them.

BISON.

THE PRINCELY BANDIT (Two Parts—Sept. 9).—The cast: The Mad-Cap Queen (Grace Cunard); Prince Frederick (Francis Ford); the King Regent (Pete Gerald); Count Michael (Jack Holt). Written by Grace Cunard. Produced by Francis Ford.

The "Mad-cap" Queen of Crona has become petulant because the King Regent insists that she marry Prince Frederick within a week. The Queen admires Frederick and insists that she will marry whom she likes. The old King argues with Frederick in favor of the marriage, and Frederick agrees. But when he finds that the Queen is against the match, he writes her a note bidding farewell, and stating that he is leaving to avoid embarrassing her.

After a hard day's travel Frederick arrives at a hut, which is inhabited by a band of bandits, whose leader has just died. Frederick is admitted, and becomes very much interested in the experiences related by the bandits. The romance of their lives appeals to him, and later he joins them. He gains the good will of his companions and they make him chief. Count Michael, next in line for the throne, is in love with the young Queen. With the disappearance of Frederick, the Count tries every possible way to win the Queen's consent to his suit.

An artist is at the palace making a picture of the Queen, and when he leaves one night, the Count offers him his own coat, as the night is cold. The bandits see the artist in the royal coat, and thinking it is the Count, capture him and hold him for ransom. While the artist is in the bandit's den he catches a view of Frederick unmasked, and makes a sketch of him from memory. When he is requested to write the King, stating he is held for ransom, he writes on the reverse side of the paper on which he has made the sketch. The note is delivered to Count Michael, who refuses to do anything to help the artist escape. He throws the note on the floor. The Queen discovers the note, and upon a close examination sees the sketch, which she recognizes as a likeness of Frederick. She determines to get him back.

On the day that the counciliors declare she must marry Count Michael, the Queen captures the bandit chief and brings him before the cardinal, masked. She insists that rather than marry the Count she will marry the bandit, and the cardinal carries out her wishes. The Count in a fury denounces the bandit, and is much surprised when Frederick removes the mask and he recognizes him as the missing Prince.

Mutual Film Corporation

FALSTAFF.

FARE, LADY (Aug. 22). The cast: Conductor No. 786 (Riley Chamberlin).

Until he fell in love, Conductor No. 786 was quite a model employee. Thereafter, every time he passed a real estate office he stopped the car right in the middle of the block to search the displays for advertised houses for sale. Once he let a whole family ride three miles on one fare. Then he forgot to stop the car so Fatty could get on and Fatty had to chase the car ten blocks before he caught up with it. But one day, the conductor's bride-to-be insisted that he quit ringing up fares and become a lawless desperado in order to satisfy her romantic novel-reading disposition. And the conductor did, with the result that he fell into a nest of adventures, near arrests, narrow escapes from minions of the law and the posses' noose.

CUB.

MAKING THINGS HUM (Sept. 8).—The cast: Jerry (George Ovey); maid (Claire Alexander); Hank (George George); husband (Arthur Mund); wife (Janet Sully); police captain (Jefferson Osborne); policeman (Gordon MacGregor). Directed by Milton H. Fahrney.

Jerry, ever alert to pretty girls, comes in

(*Continued on page 1748.*)

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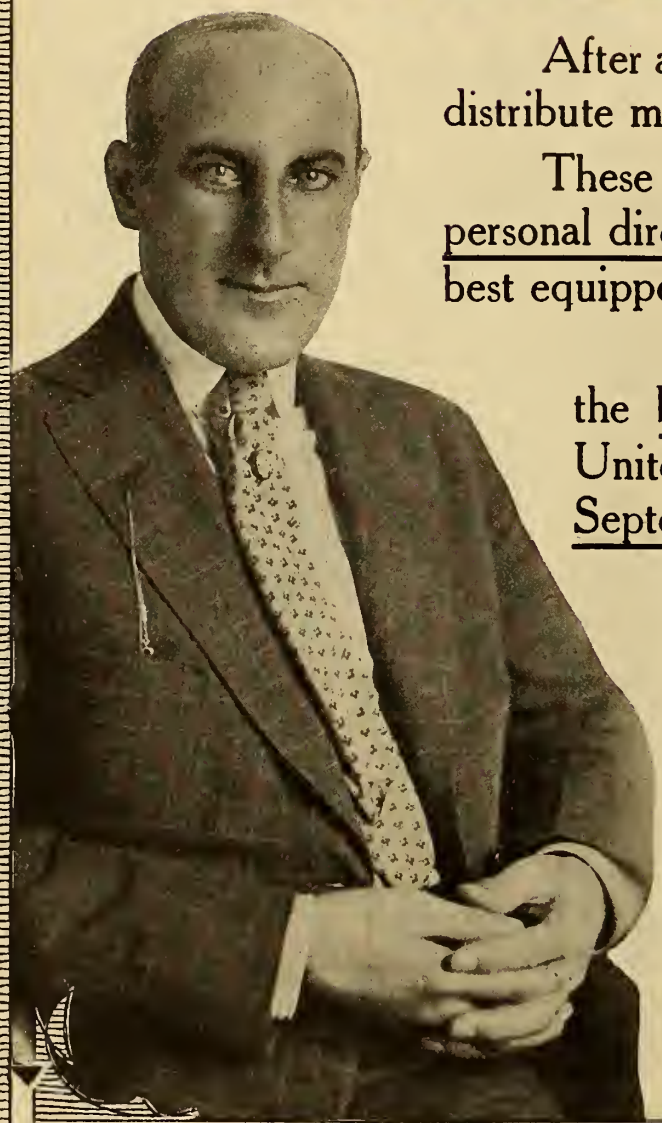
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(*Continued from page* 1745.)

contact with the maid of a wealthy family. She has been to market and Jerry relieves her of her burden. He is about to accept her invitation to dine with her when the policeman on the beat, who is also infatuated with the maid, appears. The officer hurls Jerry to the ground and then follows the maid to the kitchen. Jerry determined to gain an entrance to the place, starts for the door again, when Hank, the janitor, appears and another fight starts. Jerry is pounded again and Hank goes inside. A fight starts between the janitor and the blue-coat, the latter using his club freely and throwing the janitor downstairs to the cellar.

Jerry is lost as to what to do when he spies the police captain. He hurries to him and tells his tale of woe and the Captain decides to go after his subordinate. Jerry follows in and while the two officers are fighting Jerry opens the door leading to the cellar and throws them both down to join the janitor.

Jerry is progressing nicely when the master of the house comes in. He is also smitten with the girl, but before he sees Jerry the diminutive one hides under the table and is further shielded from view by the maid's apron. The master is having a love scene with the girl when his wife appears and she loses no time, crashing a bottle over the unfaithful one's head. The maid faints and as the wife rushes out Jerry goes to the girl's assistance. He picks her up just as the three in the cellar appear. Jerry runs to the hall and there he is confronted by the husband.

Jerry throws the girl into the arms of the master and runs upstairs just as the wife appears. Seeing her husband with the maid in his arms the angry wife smashes a big vase over her husband's head, dropping him with the maid in his arms. The police and janitor appear on the scene and there is a general mixup. All decide to get Jerry and a chase leads to the top floor. Jerry climbs out of the window and aided by the drain pipe reaches the ground while the police and janitor climb down behind him. He is caught at the bottom by the husband, who is in waiting and held for the police, then to be severely clubbed and taken away to jail, leaving Hank the janitor in possession of the troublesome maid.

CENTAUR.

THE JUNGLE FLASHLIGHT (Two Parts—Sept. 9).—The cast: Paul Grainy (William Clifford); Margaret Grainy (Margaret Gibson); Thelma (Thelma Salter); Al. Morse (Al. B. Blake).

Paul Grainy, an expert photographer, receives an assignment from a society of Natural History to go to Africa to gather specimens and photographs of the beasts of the jungle. He is accompanied by his wife, Margaret, and Thelma, their daughter, and Al. Morse, his chemist. Arriving at their destination they make camp at the edge of the jungle.

A band of natives have established a settlement on the other side of the jungle near a stream. Among the number is the water-carrier, the drudge of the tribe, whose only friend is Ena, a big elephant. Because of his love for the beast, the carrier arouses the enmity of the chief and he is ordered thrashed. Ena comes to the rescue of the defenseless man.

Paul engages guides and starts off into the jungle. He leaves his wife and child behind in the care of Al., his chemist. Al. is satisfied with the manner in which events have turned out, for alone with the young wife, his cherished opportunity for love scenes with the little woman has come. The following day the chemist accidentally cuts his finger. He succeeds in arousing the sympathy of the wife, who volunteers to bandage the wound. The two enter the living tent and as Margaret binds the injured finger, Al. embraces her. While she struggles with him Thelma is heard outside the tent. Al. departs, leaving the wife in fear.

Paul, in the thick of the jungle, is successful in his photographic work and with all of his plates and film exhausted he starts for the camp. He is greeted by his wife and baby but notices a change in Margaret. He questions her, but she fears to tell him the truth.

The following day Paul and his party start out again. Some hours after the party has departed, Thelma wanders away from the camp and when nightfall comes she has not returned. Margaret is frantic, and she appeals to Al. to help her find her child. With Thelma out of the way, the chemist believes he can gain his end, and Margaret's wishes fall on deaf ears. Paul comes in contact with the leopards and lions and the guides telling him that they are close to a nest of the beasts, he rigs up his flashlight apparatus, spreading out wires which cause an explosion when coming in contact with anything.

Thelma has wandered into the jungle. Soon she hears the howling of a lion and she runs down a steep embankment, spraining her ankle. She crawls along. The lion is in pursuit. Thelma reaches a water-hole where, not far away, Ena, the elephant, is waiting for the water-carrier. The youngster's screams are heard by Ena and the big beast answers the call. Ena picks Thelma up in her trunk and carries her to safety. The child and beast are found by the water-carrier and guided back to the natives' camp. A runner comes to the Grainy camp with plates which have been used and Al. receives them. Margaret writes a letter to her husband and tells him of the disappearance of Thelma. The letter is delivered by the runner.

Al develops the plates and is astonished when he comes across one showing Thelma and the elephant. He goes to Margaret and displays the plate and tells her that she is probably in the jungle with her father. With no one about, the chemist makes efforts to cause Margaret to be unfaithful to her husband with the result that the wife faints. When Margaret regains herself he proposes that they start out to find the party in the jungle. Margaret agrees.

Paul receives his wife's letter and orders a hurried trip back to the camp. While riding fast he is thrown from his horse and forced to discontinue. The party is close to the native village and Paul is taken there and cared for. There he meets his daughter. While Al. and Margaret are driving in the jungle, the chemist suddenly forces his obnoxious attentions upon her. She manages to get away, and providentially she walks into the native camp where she meets her husband and tells him of her predicament. Al., believing that Margaret is near, accidently approaches the camp, Margaret sees him and informs her husband, who thrashes him. As he is backing away he fires at Paul. The bullet misses its mark. The chemist runs into Ena, who happens to be standing at the back of him. The beast throws the chemist upon the ground and crushes his brains out with his foot.

MUTUAL.

MUTUAL WEEKLY NO. 87 (Aug. 30).

Somewhere in France.—The battle of the Somme. The French take Curlu. Subtitles: Unable to see their enemy, these gunners work rapidly and automatically, throwing thousands of shells daily. A new regiment going to the first line trenches. A captured German gun. Many prisoners were taken. All that remains of the village of Curlu.

Boston, Mass.—Open air school for tenement children. Philanthropists support this movement by subscriptions.

Seattle, Wash.—Candidate Hughes swings around the circle.

San Francisco, Cal.—Floating a palace down the bay. Thousand-ton structure, loaded on barges, is moved 23 miles to San Carlos.

Seattle, Wash.—"Slide-for-Life." Doo Ging Cheng does thrilling slide hanging by his hair.

Niagara Falls, N. Y.—Aerial tramway is opened. New thrills for tourists at Niagara Falls. Take a trip over the Whirlpool Rapids with a Mutual Weekly cameraman. First and exclusive pictures of this great device.

San Francisco, Cal.—Fair mermaid swims around Seal Rocks. Miss Ella Christ circles dangerous reef in 56 minutes.

Fort Totten, N. Y.—Big guns roar in annual target practice. Score: 5 hits out of 7 shots.

Chicago, Ill.—Speed stars in grand prize race. Fast time is made on new speedway. Subtitle: Dario Resta wins. Goes 50 miles in 29 minutes.

London, England.—Italian liner sunk on trip to New York. The "Stampalis" is torpedoed in the Mediterranean.

Balboa, Cal.—Water Carnival furnishes exciting sport. Speed boats average 40 miles an hour. Subtitles: Aquaplaning. Prize winners in the bathing-suit contest.

Cincinnati, Ohio.—Windy City swimmer wins river race. Wallen wins Ohio valley championship.

New York City.—Workmen hurried as walls collapse. Two dead. Many injured when faulty building eaves in.

AMERICAN.

THE KEY (Two Parts—Aug. 28).—The cast: Douglas Stallman (Edward Coxen); "Prince" Jamisou (George Field); Cleo Langdon (Lizette Thorne); Father (Frank Thompson). Directed by Alfred Hollingsworth.

Douglas Stallman, U. S. Secret Service Agent, talks over old times with a friend whom he has not seen for years. He tells the story of his big case.

Stallman's aid has been sought by the local chief of the government service in an effort to discover and break up a gang of counterfeiters. The only clew is the suspicion that a girl known as Cleo Langdon is in some way connected with them. The case is placed in Stallman's hands. Cleo Langdon occupies rooms in an exclusive apartment and Stallman takes up his residence there. Having previously seen that the clerk on duty has been warned to watch for counterfeit money Stallman presents some which he has obtained from the

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secret service bureau and which is supposed to have been made by the counterfeiters, as Cleo stands beside him at the desk. The clerk notes the spurious currency, refuses it and Stallman's actions lead Cleo to suspect that he also is engaged in passing bad money. Consequently, she believes (as Stallman hoped) that he might be of use to the gang. When he attempts to make her acquaintance later she accepts his advances.

Time passes and Stallman has learned to know Cleo. He tells her in a burst of confidence that, through the unjust conviction of himself for a crime of which he was not guilty, he has become an enemy to society. Cleo tells her story, a story which really wins his sympathy. Moreover, believing she has found a kindred spirit, Cleo confides that she is connected with the counterfeiters and offers to introduce Stallman to the gang. He accepts. Stallman meets the gang and is accepted on probation. Upon a later visit to their place he waits in the outer room for connection with them. Jamison, the leader of the gang and in love with Cleo, fears that his hold upon her will be gone once she leaves them and refuses her request. Stallman is more than pleased at Cleo's attempt at reformation. Jamison, anxious to pacify Cleo, tells her that if she will carry their plates through to another location which they have chosen the gang will release her. Cleo accepts. As this decision is reached, Stallman is discovered in anteroom listening.

Jamison orders Stallman to be searched, and Cleo's apartment key which Stallman managed to obtain from the door of the apartment is found on him. Jamison accuses Cleo of being Stallmau's mistress. Cleo resents his accusation and breaks with the gang. Stallman overhears her denunciation of Jamison from the outer room in which he lies bound. He drags himself to the table in the center, braces himself against it from behind and places his bound feet underneath the rugs on a stool standing nearby. This he throws through the window out on the street below where it barely misses a passerby. A moment later a chair follows.

While Cleo and Jamison rage in the inner room the passerby calls the police and notifies them that there is some trouble in the house from which the stool and chair were thrown. As they arrive Cleo leaves Jamison and the others of the gang and passes through the room in which Stallman lies bound. She ignores him. At the door she sees the police and rushes back. To her surprise Stallman advises her that if she wants to escape to hide in the closet. She secretes herself just as the police rush in. The police free Stallman, who immediately slips his secret service badge to Cleo, who is still in the closet. He then goes to help the police.

Jamison and the entire outfit are captured. The police search the room for anyone in hiding and then pass back through the outer room. As they start to enter Stallman stands talking to Cleo. He introduces her to the officer in charge of the squad as a confederate of his and the girl who made it possible for him to break up the gang. On her coat she wears a secret service badge, which Stallman slipped to her.

The scene fades out and back into the library. Stallman finishes telling his story, as Cleo, now his wife, enters the room.

VOGUE.

THE STOLEN BOOKING (Two Parts—Sept. 3).—The cast: Rube (Ruhe Miller); Ben (Ben Turpin); Kelsey (Larry Bowes); Ryan (Ed Laurie). Directed by Rube Miller.

Unknown to Kelsey and Ryan, two prominent actors, the show troupe to which they are sent by their booking agent, was driven from town by the Constable and his deputies. While waiting for their train the two actors stepped into the depot lunch room and are seen by Rube and Ben, both out of employment. Rube and Ben steal the actors' suit cases, their wallet containing two dollars, their railroad transportation and their contract to join the troupe for which they are leaving. The actors finding their suit cases and wallet gone and being unable to pay for the food they have eaten, are detained by two roustabouts of the lunchroom long enough for Rube and Ben to leave on their train, and are then thrown out.

Rube and Ben arrive in a small town. They pose as Kelsey and Ryan and are informed that the troupe has been driven from town, but inasmuch as all of their trunks, wardrobe and scenery have been kept by the manager of the opera house, they suggest that Rube and Ben produce a benefit performance and use the paraphernalia of the show troupe. In need of money, they consent.

The night of the show brings a large audience and the first act begins, finding Ben, the villain of the piece foreclosing the mortgage on the old man's home. Unable to receive payment, Ben offers the mortgage to the old man in return for his daughter's hand. She being in love with Rube, the leading man, refuses his offer. The old man insists and Ben carries her away, leaving Rube broken-hearted. The first act closes with a disinterested and disappointed audience. The lover of the girl, playing the part of the daughter, is sore and sneaks behind the curtain to watch the final act. The manager also comes to the stage to view the final act.

The second act starts. Two years have passed and the daughter having left her husband, returns home with the baby, meeting her father and her former lover Rube. While Rube is acting, Ben substitutes his make-up box for the box of money, but is seen by Rube. Rube leaves the stage and Ben goes on. While he is working, Rube substitutes his make-up box for the money box which Ben has taken. Ben in on the stage demanding that the girl return to him, but the refusal causes Ben to set fire to the house. Rube then returns to the stage and the girl's real lover takes the money from the box which Rube and Ben have stolen, and puts it in his pocket. Rube and Ben start a duel, but are interrupted by the real Kelsey and Ryan, who have finally walked into town. Rube and Ben run off stage and grab the fire torches in an effort to hold the two actors off, but the torches are knocked out of their hands, starting a real fire. Rube and Ben both run to their dressing room, grab their make-up boxes, thinking they still contain the money, and run from the opera house, being chased by the two actors. They run up a ladder to the top of the opera house and jump through a skylight to the stage. The actors find them on the stage and demand the money from them. They discover that their boxes are empty. The lover returns and hands over the money to the manager. Rube and Ben run off, grab the fire hose and play it upon the crowd, chasing them away. The two actors still on the roof, throw down two large boxes, striking Rube and Ben upon the head, and knocking them unconscious. The hose which these two comedians are holding is thrown upward, and the force of the water knocks the other two actors off the roof.

BEAUTY.

TWO OF A KIND (Aug. 30). The cast: Mr. Henpeck (Orral Humphrey); his wife (Jo Taylor); Bilkins (Joe Massey); Tootles (Hazel West). Directed by Orral Humphrey.

Mr. Henpeck was the unfortunate possessor of a bridge-playing wife and a squalling baby. Left at home to take care of the child, his misery multiplied when he received a note from his friend Smith, asking him over for a little game of poker. Desire finally overcomes discretion and he goes to Smith's taking the infant along. There this baby is placed in the hands of Bilkins, the butler, who takes it to the park for an airing with a wry face, as he does not like the job.

At the park, Bilkins flirts with Tootles, a maid in charge of Mrs. Billing's baby. It is at Mrs. Billing's house that Mrs. Henpeck is spending her afternoon at bridge. Bilkins and Tootles finally part, but as they do so they mix the babies. The exchange results in mad confusion for two families, but Mrs. Henpeck at length sees the humor of the situation and much to Henpeck's delight smiles and forgives him.

GAUMONT.

REEL LIFE NO. 17 (Aug. 27). Boy Scouts at work and play is the chief feature of the seventeenth issue of Reel Life.

At the present time there are approximately 200,000 youths and boys affiliated with the Boy Scouts movement and the work this non-military organization is doing has received the highest endorsements from many quarters.

The pictures contained in this release were taken by Cameraman Walter Pritchard, of the Gaumont-Mutual studios, at the annual encampment at Glen Cove, L. I. The boys are shown on their march to the camp, and their engagement in the various scout activities,

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which are designed to make better men of them. In order to hold the scenes together an interesting little story was written around the picture. It tells of a boy, a scoffer, who finally was prevailed upon to join the movement. He is taken into the camp, initiated into the mysteries of the scout life and finally becomes one of its most enthusiastic boosters.

On the same reel is another of the popular Gaumont-Mutual tabloid plays, "What Would You Do If ——?" This release also presents many pictures of strange animals and reptiles found along the Rio Grande, where American troopers are now encamped.

SEE AMERICA FIRST (No. 51—Aug. 30). This scenic reel is devoted to a trip along the rugged and picturesque North Shore of Massachusetts, showing the beautiful coast line and historic spots. A trip is taken to Plymouth where the sturdy Puritan fathers landed in 1620. A fine close up of the famous Plymouth Rock and other historic points in this old town are seen. Salem, famed as an early American shipping port, and as the place where witches were burned, and the ducking stool, a regular form of punishment, and Gloucester with its huge wharves and thriving fisheries are among the interesting places shown this week. Magnolia, Manchester-by-the Sea, Beverly, where ex-President Taft had his summer home, Northport, Pigeon Cove, Annisquam and other fashionable summer places are also visited by the Mutual cameraman.

FANTOMAS (Episode No. 1, "The Phantom Crook"—Three Parts—Sept. 7).—The cast: Fantomas, Gurn, the gentleman thief (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchior); Lady Beltham, (Renee Carl); Princess Danidoff (Jean Faber).

All Paris had been upset by a series of mysterious robberies and murders. Since the perpetrators of these crimes could not be found, they were attributed to an elusive criminal called Fantomas. Not two of his victims described him alike; but because of his ingenious methods and calculated daring, it was felt that one man committed all crimes.

One night on returning to her room after a ball, the Princess Sonia Danidoff threw aside her pearl necklace and placed with it a package containing $25,000 in banknotes, which had just been given her at the hotel office. Her astonishment may be imagined when a well-dressed man stepped from behind the heavy curtains at the window.

The Princess demanded what he was doing in her room at that hour. Ordering her to keep silent, he seized the necklace and the bundle of banknotes. The Princess was then forced to walk with him to the door. Once across the threshold he locked the Princess in the room. As she rushed to the phone to give the alarm, she looked again at the card. Upon it now appeared one word: "FANTOMAS."

Police Inspector Juve was put upon the case. About this time Lord Beltham, a wealthy Englishman, disappeared. This case was also assigned to Juve. He had taken into his confidence a young journalist, Fandor, and he said to Fandor that it seemed as if the authorities had turned over the case of the disappearance of Lord Beltham to him because he did not seem to be successful in apprehending Fantomas and should be given easy things.

Thinking that Lord Beltham had merely dropped out of sight to serve some purpose of his own, Juve went to make inquiries at the Englishman's home. Lady Beltham lived in a beautiful villa at Neuilly. Juve's interest was aroused by finding a man's hat in the drawing room in which was the letter G. Going through Lord Beltham's address book, only one name was found under this letter. It was that of a man named Gurn. Unknown to Lady Beltham, Juve dotted down this name and hastened with Fandor to Gurn's apartment.

Little did he know that Gurn had overheard his conversation with Lady Beltham and was much upset at the thought that the detective had discovered his hat. He wrote a note to a steamship company to ship the trunks found in his apartment to South Africa. However, Juve forestalled him. On breaking open one trunk, the body of Lord Beltham was found. Making a careful search, Juve found a number of calling cards similar to that which Fantomas had given Princess Sonia. He was certain that the murderer of Lord Beltham was the mysterious bandit who had terrified Paris so long.

Deciding that Lady Beltham was interested, in some fashion, with Fantomas in his role of Gurn, Juve decided to watch the villa at Neuilly. At last he was successful in arresting the great criminal. Gurns' guilt was easily established. The scandal-mongers were disappointed because Lady Beltham's name was not drawn into the case. Gurn himself testified that he killed the man after they had quarreled violently over money matters.

What Juve did not know was that Lady Beltham interested herself more and more in the condemned man as the day for his execution approached. She managed to bribe a keeper who carried notes between the pair. For a bribe of $20,000 the guard smuggled Gurn out of prison for an interview several hours before he was to be led to the guillotine. The night before Fantomas was to die, Valgrand, one of the famous actors of Paris, appeared in a new play in the charatcer of a criminal. In order to arouse interest, he announced that he would make up like Fantomas, the murderer.

Lady Beltham invited him to call upon her immediately after the theater, still in costume. This he did. The clever woman drugged the actor, and turned him over to the guards in place of Gurn. The man was taken back to prison and later led to the guillotine in a comatose condition. It was only just before he was to be executed that Juve detected the imposition. This time Fantomas had escaped, but Juve swore that he would yet place the elusive criminal behind the bars.

MUTUAL STAR PRODUCTION.

THE DIAMOND RUNNERS (Signal—Five Parts—Aug. 28).—The cast: Helen (Helen Holmes); the brains of the I. D. B. (Paul) (Paul C. Hurst); Inspector Hudson (Secret Service) (Leo D. Maloney); Sir Thomas Holstead (Thomas Lingham); Lady Holstead (Katherine Goodrich); Hon. Fortesque Holstead (William G. Brunton); Inspector Harrington (Secret Service) (Charles G. Wells). Written and directed by J. P. McGowan.

Helen, a "diamond runner," reaches South Africa. Among her letters of introduction is one to Sir Thomas Holstead. She visits the "business quarters" of the ring of diamond runners of which Paul Hurst is the head. Hurst informs Helen that she can easily gain access to the diamond mines by attending the Holstead reception and becoming acquainted with the Holsteads, who own large mining properties. Helen attends the reception and is received with great favor by Sir Thomas and his son Forty.

After a dance with Forty, they repair to the conservatory, followed by Inspector Harrington, Paul dispatches one of his henchmen to convey the message to Helen. The messenger finding Helen, writes Hurst's message on the window in chalk. This is seen by Harrington. Helen makes ready to leave. Forty invites her to visit the mines.

Next morning Forty and Helen visit the mines, closely trailed by Harrington. Coming to the place indicated by Hurst's chart, Helen sits down to rest. While Forty busily points out to her different places of interest, she craftily scoops up the diamonds which have been cached under the stone upon which she is sitting. These she puts in her bag, watched all the time by Harrington.

Harrington accuses Helen of stealing a number of diamonds. Helen cleverly imbeds the diamonds in the hearts of rose buds of a bouquet. Before passing into the chamber to be searched, she hands the bouquet to Forty. He gives Inspector Harrington and the mine manager each a rosebud. Returning from the fruitless search, Helen passes out accompanied by Forty, who sees her to the hotel. Shortly after Harrington discovers the presence of the diamond in the rosebud. Meantime, Helen hastily plucks the stones out of the buds. A number of detectives rush to the hotel. She hears them approach and wraps up the stones and attaches them to a toy balloon which she sends out of her window.

After a fruitless search, the detectives leave. Hurst comes in. Harrington follows shortly. In her inner chamber Helen tells Hurst of the balloon. He starts south, locates the balloon and recovers the stones. Hurst arranges for Helen to leave at once for the States, and tells her the package of diamonds will be delivered to her at the dock under the letter "H" in the baggage room.

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The Holsteads plan to leave on the same vessel. Their maid's name is Helen also. By chance, the maid Helen is under the letter "H" in the baggage room when the messenger approaches, and forces the package into her hand. Inspector Hudson is detailed to sail and scrutinize Helen's actions. He meets Helen through Sir Thomas. Helen, accidentally discovers the package in the maid's trunk. Hudson protects Helen when she is attacked by Hurst. Upon landing, Helen gets into a taxi pre-arranged by Hurst to carry her to their rendezvous, where she is kidnapped and searched. Hudson follows closely with the police, who rescue Helen and capture the band of smugglers.

THE MAN WHO WOULD NOT DIE (American—Five Parts—Aug. 31).—The cast: Ward Kingsley and Clyde Kingsley (William Russell); Agnes (Charlotte Burton); Steve Mercer (Harry Keenan); Beth Taylor (Leona Hutton). Scenario by J. Edward Hungerford. Directed by William Russell.

Ward and Clyde Kingsley are twin brothers whose resemblance is so much alike that even close friends find it hard to distinguish between them. Ward loved Agnes Pendelton, an heiress, but because he feared the world would say that he married her for her money, he gave her up and went away. His brother, Clyde, not burdened with such fine feelings, but a dissolute character at heart, eventually marries Agnes. As the story opens they are living in California and Agnes' fortune has been squandered by the irresponsible Clyde. With Steve Mercer, a disreputable friend of many years, Clyde plots to insure his life for $100,000 and after he has arranged for a corpse for the occasion, to disappear and have his wife, Agnes, collect the insurance, later dividing the ill-gotten gains with Mercer.

Agnes revolts at the grewsome plan and denounces him as a scoundrel. Later on she pays her respects to Mercer, who has always looked upon her with lustful eyes. Just at this time Agnes receives a letter from Clyde's twin brother Ward, now in a New York hospital, that he is given up to die and informing them that this is his last message and blessing. Clyde imediately goes east, ostensibly to consult a specialist, and requests Agnes to give out the information that his heart is troubling him.

Arriving in New York, he visits Ward, and much against the latter's finer feelings and on the plea that it is for the good of Agnes, he induces Ward to go West to die and he buried as Clyde. Under the ministrations of Agnes, Ward recovers eventually, and the anxious Clyde, waiting in New York, receives word to that effect. Later, Ward writes him that he may now return, as he, Ward, is leaving California. The old attachment between Ward and Agnes has grown up afresh, and they make ready to part, with breaking hearts.

In the meantime, Steve Mereer and a female Nemesis, who has been following Clyde for years, plot to put Ward out of the way. He is to be lured to a lonely spot and thrown over the cliff. Clyde, however, gains seeret entrance to his own home, and witnessing an affectionate scene between Ward and Agnes and misinterpreting their relations, feils Ward with a blow and escapes thinking he has killed him. He rushes to the amhush to tell Steve and Beth that he has killed Ward. They mistake him for Ward and the fate intended for Ward is visited upon Clyde, Mercer shooting him. As he falls over the eliff he clutches Beth and drags her with him.

Ward is slowly recovering when Mercer rushes to the house to tell Agnes that Ward has been killed and that Clyde is his murderer. Thinking that no further harrier can be imposed between him and the accomplishment of his desire, he seizes Agnes and rains kisses upon her unwilling lips. Weak as he is, Ward rises from the couch and attaeks Mercer. The latter seizes the desk phone and is about to hrain Ward when the butler fires, killing Mercer instantly. Agnes faints in the arms of Ward. A later scene shows the happy bride and groom at last.

MUSTANG.

THE FORGOTTEN PRAYER (Three Parts—Aug. '31).—The cast: Mojava Matt (Perry Banks); Dan Page (Frank Borzage); Alice Page (Anna Little); Arthur Sanford (Jack Richardson). Directed by Frank Borzage.

Mojava Matt realizes that he is slipping away from God, when one Sunday morning he cannot even remember the Lord's prayer. He got as far as "give us this day our daily bread," and stopped there in self abasement. Packing his burro, he deserts his camp and starts back toward civilization, to find somebody who can tell him the next words. In the distant camp Dan Page and Alice, his wife, are celebrating the fourth anniversary of their happy union.

To the little camp town comes Arthur Sanford, auditor for the development company, who has known Alice before. Seeing Alice, he speaks slightingly of her in the presence of Dan, whose first impluse is to kill him on the spot. Regaining his control, however, Dan gets Alice to confront the slanderer. To his consternation, she is confused, and begs Dan to save her from Sanford. Dan is greatly astonished. Having made up his mind, he takes Sanford out into the desert, hands him a gun and turns him loose. Then he returns to his wife, drives her home and goes about his work in silence.

In the desert old Mojava Matt meets Sanford, exhausted and dying. Matt asks him what follows after "daily bread." "Forgive us our trespasses" breathes Sanford, as he expires. After asking many others to teach him further, and failing to learn the words, Mojava Matt at length comes to the home of Dan and Alice, still peaceful, but silent with the great silence of unpardonable sin between them.

They entertain the desert rat; they give him food. He tells his story of his pitiful search for the words that have grown to mean so much to him now. He begs Dan to tell him what comes after "trespasses." "As we forgive those who trespass against us," Dan repeats. The desert rat thanks him and departs. The words have struck inward to Dan's soul. He turns to Alice, in tears beside him, and takes her to his heart, forgiven and restored.

THE GAMBLER'S LOST LOVE (Two Parts—Sept. 1).—The cast: Jim (Jack Richardson); Helen (Queenie Rosson); Tom (William Marshall); Tina (Lizette Thorne). Directed by Murdock MacQuarrie.

Married, Helen finds herself most unhappy. Jim, her husband, is a gambler, and almost since the day of their wedding has abused her. She calls to mind the man to whom she was previously engaged—Tom; their petty quarrel; how she had waited for him at the oak tree where they were accustomed to meet, and he had failed to come. There is a hollow in the oak, and in this they had exchanged notes. But, extending her hand into the crevice, her fingers just failed to find the note that he had left, asking forgiveness, and telling her that he had gone up into the hills, to a locality where gold has just been discovered, but that he will return as soon as possible. Then she met Jim, and married him. He began to bully her, as he bullied all with whom he came in contact.

Homeward bound one day, Jim comes across a girl who fascinates him. He learns that she is a widow, and soon Helen hears of her husband's infatuation. Finally she tells him that there is only one thing to do, and that is for her to get a divorce. This he heartily agrees to, and she obtains the divorce. Jim is now free to marry the widow, Tina, and this he does.

Tom returned from the mountains some time previous, and learning of Helen's marriage to Jim, had gone back up into the hills without seeing her. About this time Helen, coming to the trysting place where she and Tom met, through curiosity puts her hand into the hollow of the oak, and this time brings from it the note that Tom left for her. This just as Tom is again coming from the hills; they meet. Her love is apparently revived, and again they plan to marry.

Jim has trouble at the gambling hall, and in an argument he shoots and wounds a fellow gambler. He starts homeward, and arriving there finds that a child has been born to him, and that Tina is dead. Back at the gambling hall, the men determine that Jim has bullied the town long enough, and decide to teach him a lesson. But arriving at his home, and learning conditions, they leave without molesting him.

Helen hears of the situation at Jim's home, and concludes that she must help him. She comes to his home, and, taking the baby from him, brings it to the cabin where she lives. Jim's lesson has hit home, and the gamblers learn to their amazement that he is through with games of chance. Moreover, he seems to have lost his bullying ways. Tom also hears of this, and tells the news to Helen.

Tom is at Helen's cabin one night, and is urging Helen to marry him. Jim comes, and is admitted. He takes in the situation, and crossing over to the baby's home-made cradle, he kneels down by it. Helen answers Tom's

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proposal with a negative shake of her head—and he leaves. She crosses over to Jim and stands by him. It is very evident that he has reformed, and it is evident, too, as the picture fades, and he is asking her forgiveness, that they are to be remarried.

Miscellaneous Subjects

UNITY FILMS SALES CORP.

THE YELLOW MENACE (Episode No. 1—"The Higher Power"—Two Parts—Sept. 4).—This episode tells of the fanatical ambition of a mysterious Mongolian, Ali Singh, who is a scientist, and a thinker of depth and originality. He develops into a brutal fanatic who stops short of no means to exalt the Yellow Race at the expense of the White. That Ali Singh is recognized as a powerful leader among the Mongolian race is shown in the first episode, when, by the majesty of his presence, he quells a Chinese riot which all but annihilates the White colonists in Hung Kai. Later Ali Singh goes to America to lead his followers in their efforts to overcome the supremacy of the White race. By the sheer determination of his personality, he has a multitude of Mongolian men at his beck and call, who stop at nothing to carry out his commands.

At the time Ali Singh arrives, Mr. Bronson, a banker of international importance, is backing an Anti-Alien law which aims to exclude all yellow men from this country. Determined to leave nothing undone that will further his cause, Ali Singh delivers secretly to Mr. Bronson a mysterious note hurled through a window at the point of a knife threatening Mr. Bronson with death if he does not withdraw his support from the Anti-Alien bill. Mr. Bronson enlists the aid of the police and secret service departments, which immediately take up the fight against Ali Singh. The struggles which ensue between the Government agencies and Ali Singh form the substance of the remaining fifteen episodes.

THE YELLOW MENACE (Episode No. 2—"The Mutilated Hand"—Two Parts—Sept. 11).—Upon arriving in this country Ali Singh took up his abode in a disreputable opium joint in New York run by Ah Chow, and from there he carried on his warfare against the Whites. To show that his threats against Mr. Bronson, the banker, were not to be disregarded, Ali Singh caused an attack to be made on the daughter of the banker, Margaret, and her friend, May Manning, the sister of Errol Manning, the secret service agent and a friend of the Bronson family. While the two girls were strolling in the garden by moonlight, they were pounced upon and rendered insensible. Margaret Bronson was taken in a car to Ah Chow's joint while a note pinned to May Manning's dress, and found when her unconscious body was discovered, announced that Margaret Bronson would be held as hostage. Meanwhile the bodies of two detectives who had been engaged in trying to run Ali Singh down, were washed up in the East River. Errol Manning, the secret service agent, and the banker's son head an attack on the opium joint, burn it out and rescue Margaret Bronson. Ali Singh, however, escapes.

V-L-S-E Inc.

THE ALIBI (Vitagraph—Five parts—Aug. 7).—The cast: Arthur Mansfield (James Morrison); Enid Chamberlain (Betty Howe); Walter Slayton (Paul Scardon); President Chamberlain (Robert Whitworth); Jarboe (Edward Elkas). Written by George Allan England. Produced by Paul Scardon.

To help his father out of serious financial difficulties, Arthur Mansfield, assistant cashier in a bank, makes a false entry in his book, but then, when it comes to taking the money, his nerve fails him and his honest character revolts against the robbery. Tearing the page from his book, he rushes to the desk of Slayton, the cashier, and explains the whole matter to him and begs leniency. Slayton, himself heavily in debt because of indiscreet speculation, sees in Mansfield's confession a chance to get out of his difficulties, and, although promising Mansfield that he will take care of him, plots to use him for the furtherance of his own ends.

He keeps the page containing the false entry, and that night, disguised, enters the bank. Just as he is removing the money from the vault, he hears the watchman coming. Slayton hides behind the door of the vault but the watchman comes right toward him, and, fearing discovery, Slayton draws his revolver and fires. The watchman topples over, dead, and in insane dread of the consequences of his crime, Slayton works to remove all traces of his own guilt. He replaces the page with the false entry in Mansfield's book, pries open his own desk with Mansfield's letter opener and then throws the opener on the floor. A button which Mansfield tore from his coat that afternoon, Slayton places on the dead body and then he hastens from the building.

Next morning when the employees of the bank begin to arrive, they find the coroner and his jury on hand. Slayton is the first to be examined by the jury, and during his examination he succeeds in casting suspicion on Mansfield. The latter is taken into custody, a verdict of guilty is soon found against him and he is sentenced to life imprisonment. Enid, daughter of the bank president, who is engaged to Mansfield, is forced by her father to sever connections with him, but she still retains her faith in his innocence. When Mansfield has been in prison only a few months, Slayton visits him out of curiosity, but the burst of anger which Mansfield exhibits sends him away in panic, fearing lest the convict escape and seek vengeance. In a short time, Mansfield does escape and goes straight to Slayton's house, where, the next day the latter is found dead.

The papers proclaim Mansfield as the murderer and a large reward is offered for his capture. Mansfield turns up next morning at the District Attorney's office, and presents Slayton's signed confession proving that he was innocent of both crimes. He is reinstated to his former position in the bank and also claims the position he has always held in the heart of faithful Enid.

THE DAWN OF FREEDOM (Vitagraph—Five parts—Aug. 14).—The cast: The Patriot (Chas. Richman); Elizabeth McClean (Arline Pretty); Nancy Cartwright (Billie Billings); Dick Cartwright (James Morrison); Irving (Thomas R. Mills); Count (Templer Saxe); Strike Leader (Edward Elkas). Author, William J. Hubbert. Directors, Paul Scardon and Theodore Marston.

At the time of the Revolution, there lived a man beloved by all his countrymen who had loaned his strong arm to his country when it was needed, and who, when the war was over, distinguished himself once more, in diplomatic service. To this man, Richard Cartwright, Washington gave a tract of land in Pennsylvania, in recognition of his services. While the other officers there assembled laughed in merriment over the grant, for the land was a barren wilderness which they believed would never be worth anything, Cartwright maintained a solemn mien and told them that his expectations for this country were high and that land which had been granted would some day be inhabited by great numbers of people.

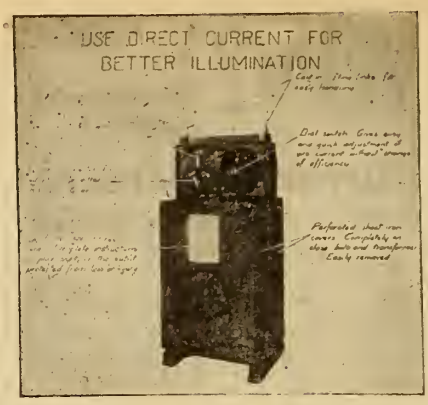
Cartwright started off to examine his property, and on the way, he was waylaid by redskins. He killed one of them but before more blood was shed Father Ambrose, a missionary whom the tribe esteemed, sprang between them and halted the battle. In the home of the good Father, while Cartwright slept, the chief of the tribe entered and demanded the life of the patriot in exchange for that of the redskin he had slain. Father Ambrose, seeing that the Indian was in earnest, asked time to shrive the doomed man's soul. This request was granted, and as soon as the chief had gone, the priest woke Cartwright and told him of his fate. After making his will leaving half his property to his sweetheart, Elizabeth, and the balance to his brother, Phillip, Cartwright was ready to die bravely, but Father Ambrose detained him and told of how he had discovered the wonderful secret of suspended animation from the Hindus some time before.

Cartwright readily agreed to submit to being placed in a temporary stupor, buried in this condition, and dug up again that night by Father Ambrose. When the chief returned to claim his hostage, he was told that the hand of God had preceded him and had taken Cartwright to make him pay for killing the redskin. He was shown the body and together they buried it. That night, when Father Ambrose with pick and shovel went out to the grave he was spied upon by the chief, who seeing his intentions, killed him.

The ground in which Cartwright was buried, is now the largest coal mine in Pennsylvania, employing thousands of men, and owned by descendants of the Cartwright family. This Cartwright has shattered all the traditions and ideals which the patriot held sacred; he is a greedy, grasping, selfish man. His employees, becoming disgruntled go out on strike. In a frenzy they plant bombs all over the works and set them off. Great holes are torn in the earth, and from one of these, a coffin shaped box is hurled. The box breaks and the body of Richard Cartwright, buried for over a century, rolls out. The shock has broken the spell of suspended animation and Cartwright returns to life to see his predictions fulfilled to see the great and glorious country which he had done so much to build.

But he gets a shock when he sees that the ideals for which he fought so strenuously have been abandoned and a descendant of his own family is one of the men who has helped crush them. He finally applies the tactics of Revolutionary times and settles the disturbance, although he is shot and loses his life while working among the strikers. Before he dies, he manages to instill his spirit in the body of the present Cartwright's son.

THE FOOTLIGHTS OF FATE (Vitagraph—Five Parts—Aug. 21).—The cast: Joan Thursday (Naomi Childers); John Matthais (Marc MacDermott); George Tankerville (Templer Saxe); Anthony Thursday (William Shea); Edna Thursday (Katherine Lewis). Written by



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Louis Joseph Vance. Produced by William Humphrey.

Joan Thursday loses her job because she refuses to fall for the floorwalker and determines to go on the stage. Her father, a drunkard and poolroom fiend, chases her out of the house. The only two friends she has to go to she finds out of town, but finds a friend in John Matthias, a young playwright, a member of the same boarding house. John Matthias, in love with Venetia Tankerville, does not propose to her because of her wealth, and when she leads him to it he declares his love, she acquiesces, and Helena, who enters then is told and congratulates the couple. Marbridge, a silent partner with Arlington in a theatrical enterprise, of which Nella, Marbridge's mistress, is leading lady, accepts a play which Matthias has written, and they decide to put it on, Matthias getting their promise of a small part for Joan.

Matthias, fascinated by Joan's charms, proposes to her and wins a consent. On return of the eloping pair, Marbridge having eloped with Venetia in order to get her money, meets Joan and is struck by her beauty, which he openly admires, much to the embarrassment of Matthias, Tankerville and Venetia. Through his influence her small part is taken away and she is given a bigger part.

The night of the first performance he meets Joan and takes her to his apartment, where he has everything prepared for her. Nella grows suspicious, follows them to the apartment, finds Joan in his arms, and, her jealousy overcoming her, she fires and shoots Marbridge, who falls, unconscious. Realizing what she has done, Nella runs to him and hysterically tries to recall her action. Marbridge's valet takes her away, revives Marbridge, who gets Matthias on the phone, and later, when Matthias and Arlington arrive, gives Joan and Venetia in Matthias's keeping and Nella in Arlington's. He dies.

THE KID (Vitagraph—Five parts—Aug. 28).—The cast: The Kid (Lillian Walker); Dunster (Ned Finley); Marie Peree (Eulalie Jensen); Joe Hazard (Bob Gaillard). Author and director, Wilfrid North.

The Kid, a sprightly young girl of seventeen, is overjoyed at receiving an appointment on the staff of the New York Herald, through the influence of Joe Hazard, the star reporter, who has brought her up as his daughter. To arm her properly for the battle of life, Joe tells her the story of how her mother's downfall was brought about. Her mother, he tells her, was betrayed by a man named Dunster in her home town. Joe had befriended her and when her child (the Kid) was born, and the mother died and Joe had decided to bring the child up himself. With a final warning to beware the pitfalls of the city, Joe takes her to the Herald office to begin her career.

Soon after, when the price of meat shows an alarming rise, the Herald assigns the Kid to unearth the cause. While on the hunt for particulars, the Kid sees Robinson, one of the large cattle owners of the West, who has come to this city for a business trip. She follows him, waits while he has his shoes shined and then, when turning a corner, loses him in the crowd. Hurrying home, she assumes the disguise of a bootblack and obtains a position at the stand where she left Robinson. True to her expectations, Robinson appears that day, and while shining his shoes she obtains a clue.

That day, Robinson's wife, a charity worker, is murdered while riding in her car, and the murderer makes his escape. Sometime later, the Kid manages to obtain a position in the office of Robinson and secures evidence which connects her employer not only with the manipulation of the meat market, but also with the murder of his wife. She arranges to have two detectives hide in the room next day to get further evidence of his connection with the murder, but they overhear a conversation which convinces them that Hildalgo, manager of Robinson's cattle enterprises, is the real murderer and he is taken into custody. The Kid obtains a warrant for Robinson for his connection with the rise in meat, but Joe Hazard, recognizing Robinson, tells the Kid that he is her own father, Dunster, under an assumed name. Dunster also learns that the Kid is his daughter and begs leniency. She finally secures his freedom, but when he comes to claim a daughter's love, she turns to Joe, who has been her "Daddy" for all these years.

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THE RETURN OF EVE (Essanay—Five Parts—Sept. 4).—The cast: Eve (Edna Mayo); Adam (Eugene O'Brien); David Winters (Edward Mawson); Seymour Purchwell (Edward Arnold); Mrs. Tupper-Bellamy (Emily Fitzroy); Clarice Bellamy (Leona Hall); John Raymond (John Cossar), Trixie Shevlin (Renee Clemons). Written by Leo Wilson Dodd. Directed by Arthur Berthelot.

Believing that over-civilization was destroying the race, Eli Tupper, an eccentric millionaire, took two unrelated orphan children, a boy and a girl, and placed them in a wilderness—there in the care of an old tutor, David Winters, to grow up as a new Adam and Eve, and become path-breakers of a better race. In delightful simplicity and educated as much as they could be without contact with the world, the children attain the age of nineteen years.

Mrs. Tupper-Bellamy, society leader, lives in costly splendor against the day when she hopes to inherit her brother's millions. She plans to marry her daughter, Clarice, to Seymour Purchwell, society idler of standing and also an attorney. Purchwell makes it plain that the marriage can occur if Eli Tupper's fortune goes to the girl and her mother. When Tupper dies the sister and her set learn for the first time of his odd experiment. His will provides that the sister must take Adam and Eve into civilization in order to win an annuity of $50,000 a year. The orphans are heirs to the rest. Purchwell sets out to find them.

He locates the Eden of the boy and girl and old Winters, and is literally the serpent in the garden. Winters resents leaving, but a clash between Adam and Purchwell decides him. Plunged amidst the whirl of social affairs Eve is delighted, Adam is disgusted with the sham and deceit of society, and pleads with her to return to Eden. She refuses. Winters takes him to Paris to study.

Purchwell, seeking the Tupper fortune, turns his attention to Eve. Clarice is in a frenzy of affection spurned, and after finding the two alone she accuses them before the whole house party. Eve, in her innocence, does not readily grasp the meaning of the charge. When it dawns on her she faces the guests, and in her bitterness denounces them as tools of passion and greed, and announces that she will give up all and return to Eden. With old Winters, she returns. Adam is recalled from Paris, and the girl and the boy, now awake to their love, together with their beloved guardian, give up the world.

WORLD FILM CORP.

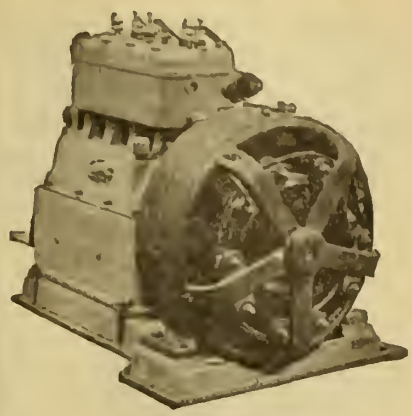
THE ALMIGHTY DOLLAR (Sept. 4—Paragon—Five Parts).—The cast: Nan Lorimer (June Elvidge); Masie Lorimer (Frances Nelson); Dr. Thornton (George Anderson); John Harwood (E. K. Lincoln). Directed by Robert Thornby.

Maisie and Nan, two young convent-bred girls, are left orphaned and unprotected on the death of their mother. The dying woman begs Nan, the older, to watch over and to protect the younger and gay Maisie. Unused to the ways of the world, Maisie soon falls under the spell of the unscrupulous Dr. Thornton. She believes his protestations of love, and despite Nan's advice, meets him clandestinely at doubtful places. John Harwood, a manly fellow who has struck it rich out West, returns and is wined and feted by his former associates. He rescues Maisie from a subway accident when she was on her way to fill a dinner engagement at Dr. Thornton's apartment, and the friendship thus begun, quickly develops. After a short while Harwood declares his love and the couple are married.

Although devoted to his wife and longing to be with her, Harwood finds it necessary to spend days and evenings at the office. Maisie chafes under the neglect and becomes very unhappy. She condemns Nan as unsympathetic in siding with Harwood and against her. True to her promise to her dying mother to protect Maisie, Nan goes to Harwood and tells him about Maisie's loneliness. He realizes for the first time that in the search for "the almighty dollar" he has neglected his wife and enthusiastically thanks Nan for bringing him to his senses. Maisie, entering the office, sees their affectionate attitude, hears only enough of their conversation to misunderstand, and, already suspicious and jealous of her husband's confidence in Nan, immediately believes the worst. She confides her troubles to Dr. Thornton, and he, basely taking advantage of her upset condition, induces her to come to his apartment. She realizes too late the true character of the man and struggles in vain against his embrace and kisses.

Nan, seeking her sister, arrives just in time to save her from Thornton. Norwood learns from a revengeful nurse—one of Dr. Thornton's jilted sweethearts that his wife is at the doctor's apartments. Infuriated, he forces his way into the apartment and demands that the doctor bring forth the woman who was with him Nan realizes she must save her sister at all costs—that Harwood must never know the truth. Rushing to the back room, she forces Maisie down the fire escape, then steps forward and calmly lies to Harwood—boldly asserts that he is mistaken—that Maisie has not been there

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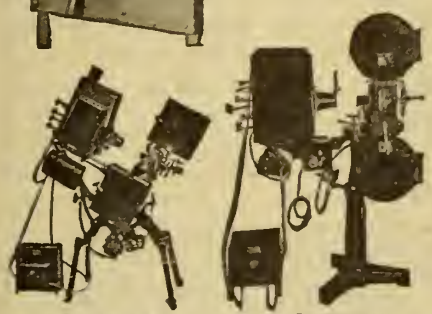


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and that she came to meet the doctor. Harwood is convinced and goes to beg his wife's forgiveness for his suspicions. Nan's intended, Allen, has listened to her confession of guilt, but he knew that she was nobly telling a lie to save her sister. After beating up the cowardly Thornton, he gathers the crushed, heroic girl into his arms.

GEORGE KLEINE.

GLORIA'S ROMANCE (Chapter 15, "The Murderer at Bay"—Two Parts—Aug. 28).—Gloria Stafford upon being taken prisoner aboard Gideon Trask's barge, after she has followed the man she believes to be the murderer of Richard Freneau, her fiance, watches and waits for an opportunity to escape. She assists Nell Trask about her household tasks and when the two girls are folding up a table cloth, Gloria suddenly flings the cloth over the head of Nell and later binds her securely to a chair. Gideon, who has been on deck, hears the noise of the struggle below and comes down to investigate.

Gloria attacks him with a red hot poker and finally succeeds in tieing him up also. Jed, a deckhand, comes to the rescue, but Gloria trips him up, hastens on deck, slams down the hatch, and donning an oil skin coat and hat leaps down into a dinghy attached to the barge by a rope, and makes her way to shore. Arriving on shore Gloria commandeers an automobile and speeds away toward her country home. Doctor Royce and Pierpont Stafford, meanwhile, grown nervous over Gloria's absence from home, imagine that she may have gone up to the Stafford home in the country, and motor there to seek her.

GLORIA'S ROMANCE (Chapter No. 16, "A Modern Pirate"—Two Parts—Sept. 4).—Gloria, after running away with the auto of the young man who sought to flirt with her, drives to her country home, and there first relieves the anxiety of her father, brother and Doctor Royce over her whereabouts, and then frightens them more than ever by telling of the hair-raising adventure through which she has been. She insists that the man who murdered Freneau, her fiance, is even then plowing up the Hudson river aboard the barge from which she has just escaped, and that someone must go with her to capture him.

Doctor Royce and Gloria proceed to a point from which they can overlook the river and there in the distance they behold the barge just disappearing from sight. Gloria, Royce and Pierpont himself board the Stafford private yacht and set off in pursuit of Trask. When the murderer discovers he is being followed he shoots at the pilot in the wheelhouse of the yacht, wounding the man, but failing to stop the pursuit.

Later Doctor Royce wounds Trask and within a few moments the yacht has drawn alongside the barge and Trask, his daughter Nell, and Jed, his mate, all are made prisoners, and taken back to the Stafford country home. There David and Lois, his wife, as well as Judge Freeman are waiting their coming and Judge Freeman in particular fears the consequences, for he has warned Gloria that the capture of Trask will surely result in bringing more sorrow and unhappiness down upon her and those she loves, though he has refused to go farther in his explanation of what he means.

INTERNATIONAL FILM CORP.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 67 (Aug. 22).

Paris, France.—President Poincaire reviews troops of the Allied forces, including soldiers of France, England, Australia and East India.

San Francisco, Cal.—Ella Crist, expert swimmer, risks her life in a heavy sea, swimming around Seal Rock.

New York.—Citizen sailors begin one month's cruise on U. S. warships, while they will learn the duties of the men of Uncle Sam's Navy.

Geneva, Switzerland.—Horse-racing is introduced in this city, and for the first time, Switzerland's society attends a racing meet.

Hoboken, N. J.—Ambassador Elkus and his family, sail on the Oscar II for Constantinople, where he will begin his duties as United States Representative in Turkey.

New York.—Girls instructed by Miss Marion Morgan, execute classic dances with skill and grace.

Washington.—640 employees of railroads, visit President Wilson to discuss the threatened strike of all the Railroad Brotherhood Members of the country.

The President entertains at luncheon, former leaders of the Progressive party, who are supporting him for re-election.

New York.—The Brooklyn National League Baseball Team is making rapid progress towards participation in the coming World's Series. Manager Robinson directs the hard fought game with Boston.

Fort Warren, Mass.—The giant guns protecting the United States along the Atlantic Coast, are fired in practice to display their efficiency.

Footlights and Fashions.—The Dolly Sisters, who are playing in "His Bridal Night," appear in fall hats of the latest designs.

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New York.—The Convention of 25,000 Catholic Delegates is opened with High Pontifical Mass, at St Patrick's Cathedral on Fifth avenue. Three Cardinals—Farley of New York, O'Connell of Boston, and Gibbons of Baltimore—officiate at the opening service.

Salonika, Greece.—A thrilling ride with staff photographer Ariel L. Varges, in a British seaplane, skimming the waters of Salonika Harbor, and soaring over the city in a giant naval aeroplane.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 68 (Aug. 25).

Chicago, Ill.—Dario Resta wins the Grand Prix Cup in an exciting race here.

On the Austro-Italian Front—Pictures of actual fighting of nations in the mountains where the Central Powers and the Allies are gripped in a gigantic struggle.

Readville, Mass.—Aviator Domenjoz is defeated by Donald Pope in a race between a monoplane and a motorcycle.

Footlights and Fashions.—Miss Tansel Dolly, of the famous Dolly sisters, now playing in "His Bridal Night" at the Republic theater in New York, appears in the latest gowns of her own creation.

Tacoma, Wash.—Charles Evans Hughes, Republican nominee for President, addresses an audience of 14,000 persons here.

New York.—In the annual practice at Fort Totten, L. I., the giant mortars guarding the coast, are fired in an efficiency test.

San Diego, Cal.—Gathered around the first outdoor pipe organ at the San Diego Exposition, Military High Mass is celebrated by Catholic Dignitaries.

South Boston, Mass.—Poor city children are given an ideal outing at Castle Island, and are returned at the end of the summer, with their health renewed. It costs five cents a day to care for each child.

Mineola, N. Y.—Mrs. Waldo Pierce passes dangerous tests required of a licensed aviator and plans to become the first woman member of the United States Army Aviation Corps.

New York.—Cured of infantile paralysis, many children are treated in the New York Hospital for Deformities, and by special treatment, paralyzed legs of little tots are straightened and made whole.

Near Salonika, Greece.—The great offensive of the Allies in the Balkans is on and French, British and Serbian troops have joined in the move against the armies of the Central Powers. British artillery protects from hostile aviators by ingeniously covered gun pits fire death dealing shells over the trenches occupied by the Bulgarians.

BEATRICE FAIRFAX (Episode 1, The Missing Watchman—Two Parts—Aug. 7).—The prologue opens with an interior view of the office of the editor of the New York Evening Journal. Mr. Brisbane is seated at his desk, dictating. His private secretary enters, and receives instructions. "Tad," the cartoonist, comes in with his "comic" for the day and receives an O. K. on it from Mr. Brisbane. As he leaves, the managing editor enters, accompanied by Beatrice Fairfax. The three engage in an animated conversation in which Beatrice Fairfax outlines certain work she has in mind and the prologue ends.

The first episode shows Beatrice Fairfax at her desk, opening her mail. One letter in particular interests her. It is signed by Mary Ryan, who tells the confidante that she believes her fiance, who is a watchman in a bank, is growing cold in his affection. The next scene shows the reportorial rooms of the New York Evening Journal. "Jimmy Barton," the star reporter, hurriedly enters with a story of a bank robbery. As he writes, Beatrice looks over his shoulder and, reading his copy, sees that suspicion points to the watchman of the bank. She recalls Mary Ryan's letter, and tells Jimmy. Beatrice and Jimmy hurry in a taxi to Mary's home. There they learn her story. There is, of course, "another woman." Meantime the bank robbers are seen enmeshing the watchman. He flirts with the "other woman" and she inveigles him into their den. There they bind and gag him and take his uniform. One of them impersonates him as the watchman at the bank. At midnight he admits his confederates. There is a thrilling scene, showing the robbers drilling the door of the vault. They escape with the money.

Mary's home is again shown. Beatrice and Mary start out to find Mary's rival, while Jimmy does some sleuthing. He trails a notorious bank robber to his home and hears him relate the story of the robbery to his mother. They catch Jimmy eavesdropping. A fight follows and the robber and his mother escape from the house. Jimmy hears groans in the cellar, and finds the bank watchman there bound and gagged. He tells Jimmy how the "other woman" led him into a trap at her home. Together they leave to locate the house.

Beatrice and Mary have reached there before them. The robber with whom Jimmy had the fight sees them peeping through the

keyhole as the other robbers count their loot. Realizing they have ben trapped the robbers prepare for flight. After a desperate struggle, Beatrice and Mary are forced into a room, where one of the robbers, a doctor, sets fire to a mixture he has prepared which produces a deadly gas.

Beatrice and Mary are fast losing consciousness when Jimmy and the watchman, with a number of detectives arrive. There is a terrific battle with the robbers, all of whom are finally overpowered, the two women restored to consciousness and the funds of the bank recovered. There are explanations and a happy reunion between Mary and the watchman. Then Beatrice and Jimmy hurry to their office, where they write the story of the capture of the bank robbers and the recovery of the plunder for a midnight "extra."

BEATRICE FAIRFAX (Episode 2, The Adventure of the Jealous Wife—Two Parts—Aug. 14).—Arturo Bocetti is the first violin of a theater orchestra. He has been married but a short time and lives most happily. The two are seen together in their music room. A letter comes addressed to Arturo. He is horrified to find it is from a gang of blackhanders, who demand $200. Unless he gives it to them, they write, they will kill his wife.

Arturo takes $200 from their scant horde, and leaves to comply with the blackmailers' demands. Marie, already suspicious, finds the money gone and decides the letter was from a woman and that Arturo took the money to spend upon her. She writes a note to Beatrice Fairfax, asking for advice.

Beatrice receives the letter just as Jimmy Barton, the star reporter on the paper, is given an assignment to hunt down a gang of blackhanders, because he "knows their lingo." She hurries to Marie while Jimmy, disguising himself as an Italian, is soon with the gang. Meantime, Arturo changes his mind and decides to notify the police. At the station house door he is warned that he will be killed, too, unless he complies.

Several days pass. The den of the blackhanders is shown. Two of them are making a bomb with which they intend to blow up Arturo's house, unless the money is paid. Jimmy, in his disguise, is playing poker with other members of the gang. Suddenly his coat sleeve is pulled back. It reveals an arm, white as a woman's, with the hand stained brown.

The gang is upon him, but Jimmy seizes the newly-finished bomb. The gang flees. They decide to act quick. The theatre is about to let out, and they wait for Arturo as he leaves the stage door. Marie, angered by Arturo's evasiveness, has summoned Beatrice, and they, too, wait at the stage door to see what he is doing. As he leaves Arturo is handed another note from the blackhanders, telling him to leave the money in the cup of a blind man on the corner, really one of their gang. Arturo drops the note and hurries away to comply. Marie springs out, picks up the note and she and Beatrice read it. Then Marie realizes how cruelly she has misjudged him. They hurry after Arturo, with the blackhanders following them. Before the two women can prevent it, Arturo places the money in the blind man's cup.

Beatrice and Marie reach the blind man a second before the blackhanders and grab the money. Their cries bring back Arturo. Beatrice, Marie and Arturo dash in the hallway, up a flight of stairs and into a photograph gallery, whose owner has just stepped out. They barricade themselves in. The blackhanders, unable to open the door, rush to the roof and drop down through the skylight. Unnoticed, Jimmy still in his disguise, has joined them. The gang is fast overpowering Beatrice, Marie and Arturo, when Jimmy, with the bomb in his hand appears. The blackhanders are terror-stricken at sight of the deadly tube and gladly surrender, just as the police arrive. Jimmy has a difficult time explaining his identity, but Beatrice finally recognizes him. Marie falls weeping on her husband's breast, declaring that had it not been for the advice of Beatrice Fairfax her whole life would have been wrecked.

BEATRICE FAIRFAX (Episode No. 3—"Billie's Romance"—Two Parts—Aug. 21).—Billie is a fourteen-year-old messenger boy. When he is not delivering messages, he is learning telegraphy. He delivers a telegram to Judge Richard Morton, from the warden of Sing Sing. It reads: "Peter Raven escaped. Thought to be headed for New York." Peter Raven is a desperate criminal. A scene shows Judge Morton sentencing him. Raven creates a disturbance in court and declares that his first act when he is free will be to kill the Judge.

While Billie is waiting for an answer to the telegram he encounters Judge Morton's daughter, Jean, aged twelve, in the hallway and falls in love with her. They are having a delightful conversation, when Jean's governess, Mme. Laurette, carries her off. Billie, with his first love sorrow, writes a letter to Beatrice Fairfax, asking for advice. Beatrice receives it just as Jimmy Barton, star reporter, is started out on the story of the escape of Peter Raven.

Jean writes a playful note to Billie, calling him her Knight, and asking him to save her from an imaginary ogre, her governess. Little does she know that the woman is a villainess. As Jean dispatches the note, Mme. Laurette receives a check for a trunk. She is the wife of Itaven. She hurries to the Pennsylvania Station, where she receives the trunk and takes it to her home. Inside is Itaven. They plan to kidnap Jean.

Meanthime Jimmy Barton, who has been sleuthing, discovers that Itaven has come to New York. He starts to trace the final destination of the trunk. Billie has received Jean's playful note and hurries to her home. When he arrives he observes suspicious actions between an alleged blind man and the governess. The latter, with a thimble on her finger, begins tapping on the window pane. Billie's quick ear detects the Morse code. She is sending the blind man a message regarding the plans for kidnapping.

Billie notifies Beatrice. The kidnapping plan is to steal Jean while she is taking her automobile ride with the governess. Jean and Mme. Laurette come out of the house and enter the automobile. The kidnappers follow in another car. Billie, desperate at the delay of Beatrice, hangs on the steps of the kidnappers' machine. When a lonely spot in the country is reached, the kidnappers pretend to have a breakdown and they halt the car containing the governess and Jean. When it stops they overpower the chauffeur, drag the child and escape with Billie still clinging to the step.

In the flight Billie is thrown from the car, but Beatrice soon appears and picks him up. They follow the kidnappers to a shack at the river's edge and burst in upon them just as little Jean is recovering consciousness. The kidnappers then throw Jean out of the window and into the stream below, but she is rescued by Billie.

Jimmy and two detectives row across the river to the kidnappers' house. With the detectives following, Jimmy burst into the room. Beatrice is rescued and Raven, Mme. Laurette and the other kidnappers overpowered. Beatrice, Jimmy, and Billie take Jean home. When the Judge and his wife learn of Billie's bravery, they promise that some day when the children are older, and Billie is earning more money, they will entertain the proposition that they wed. Jimmy and Beatrice hurry back to their office with another good story.

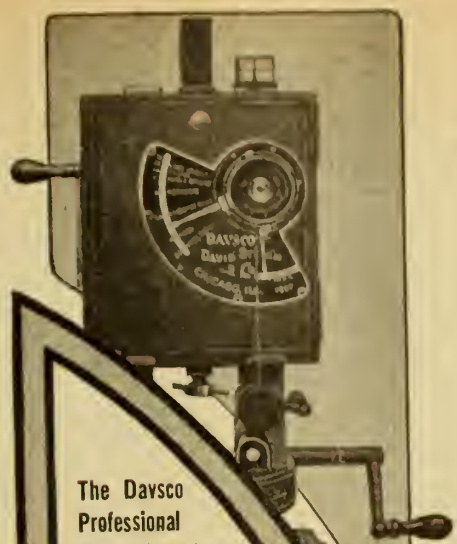
BEATRICE FAIRFAX (Episode No. 4—"The Stone God"—Two Parts—Aug. 28).—Jimmy Barton's city editor handed him a newspaper clipping with the heading, "Indian Prince at Biltmore; Rajo Jaibel arrives from Calcutta." Jimmy was told to interview the man, but the Prince refused to see him. While he was talking to the clerk, another Indian arrived and was escorted to the Prince's room. A bell-boy got Jimmy into the adjoining room, where he heard the Prince, his caller, and several other Indians discussing a plot to secure possession of a stolen idol and to "avenge Buddha." The only definite information Jimmy got was the address "220 Pelham Road," and the fact that something was to develop that night.

Jimmy returns to his office, defeated. While he is pondering, Beatrice Fairfax enters. She has just received a letter from a girl who tells her that her fiance has quarreled with her father, and asks if it would be right for her to elope. She signs the letter "Dorothy McRay, 220 Pelham Road." Jimmy and Beatrice note the address and start off to investigate.

The scene shifts to the McRay home and shows the quarel between Don Jordan and Dorothy's father, Christopher McRay. Jordan threatens the older man and is ejected from the house. Dorothy goes weeping to her room. McRay, alone, opens the door of a vault and brings forth the Stone God. He alone knows the combination of the vault. The inner door of the vault connects with an automatic revolver, so that if any other person, without the proper precaution, enters the vault, he will be greeted with a storm of bullets.

McRay's memories take him back to his bridal trip. The scene shows him with Dorothy's mother in India. In a jungle temple, his bride sees an image of Buddha, and longs to possess it. McRay offers to buy the god from the priest, who ejects him from the temple. A fight follows. That night McRay returns to the temple, overpowers the priest and steals the stone god. The priest, Ali Rajo Jaibel, takes an oath that Buddha will be avenged. The scene again shows McRay in his library, haunted by his memories. With a sigh he returns the stolen god to the vault. He closes the door but does not lock it. As he emerges, Rajo Jaibel, who has gained access to the house, slips from behind a curtain and stabs him. He leans over the prostrate form and tells him he is the priest from whom the god was stolen.

Ali opens the door of the vault. There is a fussilade of bullets and Ali drops dead inside the vault. With his last strength McRay staggers over and closes the door. Then he drops dead on a couch. While this tragedy is ending, Don gains entrance to the rear of the house to meet Dorothy, who agreed to elope with him. Hearing the shots in the library, he hurries



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there. The only thing that meets his gaze is McRay lying dead, and on the floor a knife. A maid hurries in, rushes screaming from the room and summons help. Don picks up the knife and is gazing at it in horror, when the police arrive. With them come Beatrice and Jimmy, who have just reached the house. Don is arrested for the murder, despite the protests of Jimmy and Beatrice.

Jimmy learns of the rendezvous of the East Indians and hurries there with Beatrice, satisfied that through them the mystery can be solved. The plotters are assembled and are listening to a recital of the tragedy by one of Ali's aides who accompanied him to the McRay residence and has returned. As they stand at the door, a look-out traps them. They are hurried into the adjoining room. One of the Indians is left to guard them while the others decide how they are to be killed.

Jimmy overpowers the guard, takes his turban and mantle, and, passing their excited companions, unlocks the door. Then he and Beatrice make a dash for liberty. They escape after a fight. Jimmy and Beatrice again reach the McRay home just as Don is being taken away to jail. Jimmy halts the police with the announcement that the real murderer can be found in the vault. When the door is opened, Ali is lying on the floor dead. Don and Dorothy are reunited.

Triangle Film Corp.

THE LITTLE LIAR (Fine Arts—Five Parts—Sept. 10).—The cast: Maggie (Mae Marsh); Bobby (Robert Harron); Fanny (Olga Gray); Dick Slade (Carl Stockdale); boarding house keeper (Jenny Lee); Maggie's mother (Ruth Handforth); Maggie's father (Tom Wilson); matron of jail (Loyola O'Connor). Directed by Lloyd Ingraham.

Maggie McDonald, daughter of a poor laborer, is a problem to her parents because of her romantic temperament. Her unbelievable stories finally make them think her an incorrigible liar, and as a punishment she is placed out to work in a boarding house. There she meets with Bobby, a young reporter, Fanny, a shoplifter, and Dick Slade, floorwalker in a department store, and really an accomplice of Fanny.

The boarding house drudgery does not cure Maggie of her lying proclivities and when Fanny and Slade are in danger of being caught for a bold theft, they escape arrest by fastening the crime on Maggie, whose reputation as a liar acts against her and she is convicted.

Bobby continues to believe in her, however, and while she is on probation, he works to clear her of the stain of guilt. He finally succeeds, but not until Maggie has brought redisgrace on herself by her persistent fabricating. Finally disheartened by her treatment at the hands of the world, Maggie determines to write her own story on paper and then take poison. She is finally sent back to the judge, who placed her on probation with a recommendation that she be placed somewhere so that she may be cured by her failing.

The story Maggie has written is turned over to the judge, who reads it and recognizes the girl as a genius for fiction writing. At the same time Bobby presents the evidence he has collected and which not only clears Maggie of the crime for which she is to be punished, but fastens it on Fanny and Slade. Maggie, unaware, of course, of the turn events have taken, takes the poison. She is eventually saved from death; the judge announces his determination to make her his ward and to encourage her in her writing and she and Bobby start to work together to turn out some masterpieces of fiction. The parents and acquaintances of the young girl who have been so ready to brand her, now wish to idolize her, but the judge will not allow them to either see her or profit by the gift they have all but destroyed.

Pathe Exchange, Inc.

PATHE NEWS, NO. 68 (Aug. 23).

Washington, D. C.—Railroad heads, called into conference by President Wilson after efforts with the managers fail, leave the White House to deliberate on suggestions made by the Nation's chief executive. Subtitle: Hale Holden (left), who is spokesman chosen to present the difficulties of the railroads.

New York City.—Thousands attend services at St. Patrick's Cathedral which marks the opening of the patriotic-religious convention of the Catholic Federations of America. Subtitle: Many priests join in the procession, followed by Cardinal O'Connell of Boston.

Tacoma, Wash.—Huge crowds fill the great stadium to hear how Governor Charles E. Hughes would administer the affairs of the Nation if elected President. Subtitles: Viewing the beautiful scenery along the Cascades from his observation car. The candidate and his wife greet their many admirers.

Paris Fashions.—Elusive designs shown in natural colors. Subtitles: Walking suit of mahogany velours, full flare skirt and coat; afternoon dress of shaded blue silk with lace collar and embroidered side sashes draped. One piece white satin frock with large sailor collar embroidered bodice, Russian blouse walking suit of green velours. Evening gown of black lace and chiffon, gold and silver embroidered over white satin.

Miami, W. Va.—More than sixty lives are believed lost and untold damage to land and railroads is caused when gulf storm sweeps this seetion.

Fort Worth, Tex.—Ingenious farmers discover another use for their handy automobiles by making them serve as auto tractors when the fields need plowing.

Hammersmith, England.—Princess Louise visits the British Naval Training Ship, the H. M. S. Stork, to compliment the young recruits on their rapid work.

Bukowina, Russia.—Austrian soldiers, captured by the Russians in their recent great offensive movement, rest on the fertile plains that but recently formed a part of their own conquests. Subtitle. Water, which was so scarce during the days of bloody strife, is now eagerly sought.

Rockaway, N. Y.—Swimming in regulation skirts is no easy task, as is evidenced by the attempts of champion men swimmers of the Jamaica Bay Yacht Club to crawl through the briny deep in these unaccustomed garments. Subtitles: When a paraehute has no effect. H. S. Tibbs skillfully rides his aquaplane at 30 miles an hour, with a hundred-pound boy on his back.

Lake Geneva, Wis.—Everywhere women are ready to prove their loyalty to the Stars and Stripes and here a full-fledged camp of three hundred troopettes is formed by Chicago society girls to learn to do their bit. Subtitles: Attention! Round the camp fire. A naval officer giving instructions in semaphore signals.

Readville, Mass.—Donald Pope drives his motorcycle at a furious clip to beat Joe Domenjoz in his aeroplane in a five-mile race.

PATHE NEWS, NO. 69 (Aug. 26).

Valcour, N. Y.—Dressed in the quaint Highlanders kilts of their forefathers, boys at Penn Camp learn the ways of soldiers' life. Subtitle: The tall and the short.

San Francisco, Cal.—At last the dream of a floating palace has been realized as the one-thousand-ton "Ohio" building of the Exposition is taken on a 23-mile cruise to its new quarters at San Carlos. Subtitle: The structure is 131 feet long, 80 feet wide and 43 feet high, and its removal bespeaks a great engineering feat.

Newport News, Va.—The latest machine for aviation, a twin motor convertible land and motor biplane, is tested for members of the United States Aeronautic Board. Subtitle: This biplane can cover a distance of seven hundred miles without a stop.

Amsterdam, Holland. — Twenty thousand march in great Woman Suffrage demonstration to urge immediate legislation for their cause.

Paris, France.—Two years of war have not destroyed the French desire for sport and gay Paris turns out to see the famous cyclist, Largillier Perinac, win the Excelsior Classic.

London, England.—General Smith-Dorrien, hero of the Battle of the Mons, reviews the Military College graduates who are ready to take up their duties as officers in Britain's army. Subtitle: He tells them of the trials and arduous tasks they must stoically face.

Newport, R. I.—The Atlantic Squadron assembles off this point to engage in anual manoeuvers of defending the New England coast against the invasion of the "attacking" fleets.

Jersey City, N. J.—Modern firearms have not entirely overshadowed interest in the original sport of the Indian and "old-fashioned" Americans gather to compete in the Annual Archery Tournament. Subtitles: Even the redmen would be proud of such accurate markmanship. Miss C. M. Wesson, winner of the National Women's Championship.

El Paso, Texas.—The Lewis machine gun, first used by European countries with great success, although invented by an American, is now being added to the equipment of the border forces. Subtitles: The magazine is circular in shape and holds 47 cartridges, whereas the old "clip" type only held 30. The Lewis gun is light enough to be held while firing. The gun fires from 400 to 1,200 shots per minute.

How to Save a Person from Drowning.—Subtitles: Approach from behind, taking care not get entangled by the struggles of the person in distress. The strangle hold, which prevents a struggling drowning person from pulling down his rescuer. Place one hand on each side of the head or shoulders and tow to shore. The best resuscitation method: Place the patient face downward and press above the hips for three seconds. Rest two seconds and repeat.



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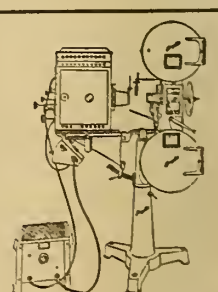
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MANAGER—For film exchange desired for eastern territory. Apply giving full particulars about previous experience. P. F., Room 508, 189 Broadway, N. Y. City.

WANTED — Cameraman with first class camera. Commercial and industrial work. Steady job. Give full particulars regarding qualifications, habits, camera and salary first letter. Make salary lowest you will take as we will not dicker. Nebraska Feature Company, Lincoln, Neb.

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FOR SALE—Theater with 300 seating capacity in the best location in a city of fifteen thousand and doing a good business. Reason for selling; going into the manufacturing business. A. C. Moore, 194 Marion Ave., Mansfield, Ohio.

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WANTED—About 200 second hand opera chairs, must be in good condition, and cheap. State make of chairs and all in first letter. Address Rex Theater, St. Louis, MICHIGAN.

EQUIPMENT FOR SALE.

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OPERATORS—An improved film cement formula. Guaranteed, 50c. Box 352, Elcentro, Cal.

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MOTION PICTURE CAMERA BUYERS, SEE OUR ANNOUNCEMENT IN THE DISPLAY COLUMNS OF THIS ISSUE. DAVID STERN CO., THE NATIONAL CAMERA EXCH., CHICAGO, ILL.

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FOR SALE—3-4 and 5 reel features in good condition, posters for all subjects. Also Chaplin single reels. Select Film Service, 145 West 45th St., N. Y. City.

WE SPECIALIZE IN USED EDUCATIONAL, INDUSTRIAL, SCIENTIFIC AND SCENIC FILMS. GOOD SUBJECTS AT 1¼C PER FOOT AND UP. WE HAVE WHAT YOU WANT. SEND FOR OUR LISTS AND TERMS. NEW YORK FILM LABORATORIES. FILM SALES DEP'T, 145 WEST 45TH ST., N. Y. CITY.

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"JAMES BOYS"—3 reels, $100.00; "The Midnight Express," 3 reels, $45.00; "Bull Fight Mexico vs. Spain," 2 reels, $50.00; "East Lynne," 2 reels, $30.00; Sarah Bernhardt in "Latosca," 2 reels, $40.00. Plenty paper. Single reels $2.00 and up; sent any place for examination on receipt express charges. Wire or write 401 Rothchild Bldg., Portland, Oregon.

FOR SALE—"Tillie's Punctured Romance," 5 reels Charles Chaplin. Plenty of posters and advertising matter; cuts, photos, etc. Wire or write, Films, 401 Rothchild Bldg., Portland, Oregon.

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PIANO FOR SALE—Chickering Concert Grand). In perfect condition, like new. Tone powerful and fine quality. Action very responsive. An exceptionally fine piano for large theater. Will sacrifice for cash or will consider payments. Address Pond, Room 300, 17 N. Wabash Ave., Chicago, Ill.

The "M. P. World" carries more classified ads than all other trade papers combined—WHY?

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General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem,

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 23—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue—Drama).
Sept. 6—Man's Enemy (Reissue—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue—Two parts—Drama).

ESSANAY.

Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama).
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).

KALEM.

Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Domonstrator (Comedy).
Aug. 12—Hasards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).
Aug. 15—Ham's Strategy (Comedy).
Aug. 16—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He wrote Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from 'Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 29—Ham in the Drug Store (Comedy).
Aug. 30—Tiger Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
Sept. 1—Tangled by Telephone (Comedy).
Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).
Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Topical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 28—Out of the Mist (Three parts—Dr.).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).

VIM FEATURE COMEDY.

Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).
Aug. 23—The Lemon in Their Garden of Love (Comedy).
Aug. 30—The Tormented Husband (Comedy).
Sept. 6—The Chalk Line (Comedy).

VIM.

Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).
Aug. 24—Their Honeymoon (Comedy).
Aug. 25—The Try-Out (Comedy).
Aug. 31—An Aerial Joy Ride (Comedy).
Sept. 1—Reward (Comedy).
Sept. 7—Side Tracked (Comedy).
Sept. 8—A Bag of Trouble (Comedy).

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July 17—The Musical Barber (Comedy).
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July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 16—Number 33 (Topical).
Aug. 23—Number 34 (Topical).
Aug. 30—Number 35 (Topical).
Sept. 6—Number 36 (Topical).
Sept. 13—Number 37 (Topical).

BIG U.

Aug. 25—The Devil's Own (Drama).
Aug. 27—The Lady from the Sea (Drama).
Aug. 31—No release this day.
Sept. 3—The Song of the Woods (Drama).
Sept. 7—The Triumph of Truth (Two parts—Drama).
Sept. 9—The Laugh of Scorn (Drama).
Sept. 10—Mountain Blood (Drama).
Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).

BISON.

Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.).
Aug. 26—The Trail of Chance (Two parts—Drama).
Sept. 2—The Desert Rat (Two parts—Drama).
Sept. 9—The Princely Bandit (Two parts—Drama).
Sept. 16—Replaced with Universal Special Feature, "The Caravan."

GOLD SEAL.

Aug. 15—A Son of Neptune (Three parts—Dr.).
Aug. 22—The Castle of Despair (Three parts—Drama).
Aug. 29—The Chance Market (Three parts—Drama).
Sept. 5—The Code of the Mounted (Three parts—Drama)
Sept. 13—Love's Masquerade (Two parts—Drama).

IMP.

Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).
Aug. 16—The Toll of the Law (Drama).
Aug. 18—Good and Evil (Drama).
Aug. 25—The Panel Game (Two parts—Drama).
Sept. 1—The Call of the Past (Two parts—Drama).
Sept. 8—The Pinnacle (Two parts—Drama).
Sept. 10—As the Candle Burned (Drama).
Sept. 15—The Angel of the Attic (Two parts—Drama).

JOKER.

Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).
Aug. 19—Soup and Nuts (Comedy).
Aug. 26—A Marriage for Revenge (Comedy).
Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).
Sept. 16—In Onion There is Strength (Comedy).

LAEMMLE.

Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).
Aug. 19—No release this day.
Aug. 23—No release this week, replaced with the two-reel Universal Special, "Brennon o' the Moor."
Aug. 26—No release this day.
Aug. 30—No release this day.
Sept. 2—No release this day.
Sept. 6—Circumstantial Justice (Drama).
Sept. 9—No release this day—replaced with Big U.
Sept. 13—The Price of Victory (Drama).
Sept. 16—No release this day.

L-KO.

Aug. 13—No release this day.
Aug. 16—The Mother in Law (Two parts—Comedy).
Aug. 20—No release this day.
Aug. 23.—A Double Cross (Comedy).
Aug 27—Snoring in the High C (Comedy).
Aug. 30—The Right Car But the Wrong Berth (Two parts—Comedy)
Sept. 6—Crooked from the Start (Two parts—Comedy).
Sept. 10—No release this day.
Sept. 12—Tillie's Terrible Tumbles (Three parts—Comedy).
Sept. 17—No release this week.

NESTOR.

Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day.
Aug. 21—Broke But Ambitious (Comedy).
Aug. 28—The Terrible Turk (Comedy).
Sept. 1—No release this day.
Sept. 4—The Boy from the Gilded East (Com.).
Sept. 8—No release this day.
Sept. 11—Nobody Guilty (Comedy).
Sept. 15—Speeding (Comedy).

POWERS.

Aug. 17—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational).
Aug. 20—Pie (Comedy).
Aug. 24—No release this day.
Aug. 25—Sammy Johnsin in Mexico (Com.-Cartoon).
—Creating Life from a Dead Leaf (Educational).
Aug. 31—Japan's Gateway to the Temple of the Gods (Educ.).
Sept. 1—Little Browne's Bravery (Drama).
Sept. 7—Making a United States Soldier (Educational).
Sept. 14—Hunting Whales in Japan (Educational).

RED FEATHER PHOTOPLAYS.

Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).
Aug. 21—The Beckoning Trail (Five parts—Drama).
Aug. 28—The Folly of Desire (Five parts—Drama).
Sept. 3—The Narrow Path (Five parts—Dr.).
Sept. 10—The Whirlpool of Destiny (Five parts—Drama).

REX.

July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).
Aug. 20—No release this day.
Aug. 27—No release this day.
Sept. 3—No release this day.
Sept. 8—The Heritage of Valor (Drama).
Sept. 10—No Rex release this day—replaced with Big U.
Sept. 17—The Small Magnetic Hand (Drama).

VICTOR.

Aug. 13—What Darwin Missed (Comedy).
Aug. 10—Aschenbroedel (Two parts—Comedy-Drama).
Aug. 15—He Wrote a Book (Comedy).
Aug. 17—Ashamed of the Old Folks (Two parts—Comedy-Drama).
Aug. 22—No release this day.
Aug. 24—You Want Something (Two parts—Comedy).
Aug. 29—A Lucky Leap (Comedy).
Aug. 31—No release this day, replaced by the Universal Special, "The Heart of a Show Girl."
Sept. 3—Arthur's Desperate Resolve (Comedy).
Sept. 5—Love's Boomerang (Comedy).
Sept. 7—He Became a Regular Fellow (Com.).
Sept. 12—Jane's Choice (Comedy).
Sept. 14—Baby's Toofs (Two parts—Com.).

UNIVERSAL SPECIAL FEATURE.

Aug. 14—Liberty, No. 1, "Fangs of the Wolf" (Three parts—Drama).
Aug. 14—Timothy Dobbs That's Me, No. 1, "The Sody Clerk" (Two parts—Comedy).
Aug. 21—Timothy Dohhs That's Me, No. 2, "A Thousand a Week" (Two parts—Comedy).
Aug. 21—Brennon o' the Moor (Two parts—Drama).
Aug. 21—Liberty, No. 2, "Riding with Death" (Two parts—Drama).
Aug. 28—Timothy Dobbs That's Me, No. 3, "He Becomes a Cop" (Two parts—Dr.).
Aug. 28—Liberty No. 3, "American Blood" (Two parts—Drama).
Aug. 28—The Heart of a Show Girl (Two parts—Drama)
Sept. 4—Timothy Dobbs. That's Me, No. 4 ("From the Rogues Gallery"—Two parts—Drama)
Sept. 4—Liberty, No. 4, "Dead or Alive" (Two parts—Drama).
Sept. 11—Timothy Dobbs, That's Me, No. 5 ("Hired and Fired"—Two parts—Drama).
Sept. 11—Liberty, No. 5 ("Love and War"—Two parts—Drama).
Sept. 11—The Caravan (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).

BEAUTY.

Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).

CENTAUR.

Aug. 12—For Her Good Name (Two parts—Dr.).
Aug. 19—Destiny's Boomerang (Two parts—Drama).
Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).
Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).

CUB.

Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).
Aug. 18—Jerry and the Counterfeiters (Com.).
Aug. 25—The Rookie (Comedy).
Sept. 1—Jerry and the Bandits (Comedy).
Sept. 8—Making Things Hum (Comedy).
Sept. 12—Harmony and Discord (Comedy).
Sept. 15—Jerry and the Blackhanders (Com.).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Aug. 13—Reel Life, No. 15 (Mutual Film Magazine).
Aug. 16—See America First, No. 49 (Scenic).
—Kartoon Komics (Cartoon—Com.).
Aug. 20—Reel Life, No. 16 (Mutual Film Magazine).
Aug. 23—See America First, No. 50 (Scenic).
— Kartoon Komics (Cartoon—Com.).
Aug. 27—Reel Life No. 17 (Mutual Film Magazine).
Aug. 30—See America First, No. 51 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Sept. 3—Reel Life, No. 18 (Mutual Film Magazine).
Sept. 6—See America First, No. 52.
—Kartoon Komics (Cartoon).
Sept. 7—Fantomas, No. 1 (The Phantom Crook—Three parts—Drama).
Sept. 10—Reel Life, No. 19 (Mutual Film Magazine).
Sept. 13—See America First, No. 53 (Scenic).
—Kartoon Komics (Cartoon).
Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).

MUSTANG.

Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug. 2—Number 83 (Topical).
Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical)
Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).

(*Mutual Releases continued on page* 1761.)

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

(*Mutual Releases continued from page* 1760.)

MUTUAL MASTERPICTURES DE LUXE.

Aug. 14—A Wall Street Tragedy (Five parts—Drama) (No. 126).
Aug. 24—The Mystery of the Riviera (Gaumoat—Five parts—Drama) (No. 129).
Sept. 7—The Light (American—Five parts—Drama) (No. 133).

MUTUAL SPECIAL FEATURE.

Aug. 21—The Secret of the Submariae, No. 14 (Two parts—Drama).
Aug. 28—The Secret of the Submarine, No. 15 (Two parts—Drama).
Sept. 4—The Secret of the Submarine, No. 16 (Two parts—Drama).
Sept. 11—The Secret of the Submarine, No. 17 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Aug. 21—A Million for Mary (American—Five parts—Comedy-Drama) (No. 128).
Aug. 28—The Diamond Runners (Signal—Five parts—Drama) (No. 130).
Aug. 31—The Man Who Would Not Die (American—Five parts—Drama) (No. 131).
Sept. 4—Youth's Endearing Charm (American Five parts—Drama) (No. 132).
Sept. 11—The Sable Blessing (Americaa—Five parts—Drama) (No. 134).
Sept. 11—Grim Justice (Turner—Five parts—Drama) (No. 135).

THANHOUSER.

Sept. 15—The Heart of a Doll (Two parts—Drama).

VOGUE.

Aug. 13—Some Liars (Two parts—Comedy).
Aug. 20—Her Luckless Scheme (Two parts—Comedy).
Aug. 22—Going to the Dogs (Comedy).
Sept. 3—The Stolea Booking (Two parts—Comedy).
Sept. 10—Rolling to Ruin (Two parts—Com.).
Sept. 17—Doctoring a Leak (Two parts—Com.).

Pathe Exchange, Inc.

ARROW.

July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

Aug. 14—The Grip of Evil, No. 5, "The Way of a Woman" (Two parts—Drama).
Aug. 21—The Grip of Evil, No. 6, "The Hypocrites" (Two parts—Drama).
Aug. 28—The Grip of Evil, No. 7, "The Butterflies" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 14—The Fugitive (Five parts—Drama).
Aug. 21—A Woman's Fight (Five parts—Dr.).
Aug. 28—The Shine Girl (Five parts—Drama).

PATHE.

Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).
Aug. 14—Losing Weight (Cartoon).
—Nature's Tireless Eaergy (Scenic).
Aug. 21—Florence Rose Fashions (Betty Prepares for Cool Weather) (Fashions).
Aug. 28—Some Foreign Birds (Topical).
Aug. 28—Historic St. Augustine (Picturesque America) (Scenic).

PATHE NEWS.

Aug. 12—Number 65, 1916 (Topical).
Aug. 16—Number 66, 1916 (Topical)
Aug. 19—Number 67, 1916 (Topical).
Aug. 23—Number 68, 1916 (Topical).
Aug. 26—Number 69, 1916 (Topical).
Aug. 30—Number 70, 1916 (Topical).

ROLIN.

July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).
Aug. 14—Braver Than the Bravest (Comedy).
Aug. 21—Luke Does the Midway (Comedy).
Aug. 28—Caught in a Jam (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Aug. 14—Bettina Loved a Soldier (Five parts—Drama).
Aug. 21—Little Eve Edgartoa (Five parts—Drama).
Aug. 28—The Girl of Lost Lake (Five parts—Drama).
Sept. 4—A Miracle of Love (Five parts—Dr.).
Sept. 11—Saving the Family Name (Five parts—Drama).
Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).

CONSOLIDATED FILM CORP.

Aug. 28—The Crimson Stain (Episode No. 2—Two parts—Drama).
Sept. 4—The Crimson Stain (Episode No. 3—Two parts—Drama).
Sept. 11—The Crimsoa Stain (Episode No. 4—Two parts—Drama).

EMERALD M. P. CO.

July 17—Tom & Jerry, No. 4, "In a Fog" (Two parts—Comedy.
July 24—Tom & Jerry, No. 5, "Kidnapped" (Two parts—Comedy).
July 31—Tom & Jerry No. 6 (Two parts—Com.).
Aug. 7—Tom & Jerry, No. 7 (Two parts—Comedy).
Aug. 14—Tom & Jerry, No. 8 (Two parts—Comedy).
Aug. 21—Tom & Jerry, No. 9 (Two parts—Comedy).
Aug. 28—Tom & Jerry, No. 10 (Two parts—Comedy).

FOX FILM CORPORATION.

July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).
Aug. 7—The End of the Trail (Five parts—Drama).
Aug. 14—Sporting Blood (Five parts—Drama).
Aug. 21—Daredevil Kate (Five parts—Drama).
Aug. 28—Little Miss Happiaess (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

Aug. 7—Beatrice Fairfax (Episode No. 1, "The Missiag Watchman"—Two parts Drama).
Aug. 14—Beatrice Fairfax (Episode No. 2, "The Adventure of the Jealous Wife"—Two parts—Drama).
Aug. 15—Hearst-International News Pictorial, No. 65, 1916 (Topical).
Aug. 18—Hearst-International News Pictorial,
Aug. 21—Beatrice Fairfax (Episode No. 3, "Billie's Romaace"—Two parts—Dr.). No. 66, 1916 (Topical).
Aug. 22—Hearst-International News Pictorial, No. 67, 1916 (Topical).
Aug. 25—Hearst-Interaational News Pictorial, No. 68. 1916 (Topical).
Aug. 28—Beatrice Fairfax (Episode No. 4, "The Stone God"—Two parts—Drama).

IVAN FILM PRODUCTION, INC.

July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).
August—War Brides (Drama).

METRO PICTURES CORPORATION.

July 31—Microbes (Rolma-Comedy).
Aug. 7—God's Half Acre (Rolfe—Five parts—Drama).
Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Pretenders (Rolfe—Five parts—Drama).
Aug. 28—The Upheavel (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—Honorable Friend—Lasky—Five parts—Drama).
Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Each Pearl a Tear (Lasky—Five parts—Drama).
Sept. 4—Parson of Paalment (Palias—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).
Sept. 11—The Reward of Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Draiaa).

PARAMOUNT-BRAY CARTOONS.

Aug. 3—31st release, "In Lunyland" (Cartoon—Comedy).
Aug. 10—32d release, "Farmer Al Falfa's Eggcitemet" (Cartoon—Comedy).
Aug. 17—Bobby Bumps Loses His Pup (Com.).
Aug. 24—Colonel Heeza Liar Plays Hamlet (Cartoon—Comedy).
Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).
Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "Ia Switzerland" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE RESERVE PHOTO-PLAYS CO.

Aug. 30—Jerry the Janitor (Episode No. 5—Comedy).
Sept. 6—Jerry the Janitor (Episode No. 6—Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of Aug. 27.

Pillars of Society (Fine Arts—Five parts—Dr.).
Home (Ince—Five parts—Drama).

Releases for Week of Sept. 3.

Gretchen the Greenhora (Fine Arts—Five parts—Drama).
The Patriot (Ince—Five parts—Drama).

Releases for week of Sept. 10.

The Little Liar (Fine Arts—Five Parts—Drama).
The Thoroughbred (Ince—Five parts—Dr.).

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Womaa (Iace—Five parts—Dr.).

UNICORN FILM SERVICE.

(*Releases for Eighteenth Week.*)

Aug. 28—The Struggle (Rancho—Drama).
Aug. 28—Caretakers and the Living Dead (Gayety—Comedies).
Aug. 28—The Ace of Spades (Puritan—Drama).
Aug. 29—The Opea Secret (Sunset—Two parts—Drama).
Aug. 29—Whistling Jim (Judy—Comedy).
Aug. 30—The Other Woman (Rancho—Drama).
Aug. 30—Disposiag of a Lover (Jockey—Com.).
Aug. 30—The Lure of the Yukon (Puritan—Drama).
Aug. 31—The Poisonous Brand (Utah—Two parts—Drama).
Aug. 31—A Medicore Medium (Jockey—Com.).
Sept. 1—The Scar (Raacho—Drama).
Sept. 1—A Question of Bossing (Jockey—Com.).
Sept. 1—His Mother's Prayer (Sunset—Dr.).
Sept. 2—A Westerner's Daughter (Buffalo—Two parts—Drama).
Sept. 2—His Soa's Sweetheart (Supreme—Dr.).
Sept. 3—The Gold Seekers (Rancho—Drama).
Sept. 3—The Sea of Matrimoay (Hippo—Com.).
Sept. 3—Into the Depths (Supreme—Drama).

WORLD PICTURES.

Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—The Rail Rider (Paragon—"Brady-Made"—Five parts—Drama).
Aug. 28—Husbaad and Wife (Five parts—Dr.).
Sept. 4—The Almighty Dollar (Paragoa—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

V-L-S-E, INC.

Aug. 7—Selig-Athletic Series, No. 7 (Sports).
Aug. 14—The Dawn of Freedom (Vitagraph—Five parts—Drama).
Aug. 14—Selig-Athletic Series, No. 8 (Sports).
Aug. 21—Selig-Athletic Series No. 9 (Sports).
Aug. 21—The Footlights of Fate (Vitagraph—Five parts—Drama).
Aug. 28—The Kid (Vitagraph—Five parts—Drama).
Aug. 28—Selig Athletic Series No. 10 (Sports).
Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 4—Selig Athletic Series No. 11 (Sports).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 11—Selig Athletic Series No. 12 (Sports).

GEORGE KLEINE.

July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Aug. 30—The Mishaps of Musty Suffer Series No. 2, No. 11 (Comedy).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 6—The Mishaps of Musty Suffer Series, No. 12 (Comedy).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

May—The Woman Who Dared (Seven parts—Drama).
Juiy—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Batties at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

Juiy—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

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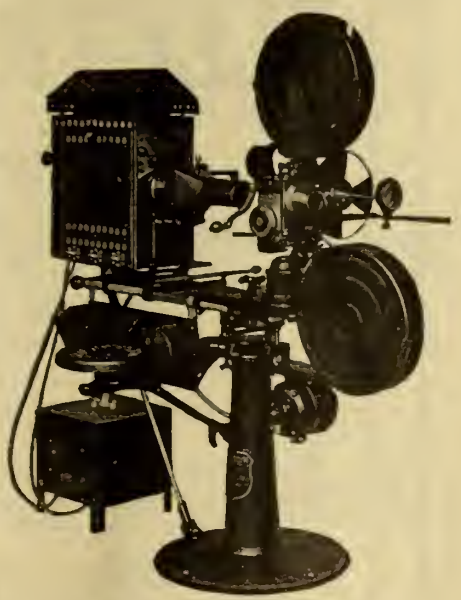
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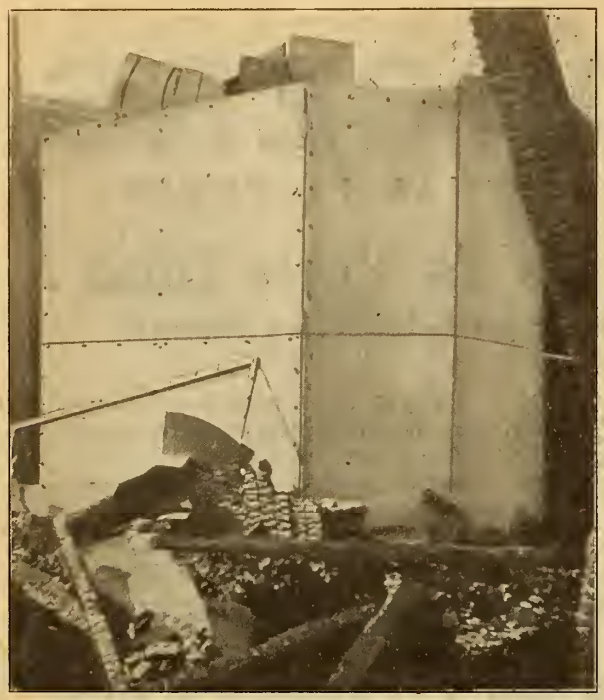
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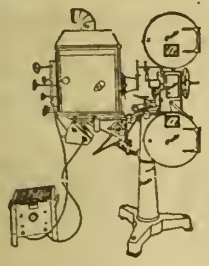
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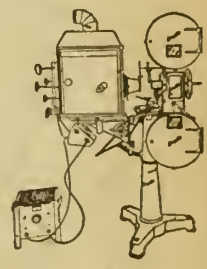
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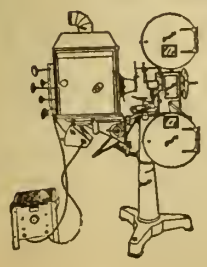
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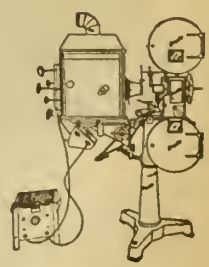
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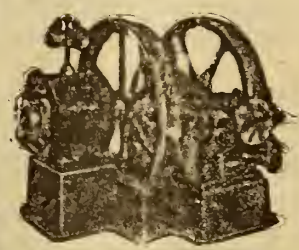
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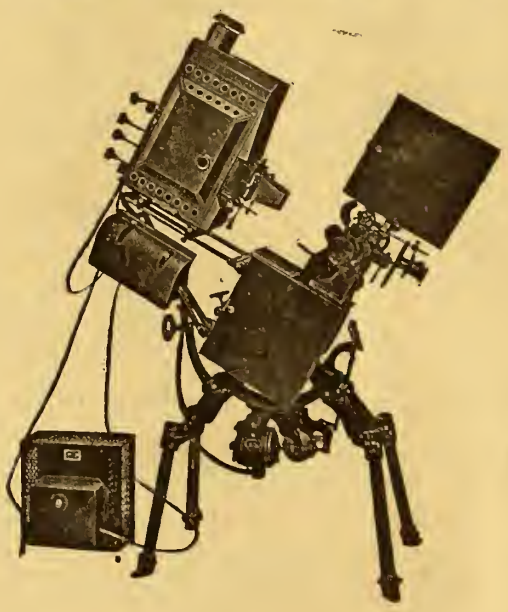
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On September 16 Essanay features will be withdrawn from the V. L. S. E. service and thereafter will be released through another agency which will be announced shortly. Former features announced through the V. L. S. E. to be transferred to this new agency include Henry B. Walthall in "The Sting of Victory", Charlie Chaplin in the Burlesque on "Carmen", Edna Mayo in "The Return of Eve", "According to the Code", "That Sort", "Sherlock Holmes", "The Little Shepherd of Bargain Row", "The Havoc", "The Discard", "Vultures of Society", "The Misleading Lady", "Captain Jinks of the Horse Marines", "A Daughter of the City", "The Alster Case", "The Raven", "The Crimson Wing", "The Man Trail", "The Blindness of Virtue", "In the Palace of the King", "The White Sister", "The Slim Princess" and "Graustark".

George K. Spoor,
President Essanay Film Mfg. Co.
1333 Argyle St., Chicago.

"LIBERTY"

THE GREAT UNIVERSAL SERIAL

A Tremendous Hit in Every State in the Union

Immensely Popular With Everybody, Because it Portrays Just Exactly What is Happening NOW in Mexico



READ THE ACCOMPANYING CRITICISM.

"LIBERTY" is cleaning up for Exhibitors in every State in the Union—because it is the only Serial now on the market that brings home to the Public, all the very things that have happened and that are now happening on the borders of Mexico. Hundreds of thousands of people are crowding the houses of hundreds of Exhibitors nightly—where "LIBERTY" is being shown. The Public knows what it wants. Since the very first episode, people are fairly clamoring for each succeeding episode. 20 weeks of wonderful Serial photo-play. 20 weeks of thrills—wild adventure—golden romance—returning 20 solid weeks of profits to all Exhibitors who have booked and who are still to book this Master Serial. These are "FACTS" not just idle conversation. Book "LIBERTY" thru any of our 59 Universal Exchanges.

"LIBERTY, OR A DAUGHTER OF THE U. S. A."

STARTS WITH PROMISE AND SHOULD "GO"

Universal Serial in Twenty Chapters.

Cast of Characters.

Liberty Horton.....MARIE WALCAMP
Capt. Bob Rutledge.....JACK HOLT
Major Winston.....NEAL HART
Manuel Leon.....BERTRAM GRASSBY
Pancho Lopez.....G. RAYMOND NYE
Jose Leon.....L. M. WELLS
Theresa.....MAUD EMERY
Colonel Dalton.....ROY STEWART
Pedro.....EDDIE POLO

First Three Episodes.

Written and Produced by Jacques Jaccard.

Reviewed by Frederick W. Rath.

THE first three episodes of this serial were given an initial pre-release presentation at the Broadway Theatre. The writer was fortunate in securing a seat directly in front of three ladies who, it soon appeared—one will overhear conversations in spite of one's self—were ardent "fans," and in no way connected with the motion-picture industry. They were representative of the class of photoplaygoers who follow serials. And it is safe to assert that their unbiased, critical comments are typical of that class.

The way it struck the three ladies was like this: They watched the picture eagerly, and when the thrills came they "Ohed" and "Ahed" and in other ways gave vent to their emotions; they sympathized with the heroine and applauded the hero and were displeased at the villain. All of which struck the writer as being the highest praise that could possibly be given any picture. For in order to so affect photoplaygoers a picture must have all the elements that go into the making of a successful film—an appealing story, well constructed and perfectly presented as regards direction, acting, technical work, photography, tinting, composition, and all the other things.

This film, judging from the first three episodes, has been perfectly handled. Tho story, laid in Mexico and on the border, though slight in basic theme, carries a great appeal. It shows the atrocities perpetrated on the Americans by the Mexicans, affords numerous opportunities for battle scenes and daring horsemanship—some of the horsemen take big chances and certainly earn their serial salaries—and provides many thrills and big moments. And each episodo cnds in such a way and at such a place in the story that the spectator must surely experience that I'll-havo-to-sce-the-next-episode determination. Which, in serials, shows proper handling.

The acting maintains a high standard of excellence. The players are well chosen for their respective parts. Mario Walcamp, as the horoine, to whom life is just one hardship after another, registers horror and holplessness with great effectiveness, and, in addition—according to the critical ladies who have, unknowingly, furnished the groater part of this review—she rides a horse "wonderfully well," and looks "too cute for anything."

UNIVERSAL

Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

P. S.—
Send for a copy of the marvelous Ad Campaign book that tells how to get the big money with this serial. FREE to Exhibitors only. Write any Universal Exchange today.




RED FEATHER PHOTOPLAYS
PRESENT
"UNDER SUSPICION"
A PICTURIZATION OF E. PHILLIPS
OPPENHEIM'S SATURDAY EVEN-
ING POST STORY
"THE AMIABLE CHARLATAN"
DIRECTED BY GEORGE LOANE TUCKER
PRODUCER OF "TRAFFIC IN SOULS"

GREATEST PROGRAM ON EARTH

AND GROWING GREATER EVERY WEEK

UNIVERSAL



LOOK at this list of All Star Box Office Attractions on the mighty Universal Program for week of Sept. 25th. Look at the lists of Stars. This is the kind of program that keeps your house packed every week, that is bringing crowds and profits to thousands of Exhibitors all over the World.

DOROTHY PHILLIPS & LON CHANEY in a thrilling 5-part Feature War Drama, that would cost you a fat, fancy fee were you to book this outside.

EDDIE LYONS
LEE MORAN
PRISCILLA DEAN
WILLIAM V. MONG
CLAIRE McDOWELL
KING BAGGOT
EDNA HUNTER
FRANK SMITH
CARTER DE HAVEN
MOLLIE MALONE
JACK NELSON

REX DE ROSELLI
WILLIAM FRANEY
GALE HENRY
ALLEN HOLUBAR
BETTY SCHADE
LEE HILL
MADGE KIRBY
DAN RUSSELL
AND A HOST OF
OTHERS—ALL THE
BEST OF THEIR CLASS

The Great Universal Animated Weekly Cartoons by the Famous Cartoonist, Hy Mayer.
EXTRA SPECIAL FEATURES (on the regular Universal Program) which if booked independently would stand you a prohibitive price.
CARTER DE HAVEN in another one of those high class Comedies from the great series—"TIMOTHY DOBBS THAT'S ME."
SEVENTH EPISODE of that huge Box Office Attraction Serial—"LIBERTY"—entitled "LIBERTY'S SACRIFICE."
FOURTH GREAT PART of the famous DORSEY EXPEDITION TRAVEL PICTURES—JAPAN.

Book thru either of our 59 Universal Exchanges

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

We Will Meet the Demand

UNIVERSAL ANIMATED WEEKLY'S
new sales policy pleases Exhibitors

BECAUSE of the great number of inquiries and requests received from Exhibitors for bookings on the UNIVERSAL ANIMATED WEEKLY a new sales policy has been instituted. Heretofore the UNIVERSAL ANIMATED WEEKLY has been a part of the complete Universal Program and only those Exhibitors using the entire Universal Program have received the U. A. Weekly. Through this newly instituted sales policy, Exhibitors can book the U. A. W. whether they use the Universal Program or not. Any one of our 59 Universal Exchanges will give you the complete facts and figures or you can secure this information direct from the main offices of the—

UNIVERSAL ANIMATED WEEKLY
1600 BROADWAY, NEW YORK



—2—

Nationally advertised by The McClure Publications and McClure Publicity to

FIFTY MILLION PEOPLE

McCLURE PICTURES
McClure Building
NEW YORK CITY



"MY," said the fly on the dome of St. Peter's,
"What an enormous place this world is."

Little things seem big to small people—that's why so many concerns never grow—they're too busy congratulating themselves on an initial success to look farther and find how much more there is to learn.

If I had been content with existing standards in the moving picture industry, you would not have had an opportunity to break away from the system which has consumed your profits and restricted your possibilities.



I've progressed with progress. Come along with me and get your share of the tremendous earnings which will start to roll in with "The Common Law," the first of the new *Clara Kimball Young* productions directed by Albert Capellani.

Lewis J. Selznick.

SELZNICK PICTURES



Read what the foremost exhibitor in the world has to say about

HERBERT BRENON'S

Production of

NAZIMOVA

In Marion Craig Wentworth's powerful photo-drama

"WAR BRIDES"

"A superb production of a wonderful picture. I was thrilled as I have seldom been thrilled by a photoplay. It is simply a masterpiece."

MITCHELL MARK

President of the Mark Strand Theatre Co.

SOLE DISTRIBUTOR

LEWIS J. SELZNICK ENTERPRISES INC.

SEVENTH AVENUE AT FORTY NINTH STREET — NEW YORK.

Three scoops in one week!

That's the splendid record of the

Pathé News

1. The first pictures of the Battle of the Somme were shown in the News on Saturday, July 24th

2. The first pictures of the "Black Tom" explosion in Jersey City were shown in the News on Sunday, July 30th

3. The first pictures of the submarine "Deutschland" leaving Baltimore were shown in the News on Wednesday, Aug. 2nd

To be first is a habit with

Pathé News!



The "Deutschland" leaving Baltimore



BLUEBIRD
PHOTO PLAYS (INC) PRESENT
A STIRRING MILITARY DRAMA
"BEHIND THE LINES"
With HARRY CAREY, EDITH JOHNSON and MARC FENTON
DIRECTED BY HENRY McRAE



BLUEBIRD PHOTOPLAYS, (INC)

Increasing popularity of BLUEBIRD Photoplays is proving the widespread appreciation of the now famous policy "The Play's the Thing."

This appreciation, coming first from the public, is now attested by that sincerest form of flattery—imitation—on the part of other producers.

The BLUEBIRD policy has proven, in something more than thirty releases, that not only better acting, but better all 'round entertainment is assured the moving picture patron, when star productions supersede star players.

The now famous BLUEBIRD policy of "The Play's the Thing" has been explained to the general public through the medium of attractive half-page advertisements in the Saturday Evening Post. Reaching over ten million readers every week with the story of BLUEBIRDS, Exhibitors everywhere are reaping the benefit with every BLUEBIRD Photoplay shown at their theatres.

You can share in the same popularity to the profit of your house.

Watch for "THE EVIL WOMEN DO."

Book thru your local BLUEBIRD offices or thru the Executive Office of

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 Broadway, New York

The SHIELDING SHADOW



The Pathe policy is to book each Film for what it's worth—therefore we have doubled prices on

"THE SHIELDING SHADOW"

Pathe knows how to make serials for Pathe has made more and better serials than any other company. This is Pathe's best serial. It cost much more than any other ever made and it will bring more money to the exhibitor.

Directed by
Louis J. Gasnier and Donald Mackenzie

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

15 Episodes—Released October 1.

See it at the nearest Pathe Exchange—then book it.

COMPLETE PUBLICITY BOOKLETS.

PATHÉ

MEL PHILLIPS

Produced by



10 MILLION PEOPLE

are reading the story of this serial in the newspapers. Millions of others are seeing the advertisements on it in newspapers and on billboards in every important city in the United States. That means business for *you!* We are helping you fill *your* house!

Produced by *BALBOA* *Complete Publicity Booklets.*

Featuring JACKIE SAUNDERS and ROLAND BOTTOMLEY

PATHÉ

A. H. Woods presents the great Broadway success

The Test

Adapted for a five part Gold Rooster Play

With the eminent star Miss Jane Grey



An intensely dramatic production, it is sure to make a sensation. It is undoubtedly one of the greatest attractions of the year

Produced by ASTRA under the direction of Geo. Fitzmaurice, the maker of "Via Wireless," "At Bay," "New York" etc.

Released Sept. 17

Pathé

A story of brain, skill, genius and love—
A rising crescendo of crashing power supreme in its appeal to human imagination with

MAURICE COSTELLO

The Master Star and Charming

ETHEL GRANDIN

Directed by
T. HAYES HUNTER



The CRIMSON ST

Produced by the
ERBOGRAPH COMPANY
Presented by

CONSOLIDATED FILM CORPORATION

O. E. Goebel, *President* — Ludwig C B. Erb, *Treasurer*

1482 Broadway — New York

WE are giving away AUTOMOBILES 13 of them —

Six Cylinder - 1917 Model

Overland Touring Cars FREE

Cash Value $925 Each



to motion picture theatre patrons all over the United States and Canada for the 13 best suggestions for a Five Reel Picture to be based on the mystery, events and situations of *The* CRIMSON STAIN MYSTERY —

AIN MYSTERY

Albert Payson Terhune novelized it —
A great chain of Big Newspapers will print it.
A Nation-wide Advertising Campaign reinforces it.

BOOKING NOW AT METRO EXCHANGES

"HER SURRENDER"

Written and Directed by Ivan Abramson

enacted by the

2nd Ivan All-Star Cast













Can Love Be Transfused?

The newest and most startling Ivan play presents this problem—

A word to the Wise Exhibitor!

Get in touch immediately with the Ivan Exchange in your territory and book this dramatic knockout.

IVAN FILMS ARE PACEMAKERS!

Film Productions

126 W. 46th Street
New York City



Keep Your Theatre Healthy!

If your variety program is sickly you can make it strong, full of life and vim by using a tonic of Essanay's snappy one, two and three act comedies and dramas. If it is healthy make it better by the same treatment. Look these over. You will understand why.

LILLIAN DREW and SYDNEY AINSWORTH
are presented in
"The Woman Always Pays"
3-act drama *Sept. 16*

EDWARD ARNOLD
is presented in
"The Greater Obligation"
2-act drama *Sept. 12*

"The Fable of The Slim Girl"
By GEORGE ADE
1-act comedy *Sept. 13*

TRADEMARK
Reg. U. S. Pat. Off. 1907

GENERAL FILM SERVICE

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

WORLD PICTURES BRADY-MADE

SEPTEMBER 1 1916

JANUARY 1 1917

ALL RELEASES FINISHED, EDITED, *and* READY FOR YOUR SCREEN

THIS MEANS *finished* PRODUCTIONS
DEPENDABLE *program* PICTURES

NO SPECIAL RELEASES

BECAUSE

"The program is the spine of the industry" William A Brady.

WILLIAM A. BRADY in association with
WORLD PICTURES
presents
HOUSE PETERS
and GAIL KANE
in
"The Velvet Paw"
Directed by
MAURICE TOURNEUR
Produced by Paragon Films Inc.



"United States Senate Chamber"
A masterful Brady-Made Scene



You will always have a Full House when you show

FANTOMAS

The ONLY way you can get this great "Fantomas" Series in five episodes, each in three reels, is through the Mutual Film Corporation. Go to your nearest Mutual Branch NOW and book these five thrilling photoplays that mean five full houses. These detective photodramas have made millions of dollars for exhibitors all over the world.

The pictures are "immense," and the paper Mutual is putting out for them is sure to get them widely talked about before you show them. And remember—all summer millions of American movie fans have been reading about Fantomas in a great syndicate of newspapers. Interest is already keen. "Fantomas" is the greatest box office series that ever came from France.

WATCH FOR "THE VAMPIRES" The Arch Criminals of Paris—A New Series **COMING**

Gaumont

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

Gaumont



FAMOUS PLAYERS | LASKY | OLIVER MOROSCO | PALLAS

The Paramount exhibitor faces his battle for success with the strong citadel of the four greatest producers in the world at his back, and with the *greatest distributor* guaranteeing him his weapons and unlimited munitions every day in the week and every week in the year

Paramount Pictures

THE PARAMOUNT PICTURES OF THE WEEK

Released Monday, September 4th, 1916

PALLAS PICTURES Presents

DUSTIN FARNUM

IN

"THE PARSON OF PANAMINT"



A western story where the Fighting Parson wins a saloon at roulette, takes a wounded dancing girl to his house and so shocks the community that the tremendously dramatic climax comes inevitably

Produced by the

PALLAS PICTURES

AND RELEASED SEPTEMBER 4th BY THE

PARAMOUNT PICTURES CORPORATION

Ask your Exchange about the special music scores for all

Paramount Pictures

THE PARAMOUNT PICTURES OF THE WEEK

Released Thursday, September 7th, 1916

DANIEL FROHMAN Presents

MAE MURRAY

in

"THE BIG SISTER"



This favorite Lasky star in a powerful Famous Players drama of how other people live, is the herald of the great things which are to come from the combination of these two companies in the new Famous Players-Lasky Corporation

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR President

PARAMOUNT PICTURES CORPORATION

Ask your Exchange about the special music scores for all

Paramount Pictures

THE PARAMOUNT PICTURES OF THE WEEK

Released Monday, September 4th, 1916

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Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR President

PARAMOUNT PICTURES CORPORATION

Ask your Exchange about the special music scores for all

Paramount Pictures

FORTHCOMING PARAMOUNT PICTURES

LOUISE HUFF

IN.

"THE REWARD OF PATIENCE"



When Famous Players first presented Miss Huff she took a postion high amongst motion picture stars and this quaker girl's story will only add to her popularity

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR President

RELEASED SEPTEMBER 11th by the

PARAMOUNT PICTURES CORPORATION

Paramount Pictures

FORTHCOMING PARAMOUNT PICTURES

BLANCHE SWEET

IN

"THE STORM"



Lasky production of plays wonderfully adapted to her great dramatic talent has made Miss Sweet's appearances an occasion which your patrons ask you to tell them about in advance

Produced by the

JESSE L. LASKY FEATURE PLAY CO.

RELEASED SEPTEMBER 18th by the

PARAMOUNT PICTURES CORPORATION

FAMOUS PLAYERS FILM CO. JESSE L. LASKY FEATURE PLAY CO. THOS. H. INCE PRODUCTIONS

FAMOUS PLAYERS FILM CO. JESSE L. LASKY FEATURE PLAY CO. MAL ST. CLAIR PRODUCTIONS

FAMOUS PLAYERS FILM CO. JESSE L. LASKY FEATURE PLAY CO. OLIVER MOROSCO PRODUCTIONS

FAMOUS PLAYERS FILM CO. JESSE L. LASKY FEATURE PLAY CO. PALLAS PICTURES

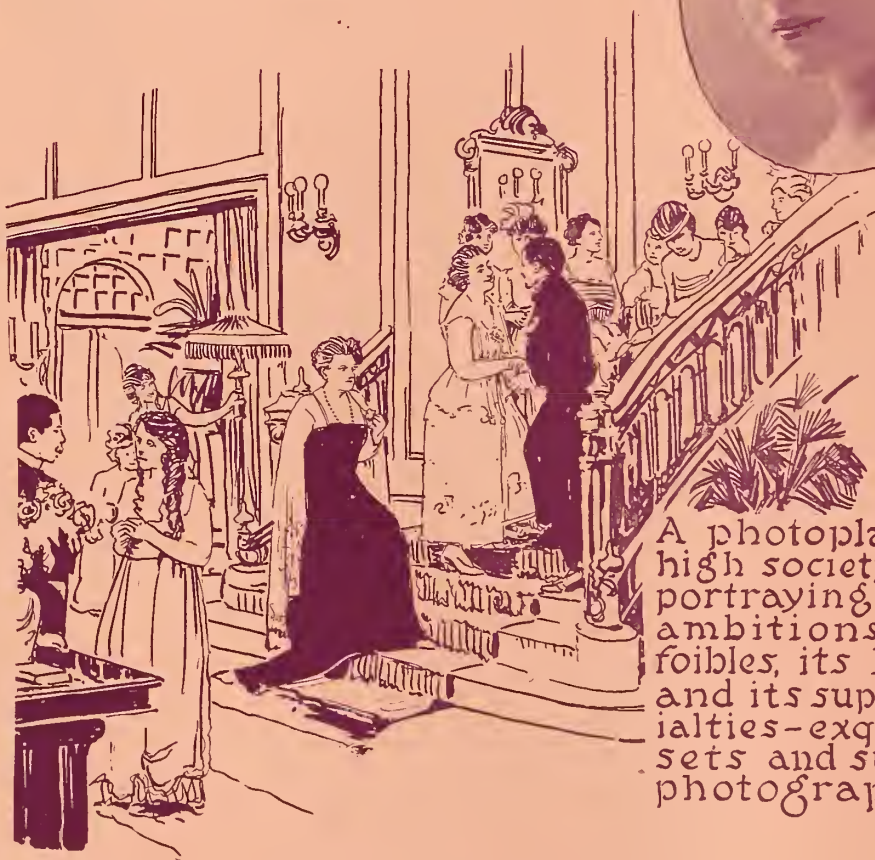
FORTHCOMING PARAMOUNT PICTURES

EDNA GOODRICH

IN

"THE HOUSE OF LIES"





A photoplay of high society life, portraying its ambitions, its foibles, its loves and its superficialties—exquisite sets and superb photography...

Produced by the

OLIVER MOROSCO PHOTOPLAY COMPANY

RELEASED SEPTEMBER 14th by the

PARAMOUNT PICTURES CORPORATION

Paramount Pictures

PARAMOUNT COMEDIES

Released October 2, 1916

Paramount Pictures Corporation Offers the Black Diamond Comedy, in One Reel,

"NEARLY A DESERTER"

The Black Diamond Comedies pull the surest-fire trigger in the world, the trick possibilities of the motion picture. The authors and directors of Black Diamond Comedies have studied these possibilities for years and have gone further into trick photography than has been dreamed of before.

A Few Suggestions of the Results:



Produced by the

United States Motion Pictures Corporation

J. O. Walsh, Pres. F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.

Wilkes-Barre, Penna.

Released October 2, 1916, by the

Paramount Pictures Corporation



Paramount

The One Complete and Consistent Service

For two years you have had the two greatest five-reel features produced each week, the productions of Famous Players, Lasky, Morosco and Pallas. On them you have built a solid foundation of success, because week in and week out you have had the best pictures in your town, the best people to see them, and as a result the best theatre in which to show them.

For eighteen months you have had Paramount Travel Pictures, first South America and Australia, and now the most popular ever offered, Paramount-Burton Holmes Travel Pictures.

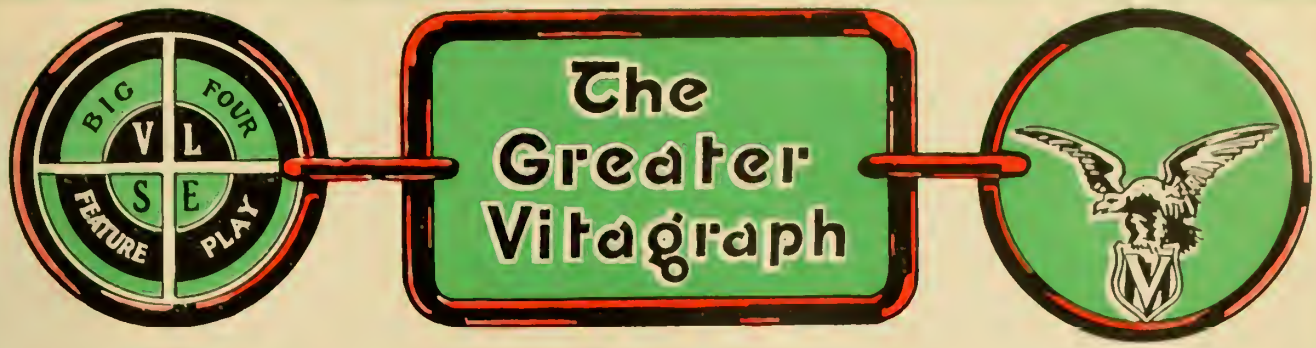
For nearly a year you have had Paramount-Bray Cartoons, the surest every-week laugh producers your money can buy.

For over six months you have had Paramount Pictographs, the magazine-on-the-screen that has pulled your audience out of their chairs to take part in the entertainment.

Now you are to have *Paramount Comedies*

After two years of hard hunting, we have found comedies worthy of the Paramount Trademark. You can see the Black Diamond Comedy "Nearly a Deserter" at your exchange. Released October 2d.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.



The Welding of Two Gigantic Business-Building Forces.

THE name, "VITAGRAPH" has been all you have had to know about a film for the past twenty years.

The name, "GREATER VITAGRAPH" is a title which tempts the imagination.

The name, V-L-S-E stands for all that is Fair, Square and Upbuilding in moving picture business practices — for SERVICE — HELPFULNESS — COMMERCIAL EQUITY.

On September First Vitagraph and V=L=S=E Became One

Vitagraph brings to the absorption, unequalled resources in capital, capacity and experience. It offers the exhibitors of America the superlative productions of a twenty-five million dollar corporation.

To this allegiance, V-L-S-E brings a selling organization of twenty-three exchanges and a large sales staff, every one of whom has been carefully schooled for one purpose — THE FULLEST AND MOST CONSCIENTIOUS SERVICE TO THE EXHIBITOR.

To it also, the V-L-S-E brings sales policies which, by reason of their equity, have won for this company probably the greatest volume of good will ever achieved by any organization of any kind in a similar period of time.

The union of these two great forces into *one* compact, smooth-running WHOLE throws open the door of OPPORTUNITY to the exhibitors of America as it has never been opened before.

VITAGRAPH

(V=L=S=E)

The Greater Vitagraph

The Greater Vitagraph

Albert E. Smith

President of the Vitagraph Company

To

The Exhibitors of the United States and Canada

TWENTY years ago, the moving picture was born.

Twenty years ago the Vitagragh Company was organized, and for

Twenty years the Vitagraph has blazed the way—

The pioneer for everything new in this great industry.

The same men who have stood at the Vitagraph helm during the past years—

The same bright minds that have worked to make Vitagraph the "GOLD STANDARD" in filmdom,

Are still at their posts.

BUT—

Eternal progress is eternal change.

Time and tide wait for no man, and

The passing of the years, sees the passing of old methods.

The wasteful system of many organizations under many heads endeavoring to produce a uniform program of uniform merit has passed.

Concentration and efficiency are the order of the day.

Vitagraph is concentrating that the Exhibitor may get the highest efficiency.

Vitagraph has arranged for a capital unheard of in motion picture finance.

Vitagraph has acquired the V-L-S-E and several important producing organizations, all of which will be concentrated under one management, so that

The highest efficiency may be applied to the production of the highest type of picture and

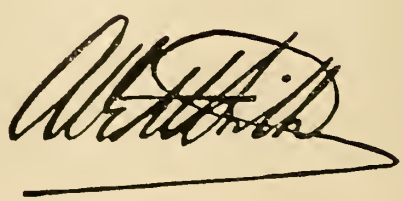
Distributed in the most efficient way,

Therefore—

Exhibitor and Producer

Will profit by the concentrated effort of

THE GREATER VITAGRAPH.



Walter W. Irwin

General Manager of V-L-S-E Inc.

To

The Exhibitors of the United States and Canada

TIME was in the motion picture industry, when the relations of the producers and the distributors on the one part, and the exhibitors on the other, were based on commercial enmity; when the producers and distributors did not know, and did not seem to want to know, the exhibitors, and vice versa.

Fortunately, a decided change has occurred. Now it is, that most everyone engaged in the three principal branches, seems to realize the moral as well as the financial value of commercial justice; that so intertwined are our interests, that a wrong perpetrated either from within or without, upon any one branch of the industry, equally affects us all; that we must know and understand each other, and our respective trials and difficulties; and that only actual co-operation, not pretense, can produce mutual respect, and promote the welfare of all alike.

It is self-evident that the exhibitors of the United States and Canada have recognized, since the inception of the V-L-S-E, its genuine policy of co-operation and commercial justice, and have returned it in full measure to the advantage both of themselves and of ourselves.

The announcement that the V-L-S-E becomes a department of the Vitagraph Company of America, means a decided increase in our ability to co-operate; for the handling of the product of but one great company, permits of concentration upon important service details. And it means that the desires, ambitions and tribulations of the exhibitors, will come direct to the producer, so that exhibitor and producer may work in the sincerest harmony. In other words from script to screen the manufacturer and the exhibitor will work together.

No change in the offices of the V-L-S-E, nor in their personnel will occur. The same permanent organization, with increased capacity, will co-operate with you.

We pledge to you that the door of this organization, and thus the Vitagraph door, will at all times be, as it has been in the past, open to the exhibitor, ahead of anyone else.



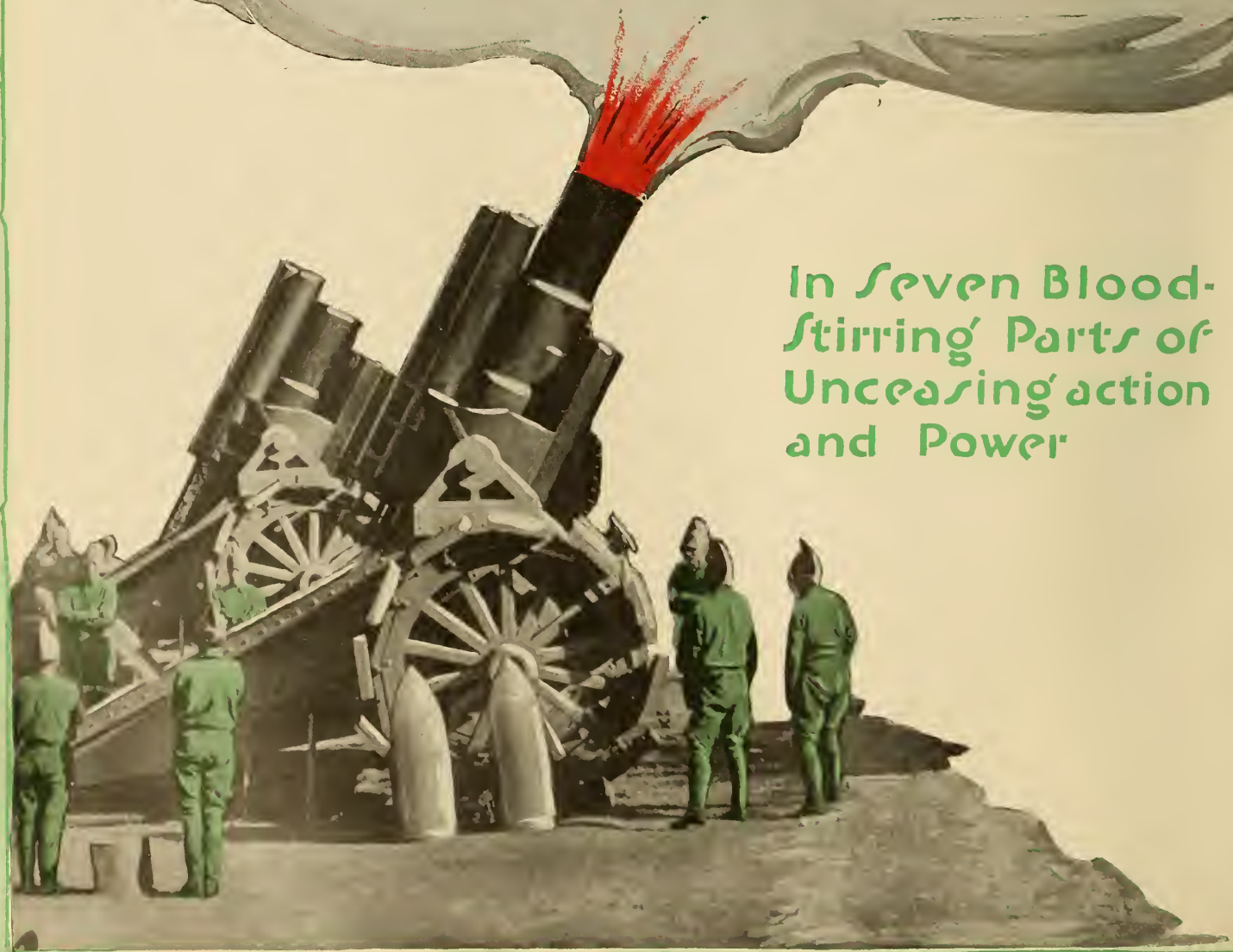
The Greater Vitagraph

The Greater Vitagraph

The first of the great
VITAGRAPH

THE FALL

Thomas A. Dixon's
Dynamic Companion
Picture to "The Birth
of a Nation"

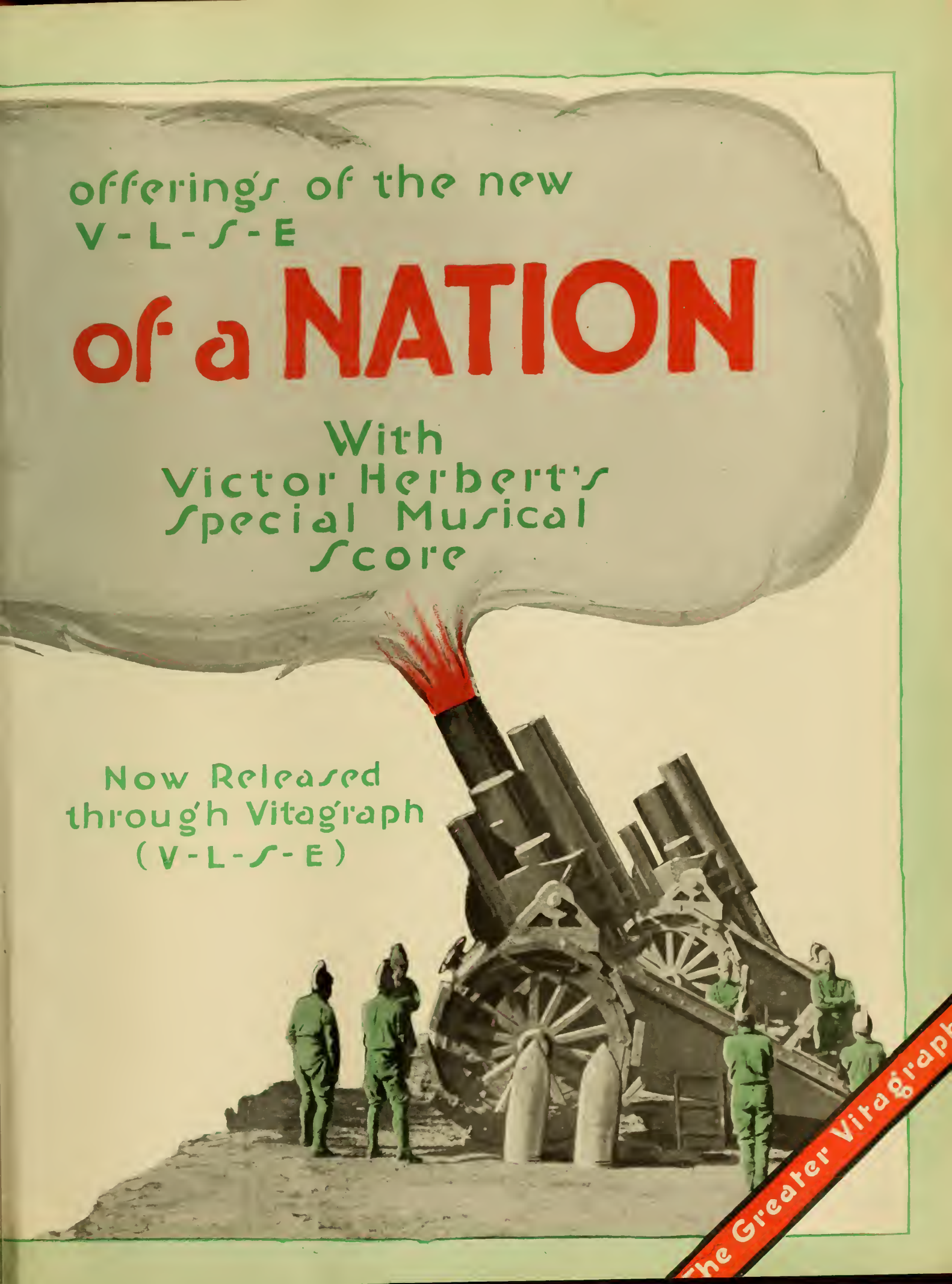


In Seven Blood-
Stirring Parts of
Unceasing action
and Power

offerings of the new
V-L-S-E

of a NATION

With
Victor Herbert's
Special Musical
Score



Now Released
through Vitagraph
(V-L-S-E)

The Greater Vitagraph

The Greater Vitagraph



Barney Bernard

Creator of "Abe Potash" in "Potash and Perlmutter" Montague Glass play, makes his screen debut in

"Phantom Fortunes"

A five-reel comedy-drama
by Samuel Tauber
Produced by Paul Scardon

IS there romance in business? Look about you and see the fortunes that have been made in war speculation, miracles of sudden wealth that rival even the tales of the Arabian nights.

These are the visions of fortune that come to the simple, big-hearted clothing manufacturer that Barney Bernard plays in "Phantom Fortunes". Comedy, yes, but heartbreak too, when the swindle is revealed and his every penny is gone. Heartbreak, not for himself, but for his friends who lose with him.

But when the phantom fortunes go, real fortune comes to him, and there's joy and laughter and happiness in the end. It's a good, wholesome picture, this; a bit of life that has never been filmed before, and that never could have been filmed without Barney Bernard's inimitable humor, sympathy and deep understanding of his people.



Yes, James Morrison is in the cast with Barney Bernard



A five reel
Blue Ribbon Feature
Released September 4th, through

Vitagraph

(V-L-S-E)

The master drama of a super-criminal

"Through the Wall"

The great mystery story by Cleveland Moffett

Featuring Nell Shipman, William Duncan and George Holt

Produced by Rollin S. Sturgeon

HERE is a super-criminal, a fiend incarnate, a lord of the underworld, yet holding a high and respected place in society.

His mansion is a veritable chamber of horrors, an inquisition dungeon, into which he lures those who cross him in his career of crime. He comes and goes like a shadow, is here to-day and there to-morrow, ever a mystery, a wraith to his pursuers. They track him repeatedly, only to find themselves completely in his power.

The filming of this drama is a masterpiece of motion-picture production, so ingenious, so amazing is its purely mechanical side. And as a drama of mystery and daring imagination, it sounds a new note for screen possibilities.

No other crime drama of the films, no crook play of the stage may justly be compared with this six-reel Blue Ribbon Feature that heralds the day of Greater Vitagraph productions.





Released September 18th
through
VITAGRAPH
V-L-S-E

The Greater Vitagraph

The Greater Vitagraph



— a twelve-hundred-horse-power achievement

Earle Williams

The screen's biggest drawing card in

Greater Vitagraph's

Mile-a minute motor series by

C·N·& A·M·Williamson

the famous authors of The Lightning Conductor and other motor mystery Stories

"The Scarlet Runner"

An Amazing Production

ONLY the unlimited resources of The Greater Vitagraph could have made possible this wonderful production. A fortune has gone into its making; it has taken over half a year of the untiring efforts of the producers. And the twelve different stories required twelve different companies of actors.

But the result has been obtained. "The Scarlet Runner," by reason of its twelve-times appeal—each separate and distinct but with Earle Williams always at the wheel—will set a new box-office record for serial productions.

Twelve two reel episodes

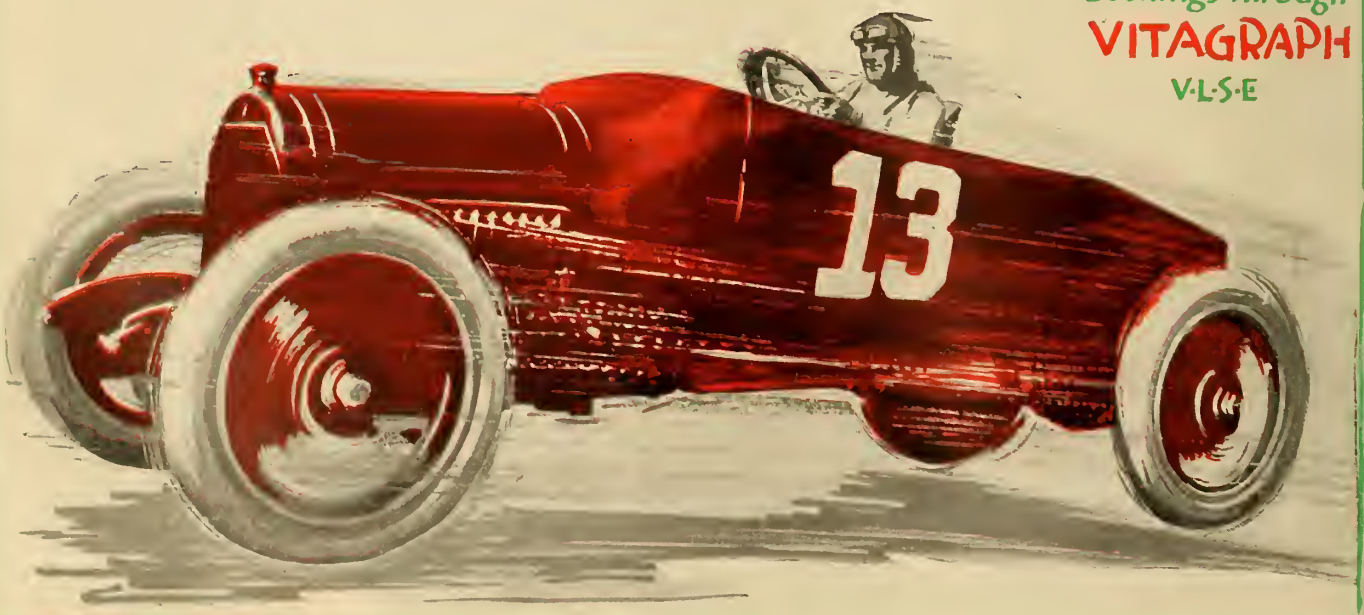
EACH episode being a complete story, "The Scarlet Runner" gives you

—twelve splendid love stories,
—twelve baffling mysteries,
—twelve beautiful heroines,
—twelve rousing adventures,
—twelve times the punch of the ordinary serial.

The entire series of twelve episodes is filmed and ready for you to see.

One episode released each week.

Bookings through
VITAGRAPH
V·L·S·E




By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
MISS
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
PLOTS, counter-plots, love, jealousy, intrigue and mystery were never more masterfully woven than in the new 20-chapter George Kleine masterpiece, Gloria's Romance. Here is a thrilling, modern society romance with scenes at Palm Beach, Florida, and on famous Riverside Drive, New York. A new chapter is released each week. For bookings write your nearest Kleine exchange or
GEORGE KLEINE
80 5th Avenue,
New York City

INTERNATIONAL FILM SERVICE INC.



ARE YOU BOOKING

BEATRICE FAIRFAX?

Here is the testimony of one exhibitor who is

Tremont Theatre



New York, August 29th. 1916.

Mr. Joe S. Engel,
International Film Service, Inc.
729 Seventh Avenue,
Manhattan, New York City.

My dear Engel:-

Here's a "bumper" to BEATRICE FAIRFAX, another to the Fairfax series and let's have one more to the International Film Service.

The reason for this jubilee is that I played BEATRICE FAIRFAX in the above theatre last night to standing room only. When you take into consideration the restrictions placed on theatres owing to the epidemic, it is a remarkable tribute to the above series. In fact, it is the best attraction I have had in a year according to my box office receipts, and, what is still more pleasant to relate, the patrons were all pleased and are anxious to see the second episode.

Personally, I liked the picture because there is nothing forced or spectacular about it. It gives one the impression of looking at a little piece of real life taken almost haphazard from the busy teaming daily routine of a big city newspaper. I sincerely believe you have a winner and one that the exhibitors will surely be benefited by.

With best wishes for your success, I am,

Sincerely yours,

Edwin W. Tregay

ST:KM

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Avenue, New York

BRANCHES:

SAN FRANCISCO
280 Golden Gate Ave.

PHILADELPHIA
1335 Vine Street

WASHINGTON
712 11th St., N. W.

PITTSBURGH
938 Penn Avenue

ST. LOUIS
3313 Olive Street

A NEWSPAPER IN PICTURES

THE HEARST INTERNATIONAL NEWS PICTORIAL is backed by the greatest news gathering organization in the world. Its pictures are gathered and edited by trained newspaper men.

THE HEARST INTERNATIONAL NEWS PICTORIAL is advertised to the public in all the Hearst publications.

THE HEARST INTERNATIONAL NEWS PICTORIAL boasts the only two news photographers with the European armies—Ariel Varges with the British at Salonika, and Nelson Edwards with the German army on the western front.

THE HEARST INTERNATIONAL NEWS PICTORIAL has established its reputation by regularly showing the world's big news events in pictures as well as an exclusive high grade fashion section.

Wonderful Scenic Pictures New Feature of Split Reel

Curtis Pictures Called "Greatest Marvel of Motion Picture Photography"

Mr. Exhibitor, we know you want to show the people who come to your theatre the best there is.

You want to show them new ideas in pictures—pictures that are out of the ordinary—pictures that are above the accepted standards.

LET US SHOW YOU HOW YOU CAN DO IT.

Mr. Edward S. Curtis is admittedly the greatest of all photographers of nature and out-door life. He is more than a photographer—he is a great artist. His still pictures for years have been eagerly sought by wealthy collectors and art connoisseurs. It is not unusual for a portfolio of his photographs of Indian groups and Rocky Mountain scenery to bring FIVE HUNDRED DOLLARS AT AN ART SALE.

Mr. Curtis is now devoting his great artistic ability with the camera to the production of motion pictures of nature's wonders.

W. STEPHEN BUSH, OF THE MOVING PICTURE WORLD, RECENTLY DESCRIBED MR. CURTIS'S SCENERY PICTURES AS "THE GREATEST MARVEL OF MOTION PICTURE PHOTOGRAPHY."

These beautiful film interpretations of America's natural scenery are to be released by the INTERNATIONAL FILM SERVICE, INC., as a part of its weekly split reel release.

In this release you have an opportunity to show the people who come to your theatre pictures of unequalled standard and artistic quality.

Combined with the Curtis pictures in this release will be 500 feet of animated cartoons by the world's most famous comic artists.

The artists whose animated cartoons appear in this split reel are known to millions of newspaper readers throughout the United States.

THEY MAKE MILLIONS LAUGH EVERY MORNING AND EVERY AFTERNOON. Those same happy readers are anxious to see on the screen the animated cartoons of their favorites among the comic artists.

In the split reel releases are the

"Jerry on the Job" by Hoban.

Celebrated cartoons by T. E. Powers.

"Krazy Kat" by Herriman.

"Happy Hooligan" and "Maud the Mule" by Opper.

The "split reel" release has already become a popular institution with the exhibitors and with the public. The new feature—the Curtis Scenic pictures—will be added to this reel for a first release on September 25th.

Don't miss this splendid single reel feature.

BRANCHES:

NEW YORK
7th Ave. at 49th St.

CHICAGO
207 So. Wabash Ave.

BOSTON
69 Carver Street

ATLANTA
146 Marietta Street

LOS ANGELES
912 So. Olive Street

MYSTERIES OF MYRA

Of course you remember the great advertising and publicity campaign for "THE MYSTERIES OF MYRA."

It is still fresh in the public mind. A great proportion of the people who read the novelization of "THE MYSTERIES OF MYRA" and were impressed by the advertising campaign, have not yet seen the pictures.

They want to see them.

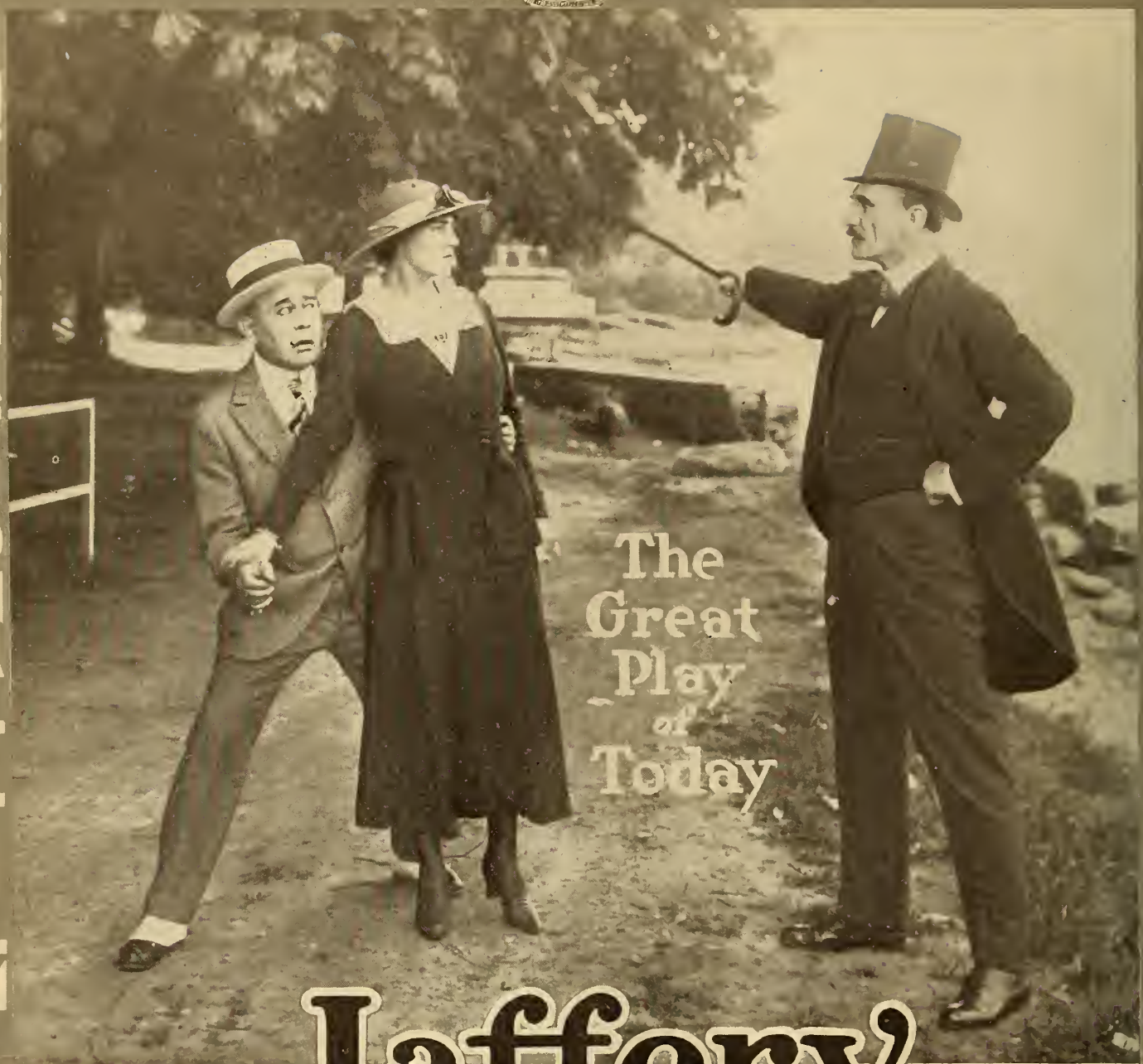
Many exhibitors are now booking "THE MYSTERIES OF MYRA." These exhibitors realize that this is the time to reap the benefits of the full force of that great advertising campaign.

"THE MYSTERIES OF MYRA" has made a great deal of money for a host of exhibitors. It can be relied upon to make big money for other exhibitors who have not already booked it.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC



Jaffery

"A Best Seller"

THE FIRST of the GOLDEN EAGLE FEATURES

A five-act picture drama by William J. Locke

FEATURING

C. AUBREY SMITH supported by ELEANOR WOODRUFF

Produced for

INTERNATIONAL FILM SERVICE, Inc.

By the Frohman Amusement Corp. (Wm. L. Sherill, Pres.)

NOW BEING RELEASED

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC

LIBERTY
THEATRE, N.Y.
42d St., West of Broadway

NOW
TWICE DAILY
INCL. SUNDAYS
AT 2:15 AND 8:10 P. M.

SEATS SELLING FOR 4 WEEKS

PRICES NIGHTS AND SATURDAY MATINEES, 50c, $1 AND $2.
ALL OTHER MATINEES, INCL. SUNDAYS, 25c, 50c & $1.



in which four paralleled stories of the world's progress unfold before your vision in thrilling sequence

SEE

THE FALL OF BABYLON——
BELSHAZZAR'S FEAST——
THE HUMBLE NAZARENE
IN THE HOLY LAND——
PARIS UNDER THE SCOURGE
OF CATHARINE DE MEDICI
A GRIPPING MODERN STORY
CONTRASTED WITH THESE
HISTORIC PERIODS———

Accompanied by Orchestra
from the Metropolitan Opera House

Formerly Known as "The Mother and the Law"

1000 PER CENT

UNICORN

buys its film ON THE SCREEN, in the open markets of the world.

OUR FIGURES show that our purchasing committee only buys 10% and rejects 90%.

MR. EXHIBITOR, in the ordinary way of releasing everything as it comes, you would have to book *100* subjects to get *10* as good as *UNICORN*.

THIS MAKES *UNICORN* A 1000% PROGRAM.

YOU ARE PRIVILEGED to book all or part of this splendid service of 21 reels per week of comedies, dramas and westerns—*with stars*.

CAN YOU afford to do without it?

Splendid paper.

Fine photography.

UNICORN FILM SERVICE CORPN.

126-130 W. 46th St. New York City

28 Branches Throughout the U. S.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 16, 1916 No. 1

This Season Holds Big Opportunities For the Exhibitor

THE opening of the fall season of 1916 finds the exhibitor facing a most prosperous season. Wages are higher than ever before. Every factory and manufacturing plant is running at full capacity. The crops are bounteous and the products of the farm are selling at higher prices than ever before. Banks are fairly bulging with deposits. The great American republic is feeling "flush" and is seeking entertainment. Every exhibitor is bound to prosper accordingly.

Realizing the opportunity afforded, the Mutual Film corporation has prepared to assist exhibitors in every way. Never before were such tremendous feature productions available. A host of famous stars have for months been making Mutual Star Productions—big-feature pictures of exceptional quality. Now these subjects are ready for release. They may be seen now at any of the 68 Mutual exchanges. There are Mary Miles Minter productions, a series of five and six-reel features by famous authors, all starring the charming little actress, Mary Miles Minter; Richard Bennett productions, starring the famous star of the speaking stage, who made his film debut in the Mutual feature "Damaged Goods;" Kolb & Dill productions, featuring the inimitable pair of German comedians who have proved a riot wherever they have appeared; Florence Turner productions which bring back to the screen the famous star who was long known as America's foremost screen favorite—besides a score of other good things.

New Chicago Exchange.

The Mutual exchange in Chicago is now nicely settled in its new home, on the eighteenth floor of the Consumers building, on the corner of State and Quincy streets, and Manager B. F. Judell and his big corps of assistants are better equipped than ever to take care of patrons. A whole floor is occupied by the exchange and its various departments, but the boys have been so busy that they haven't even had time to look across Lake Michigan and see the whitecaps roll in against the breakwater, though a lot of the exhibitors found it an inspiring sight during the last hot spell.

One of the forthcoming William Russell Mutual Star Productions, "The Torch Bearer," is a thrilling story of newspaper life, and is full of punch and snap from start to finish.

The Week's Releases

MUTUAL STAR PRODUCTIONS.

Brand.	Title.	Reels.	Leads.
American,	The Sable Blessing	5	Richard Bennett
Turner,	Grim Justice	5	Florence Turner

Tuesday, Sept. 12th.

Cub,	Harmony and Discord	1	Billy Armstrong

Wednesday, Sept. 13th.

Mutual,	Mutual Weekly No. 89	1
Gaumont,	See America First. Scenic and Cartoon.	1

Thursday, Sept. 14th.

Gaumont,	The Man in Black, Fantomas No. 2	3

Friday, Sept. 15th.

Thanhouser,	The Heart of a Doll	2
Cub,	Jerry and the Blackhanders	1

Saturday, Sept. 16th.

Centaur,	Tangled Hearts	2

Sunday, Sept. 17th.

Vogue,	Doctoring a Leak	2
Gaumont,	Reel Life	1

"The Count" Is The Newest Chaplin

Proclaimed by everyone who has seen it "the best one yet!" Charlie Chaplin's newest feature offering, "The Count," is setting the whole country laughing. It is brimming full and running over with typical Chaplin antics, and just to make certain that he has overlooked no laugh-getters, the inimitable Charlie adds a few brand-new capers for good measure.

From the moment when Charlie first appears with his tape measure, in a tailoring establishment, until he vanishes from sight down the street after a day in high society, there is no let-up—one laugh piles upon another, until your sides fairly ache. In this two-reel offering Charlie resorts to his old-time makeup, with the familiar baggy trousers, the funny cutaway coat, his dinky derby, diminutive mustache, slender cane and Chaplin shoes. Supporting Chaplin in "The Count" are Edna Purviance, Eric Campbell, Leo White and Charlotte Mineau.

Exhibitors will be instantly able to take advantage of Chaplin's box-office value, for hundreds of prints are available at the Mutual film exchanges and immediate bookings can be secured.

Larry Trimble is the director of "Grim Justice," the Florence Turner Mutual Star Production released this week.

Mary Miles Minter American's New Star In Six Big Features

MARY MILES MINTER, the little lad who won fame in "The Littles Rebel" on the speaking stage and en deared herself to hundreds of thousand all over the country, has just made he debut in Mutual releases. Six Mutual Sta Productions in which Mary Miles Minter l the bright particular star, are about com pleted at the American studios in Sant Barbara, California, and more will ulti mately follow.

James Kirkwood, the man who ros to fame as Mary Pickford's director and who stands for the very best i picture production, was signed b President S. S. Hutchinson of the Ameri can Film company, and is producing th Minter Star Productions. The titles o the first six Minter productions ar "Youth's Endearing Charm," "Dulcie' Adventure," "Faith," "Dream or Tw Ago," "Lisette" and "Innocence."

"Youth's Endearing Charm."

The Minter Star Production just re leased is "Youth's Endearing Charm," and is an ideal vehicle for the wonder ful personality of this most youthful o screen favorites. The story is from the pen of Maibelle Heikes Justice, and gives Miss Minter a chance to appear as her own girlish self, sweet, unspoiled and pretty. Six reels are taken for the telling of how "Orphan Mary," a deso late little girl, after a long battle with starvation in the slums of a great city goes to an orphanage and at last wins the attention of a wealthy and kindly woman, who adopts her as her own. "Zippy," the little tramp dog, who shares honors with the star, wins his way straight into hearts. The beautiful exteriors taken in the Santa Ynez valley startle by their uniqueness.

Box Office Value.

In presenting to their patrons Mary Miles Minter in "Youth's Endearing Charm," exhibitors will be offering an attraction that will not only appeal to their daily clientele of "fans," but will also probably be able to win to their theaters hundreds of people who perhaps rarely visit motion-picture houses, but who will be attracted by the name of the little star they saw a few years ago on the speaking stage.

"His Brother's Keeper" is the title selected for the second Richard Bennett Mutual Star Production, the first of which, "The Sable Blessing," has just been released.



AMERICAN FILM COMPANY, INC., *Presents*

The Charming Star

MARY MILES MINTER IN YOUTH'S ENDEARING CHARM
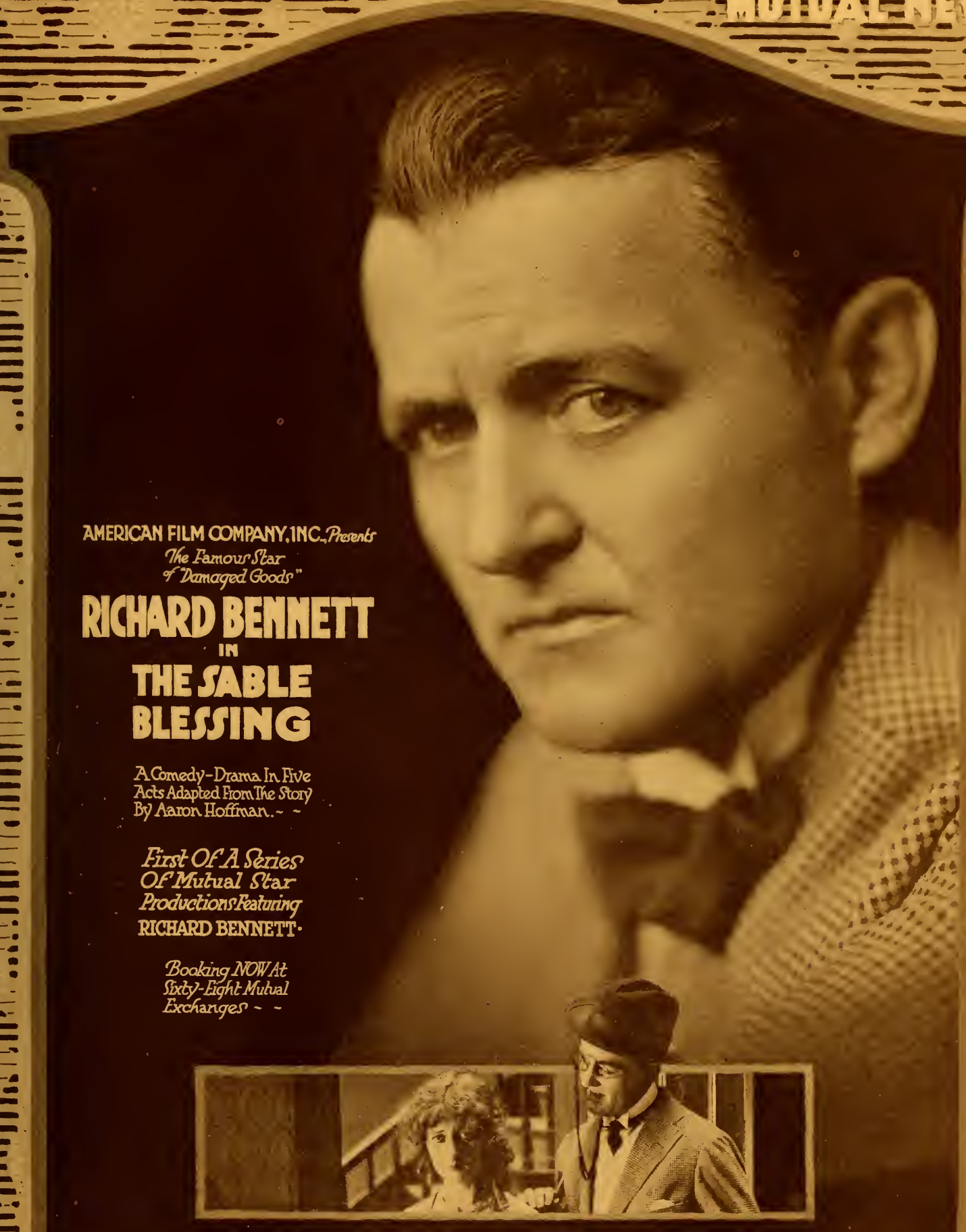
A Six-Act Picturization Of The Famous Story By Maibelle Heikes Justice.

First Of A Series Of Six Mutual Star Productions Featuring

MARY MILES MINTER

Booking NOW At Sixty-Eight Mutual Exchanges ~ ~

Coming
MARY MILES MINTER in
"DULCIE'S ADVENTURE"



AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star of "Damaged Goods"

RICHARD BENNETT

IN
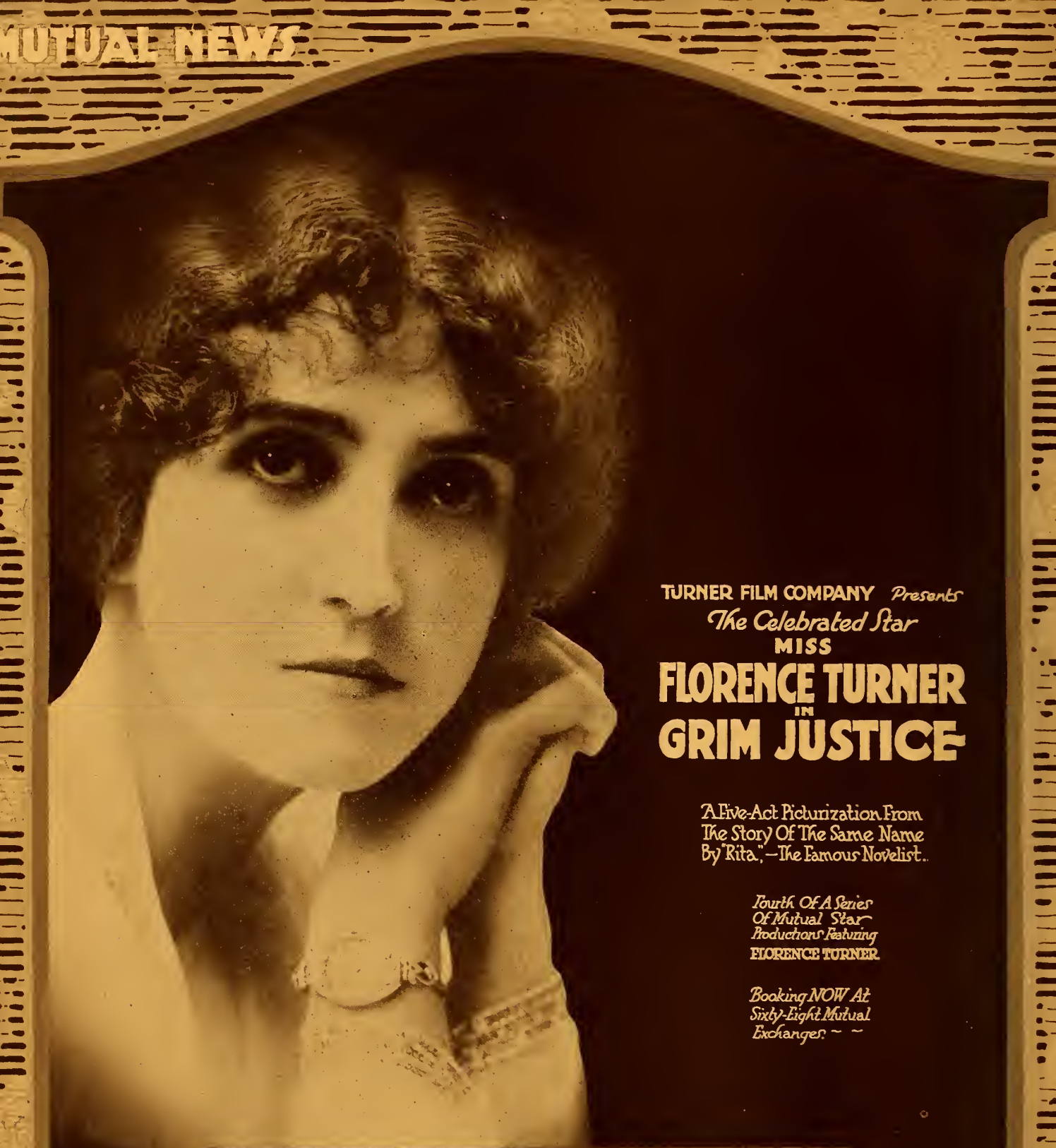
THE SABLE BLESSING

A Comedy-Drama In Five Acts Adapted From The Story By Aaron Hoffman. ~ ~

First Of A Series Of Mutual Star Productions Featuring RICHARD BENNETT.

Booking NOW At Sixty-Eight Mutual Exchanges ~ ~

Coming RICHARD BENNETT *in* "HIS BROTHER'S KEEPER"



TURNER FILM COMPANY *Presents*

The Celebrated Star

MISS

FLORENCE TURNER

IN

GRIM JUSTICE

A Five-Act Picturization From The Story Of The Same Name By "Rita," —The Famous Novelist.

Fourth Of A Series Of Mutual Star Productions Featuring FLORENCE TURNER

Booking NOW At Sixty-Eight Mutual Exchanges

FLORENCE TURNER FEATURES NOW BOOKING:

FAR FROM THE MADDING CROWD —A five-act picturization of Thomas Hardy's famous novel of the same name

DOORSTEPS—A screen version of the noted English comedy. In five acts.

A WELSH SINGER —An unusually gripping drama in five tensely interesting acts.

GRIM JUSTICE By "Rita," famous novelist. Produced by Larry Trimble.

Coming FLORENCE TURNER *in* "EAST IS EAST"







YORKE
FILM CORPORA
presents

HAROL
LOCKWO
AND
MAY
ALLIS
in the supren
METRO
wonderpla

MISTER 4

By E. J. Rath
Author of "The River of Roma

Picturized by
Charles A. Tayl

Directed by
Henry Ott

Superb stor
vital, romanti
gripping

Released on the
Metro Program
September 11.



FALL ANNOUNCEMENT

Start Your Season With METRO SUCCESSES

Viola Dana	THE LIGHT OF HAPPINESS	Sept. 4
Harold Lockwood, May Allison	MISTER 44	Sept. 11
Emily Stevens	THE WHEEL OF JUSTICE	Sept. 18
Mabel Taliaferro	THE DAWN OF LOVE	Sept. 25
William Nigh, Irene Howley	LIFE'S SHADOWS	Oct. 2
Nance O'Neil	THE IRON WOMAN	Oct. 9
Francis X. Bushman, Beverly Bayne	A DIPLOMATIC ROMANCE	Oct. 16
Viola Dana	THE GATES OF EDEN	Oct. 23
Lionel Barrymore	THE BRAND OF COWARDICE	Oct. 30
Harold Lockwood, May Allison	BIG TREMAINE	Nov. 6
Emily Stevens	INFELICE	Nov. 13

To be followed by—

Ethel Barrymore in THE AWAKENING OF HELENA RITCHIE

Mme. Petrova in THE SECRET OF EVE

Mme. Petrova in EXTRAVAGANCE

Mme. Petrova in THE WEAKER SEX

Harold Lockwood and May Allison in PIDGIN ISLAND

METRO PICTURES

NOW COMPLETE

BOOTH TARKINGTON'S TREMENDOUSLY SENTIMENTAL STORY OF ADVENTURE

"THE CONQUEST OF CANAAN"



THE BOOK THAT ATTRACTED INTERNATIONAL ATTENTION BECAUSE OF ITS GREAT HUMAN APPEAL-VISUALIZED FOR THE SCREEN BY

The Frohman Amusement Corporation

PRODUCERS OF "JAFFREY" "JOHN GLADES HONOR" "WHAT HAPPENED AT 22" ETC.

WITH SUPERB CAST INCLUDING

EDITH TALIAFERRO

JACK SHERRILL

AND

RALPH DELMORE-MARIE EDITH WELLS-BEN HENDRICKS

AND 1500 OTHERS

DISTRIBUTING ARRANGEMENT ANNOUNCED SHORTLY

FROHMAN AMUSEMENT CORPORATION

18 EAST 41 ST STREET Wm. L. Sherrill Pres. NEW YORK CITY

The GIRL FROM FRISCO

MARIN SAIS and TRUE BOARDMAN

IN FIFTEEN GRIPPING TWO REEL ADVENTURES OF THE WEST

By Robert Welles Ritchie



Next Episode:

"THE GUN RUNNERS"

Barbara, uncovering a gun-running scheme, runs afoul of grim adventures and spirited combats, but is saved from grave danger by Wallace.

Released Wednesday, September 20th

Stories of "The Girl From Frisco" Appear in Short Stories Magazine—Link This Publicity to Your House.

"Patented By Ham"

Ham, with Bud and Ethel Teare, searches for a gasoline substitute, but succeeds in giving us the laughing gas treatment in a thousand feet of rapid-fire laughs.

Released Tuesday, Sept. 12th.

"The Mysterious Double"

Thrills and laughs alternate in a one-reel comedy with Ivy Close and Henry Murdoch. Ivy leads a double life which brings on ridiculous complications in swift succession.

Released Friday, Sept. 15th

HELEN GIBSON IN

"THE HOODOO OF DIVISION B"

The most daring actress in pictures in a one-reel packed with stirring action and sensational thrills. Helen's leap from her locomotive to the runaway engine and back again is a double-strength punch that will bring any spectator to the edge of his seat.

Released Saturday, September 16th

KALEM COMPANY

235 West 23rd Street **New York City**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

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United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 1894*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 16, 1916

Facts and Comments

IT IS the common opinion of all film men who have given any thought to the subject that the film export from America to the rest of the world will undergo revolutionary changes after the war quite irrespective of the ending of the war. To discuss this subject in all of its phases would require far more space than we have at our disposal here, but to one aspect of the situation we must make a brief allusion. We refer to the Latin-American market. Do our American producers know or do they care to know that at this time there are more film buyers for South America in Italy and in France than ever before? So insistent has been the demand for films in Latin-America that Italy enjoys exceptional film prosperity in spite of the war. It is getting the best prices with a minimum of production. There have been sporadic Latin-American film buyers up here, but their welcome has not been what they expected. It seems incomprehensible to us that with the dwindling profits of the European market the American producer with one or two exceptions simply refuses to heed the opportunities of this new outlet for his productions.

* * *

EXHIBITORS in this city are jubilant over the announcement made by Health Commissioner Emerson, who said he would permit the motion picture theatres to admit children more than twelve years old on and after Labor Day. License Commissioner Bell has been notified. The original order it will be remembered prohibited the admission of children under 16. These two officials, Health Commissioner Emerson and License Commissioner Bell, have been sympathetic in their attitude toward the exhibitors and have realized the harshness of the original order, which has now been so substantially modified.

* * *

WE ARE indebted to E. R. Pearson, an exchange man in a Western city, for a series of terse, epigrammatic "drives" against censorship. We will print them at an early date but to give our readers a taste of their quality here is one that scores an easy bullseye:

If a newspaper continuously reflects an attitude naturally contrary either to the wants, education, tastes or practicability of a people, it shortly disappears from circulation for want of enough subscribers to make it pay.

Likewise, a theater that shows what people don't want to see must close for want of patronage. And the manufacturer and exchange circulating such films must close for want of profit.

Does there still live an "I" so egotistical as to think that the other hundred million are in danger of demoralization because that "I" doesn't censor Motion Pictures before the rest can see them?

* * *

THE MOVING PICTURE WORLD is glad to see the exhibitors of the three Maritime Provinces of Canada get together and organize for the promotion of the common welfare. The moving spirits in the plan evidently have the right idea as will be seen by the appeal for organization printed on another page of this week's issue of the MOVING PICTURE WORLD. We are stronger than ever in our belief that through the increase of the exhibitors influence in the industry the whole industry will be benefited.

* * *

KANSAS exhibitors in convention at Topeka have opened the fight against censorship in that state with a determination to wipe a particularly obnoxious and confiscatory law off the statute books. They are at a disadvantage in that they have a law to repeal, but that disadvantage is partly overcome by the general feeling throughout the state that censorship is being used as a means of collecting revenue rather than as a measure of correction. Proposed censorship measures have been generally looked upon as "strike bills" in other states, but it has remained for Kansas to turn censorship to this sordid use. Savors of blackmail.

Creative Method—Ibsen

By Louis Reeves Harrison

THERE have been artistic representations of the Ibsen dramas on the screen, remarkable for accuracy of types, settings and atmosphere, but no attempt has been made to profit from the methods he used, at least not so as to obtrude upon attention. It is not to be greatly wondered at that American audiences have not been invariably enthusiastic about his dramas—he drew from the social ferment of his time and place—because of our optimism. People here are up against the same restraints of native ability as in older countries, but our general environment is broader, and our circumstances as a whole people offer greater opportunity for the individual and keep the fires of hope ever burning.

Exactly the same spirit of protest may boil within us at times, human protest against wrong and injustice is universal among intelligent people, but we feel less hampered by institutions created in the past and unsuited to present social conditions. We *feel* a greater sense of freedom. Though we may not be free, the idea of liberty has been strongly planted in our hearts, and we know that is bound to grow in the sunshine of superior enlightenment.

The Ibsen message has not been without effect—he was American in his faith—he did not place the instinct of self-preservation above that human love which reaches beyond self—but it is his technique that concerns us in this new art, his tremendously impressive method of mirroring contemporaneous life in dramatic form. The dominant note in that method is critical judgment, ability to discover and pass upon the merits and faults of our existence as organized. Whether in tragedy or comedy, or in the expanse between, the Ibsen method relies on social criticism and its impress is profound.

Ibsen disassociated wealth from nobility, showing that large accumulations of money, when not resulting from chance or heredity, much the same thing, often grew out of avarice, cruelty and the meanest of human characteristics. That sweetness of compassion which makes life beautiful rarely grows in the gardens of the rich. Instead of attempting the hackneyed "situation" he depended upon penetrative interpretation of what he gathered from actual existence. Instead of reflecting the mere surface of human action and conduct, the theatrical method, he turned an X-ray on motive.

Instead of devising a situation, as might be done in farce comedy, he sets out to reveal and redeem, as serious art must, and lets his high situation grow of the characters and their circumstances. This is the natural way and the easiest way. Given a motif and strong characters with motives at variance and the big situation comes of itself, granting that the author's character conceptions are clear. What they have done in the past leads straight to a crisis so sure that it seems predetermined.

Are we falsely interpreting the pretenses of certain men who mask their villainy with public exhibitions of benevolence? Ibsen turns on his X-ray and shows them to be what they are, and the deeds they are covering furnish him with an abundance of interesting material. The successful dramatist must perceive where others are misled by false lights on the shore, his aim that of science, to get at the truth, but this implies a mind capable of contemplating dispassionately the perplexities of conduct and the complexities of character. If each age is to improve its people, we must have men who combine in themselves clear understanding of the age and its needs, together with ability to reach the people through some powerful medium.

"Not at all," says the young man who has picked up an idea marked 18-carat and imagines that there can be no false identification of value, "a play must not be a propaganda." He unconsciously propagates his own superficial grasp of the subject. Nearly every play called "great" has transmitted from the author to the people his doctrine, his belief, his system, his views of humanity as it is, or as it should be. Ibsen's announced ambition was "to depict human beings, human emotions, human destinies, *upon a groundwork of certain of the social conditions and principles of today.*"

Ibsen's method is to first set forth his doctrine in brief memoranda. That for "A Doll's House" is "Modern society is no human society; it is solely a society for males." His next step is to search his memory, or the experience of others, for some story which might be made to fit the leading idea. His mind now begins to gather characters for the story. Starting with a theme, he makes up his mind in a general way what his drama will be like. He next notes down certain main points he wishes to make. He next attempts a general characterization.

He is to gather action around a woman of the day in "Ghosts." He says in a general way, "These women of today, ill-treated as daughters, as sisters, as wives, not educated according to their gifts, withheld from their vocation, deprived of their heritage, embittered in mind—these it is who furnish the mothers of the next generation. What will be the consequence?" Once his subject matter well in mind,—and here is where most dramatists fail,—he makes a synopsis, or a more elaborate memorandum, and begins to have an idea of his groundwork, but instead of driving straight at the play, he develops a scenario.

An application of this method to the big screen story would be to write a rude scenario of the action. In the first act the characters do so and so, in the second so and so, and so on, to determine, if for no other purpose, whether or not there is sufficient material for five reels. The writer may otherwise reach his crisis long before the fifth reel with a resultant amplification in the wrong place. This skeleton libretto of the five acts would also make for better construction, one in which elements of suspense are carefully guarded.

Ibsen worked in a purely scientific manner from his scenario forward to the first version of his play. The "scenario of acts" in the five-reel screen story would operate in the same way, though it might be subjected to radical modifications. It would foreshadow the action in a general way at certain periods. With the imagination aflame, one is apt to run over, or under, requirements, whereas creative ability would not be hampered by the necessity of limiting action, nor even by a needed amplification. The imagination can be trained to work in harness.

In the last revision of a script,—and there should be at least one,—attention should be concentrated on the little revelations of mind and heart which greatly enhance the finished interpretation. This is also an Ibsen method worth trying. Ibsen felt that he must know his characters down to the "last fold of their souls." Every author knows that he must actually live the lives of his principal characters, even through those experiences which precede action in the drama. Only through such an acquaintance can be attained intense dramatic effect.

Abuses of the Deposit System

By W. Stephen Bush.

THE present flagrant abuses of the advance deposit system cannot but result in loss to the firms that are guilty of them. I know of instances of this abuse occurring in every part of the country. Many exchanges are in the habit of collecting advance deposits by c. o. d. orders on the exhibitor's daily show. I know of one case where an exhibitor was compelled to pay a large sum of money claimed to be due as an advance deposit. He either had to pay the c. o. d. or go without his show. It turned out afterwards that no such sum was due, that there had been an error on the part of some one in the exchange. An apology followed and the exhibitor was promised a feature without charge to show the "good faith" of the exchange. The "free feature" came in due course of time loaded down with a c. o. d. for more than twice the ordinary cost of a feature.

Exhibitors complain especially about the advance deposit exaction in the case of serials. It is a well-known fact that many serials have started off with a grand promise of success only to tail off into commonplace. As matters stand now the exhibitor must take an entire serial and pay for every episode away in advance. Such methods are not only harsh and oppressive on the exhibitor, but they will in the long run hurt the producer and the exchange resorting to them. Burdened by such handicaps the exhibitors can make no money and will have no money to spend. The exhibitors are absolutely dependent upon their public. Now it has happened more than once that a serial showed a rapid decline in quality after a most auspicious beginning. The public will resent this rapid decline in quality and stay away. Paralysis strikes the box office on the serial nights. It is not only unfair but decidedly stupid business policy to expect the exhibitor to keep on paying big prices for what his patrons have emphatically rejected.

The complaints about abuses of the advance deposit system are too persistent and too numerous to be dismissed with the statement that "the fly-by-night exhibitor cannot be trusted." At this stage in the history of the motion picture "the fly-by-night exhibitors" are few and far between and altogether a negligible percentage of the great exhibiting body upon which this industry depends for its existence and its prosperity. When men who have been in the exhibiting business for years and who have always paid their bills promptly are bothered with sudden c. o. d.s, when owners of large theaters are having constant difficulty in getting back the full amounts of their deposits when they quit a certain group of producers there is something wrong with the producer and with the exchange rather than with the exhibitor.

It is all very well to say that this is a cash business and that the patrons pay cash in the first instance. The fact is that the profit, if any there be, must be sought in the average and that many a night of all the cash taken in not a cent can be set aside for the payment of the films. It is the end of the week or the end of the month which tells the tale and it then happens not infrequently that there has been no profit. Recently with the excessive heat and the infantile paralysis, profits have been dwindling at a rapid rate. The exhibitors do not want to use films without paying for their use, but they want to be free from exactions and extra handicaps such as advance payments for a month or more

The exhibitor is the foundation of this business and if he is what some exchanges think him to be: an habitual defaulter in his payments, the motion picture industry could never have lasted as long as it did and its future would be altogether precarious.

We are glad to see that the organized exhibitors of the country are going to take up the question of these abuses in good earnest. If the National League can put a stop to unjust and often unlawful exactions of this sort it will establish itself in the good graces of every man interested in the profession of exhibiting motion pictures to the public.

The Reader's Revenge

By W. Stephen Bush.

THE Moving Picture World never was and never expects to be a subsidized publication. It offers to its advertisers the largest circulation among exhibitors, it lends to every line of its advertising pages the prestige and confidence which it has earned in the course of its long and useful career. Its co-operation is gladly given to any cause or to any individual when the welfare of the entire industry seems to demand it, but we repeat that the Moving Picture World *is not a subsidized publication.* A publicity sheet cannot live without subsidy. Now every form of subsidy is more or less of a bribe or to phrase it more charitably a fund for the promotion of extraneous interests.

There is all the difference in the world between a subsidy and an advertisement though the distinction between the two terms is often lost sight of by myopic and callow press agents. The history of journalism from Gutenberg's day to the date of this issue of the Moving Picture World does not record a single case where an openly subsidized publication survived for any length of time. Hence the case of an openly subsidized publication is nowadays about as rare as a heat prostration in January. There still remains the more insidious and therefore more dangerous form of subsidy—the secret or the implied subsidy. We know that there are newspapers right in this city whose circulation and influence have fallen into pitiful decay just because of a suspicion in the public mind that they are either owned or subsidized by certain special interests inimical to the public welfare. *Nomina sunt odiosa.*

Dangerous as is the taint of subsidy to the daily paper it is absolutely fatal to a trade publication. Here it implies prostitution in all the abhorrent meaning of the word. When the advertiser is sure of a flattering review just because he advertises and not because he is honestly entitled to it his advertisement is such in name only; in fact it is the first part of a corrupt bargain; the foundation of a dishonest barter and exchange *at the expense of the reader.* No amount of sophistry can obscure this plain simple honest fact. The quick-witted readers, the successful men in the business will discover the fact quickly and without the aid of magnifying glasses. Eventually all the readers will find it out and the publicity sheet plucked of all its pretentious plumage by the pitiless hand of Truth will stand forth in all its nakedness. Then it is that the very men who paid for the prostitution with advertisements in disguise will gather around the pillory and jeer at the saddening spectacle. The publication which thus sells its soul has ceased to be of use to the men who debauched it and it is cast aside with words of scorn.

The reader's vengeance is bound to come to every subsidized sheet. It means nothing less than a total loss. Some times it is less swift than at other times but it is as inevitable as Fate in the Greek tragedy.

Montagu Revives Old Memories

Ancient Film History in Moving Picture World Convention Number Starts Him Going

The Editor Moving Picture World, New York:

Dear Sir—I have just received your convention number of July 15th. It is a long time since I have read anything that has interested me so much, as in the various articles dealing with the early days of the moving picture, I am reading of people whom in very many cases I helped to start in the business, or who started when I was selling films for Pathe in Chicago.

In the first place, if my letter is not too late, I would like to enter into the controversy as regards the first picture store show in Chicago, and to my mind there is no question, and never has been, but that the first house was the one owned by Harry Davis at the corner of State and Harrison streets. I well remember Aaron Jones opening his house next to the Palm House, and I think he will confirm that in order to open up he had to buy a large stock of mantles from the people who owned the store. He did an enormous business here, and in the minds of the pioneers of the business a house on this side of State street was considered the ideal location in the whole of the U. S. A. However, the property owners would not allow it to continue, and he had to move across the street.

Many of the people who are today magnates in the film business were then starting in a small way. I well remember Bill Swanson when he operated at this first store show. One had to be like a monkey and climb up a pole into what was a small iron closet at the top, where there was no room to move. What a difference between this and the palatial operating boxes of today.

One of the early pioneers also were the Aitkins, of Triangle fame. They started with a small interest in a little theater on State and Van Buren streets, and many a Sunday have I seen Harry Aitkin standing at the door asking people to walk in.

It may interest you to know that at that time when I was selling films for Pathe and had the whole territory west of the Ohio River, that it was naturally to my benefit to increase the number of purchasers of films, and I think Carl Laemmle will confirm that I persuaded him, as I did many others, to start in the rental business; in fact, Laemmle wanted me to become an equal partner with him when he started.

I always took the credit, and it may seem a tall statement to make, but I feel certain it is true, that I started more people in the film rental business than anyone else has ever done.

If you go back to those early days at the start of the store show, one should not forget the craze there was for this form of amusement all over the country towards the fall of 1906. Everyone who could raise the price of a machine and rent a small store started in the business; and in a small village in Texas, the name of which at the moment I cannot remember and which at the time was not marked on my map, there were fifteen store shows, all of whom were obtaining their films from Chicago, and in those days there were no exchanges in the South.

Remarkable as it may seem, there was one of the biggest renters at that time who was so overwhelmed by the number of new places that had cropped up that he used to open his mail in the morning and take out the checks, and throw the rest of the letters into the basket; and sometimes I have seen as many as twenty telegrams come to him in a day ordering film, none of which would be taken the least notice of.

Carl Laemmle will bear out that in those days when they only changed once a week in the country, when the end of the week drew near the renter would find himself with not enough film to supply the customers he had taken, and about Thursday he and the other renters would rush around to me and would say, "We want to buy 30,000 or 40,000 feet of film [as the case might be] in order to fill our orders"; and they would have to take whatever films I had left in stock, as in those days there was no one else from whom they could get their films, with the exception of the Vitagraph Company, which shortly afterwards started to keep a small stock in Chicago.

As representing Pathe I used to try to carry a stock of all films we had put out, although it was difficult, as in those days all the films had to come from Paris as there was no American factory.

I have often told the tale how I found myself getting landed with the scenics and films such as a bull fight, the marriage of King Alphonso of which Paris used to send me several copies. One week, in order to clear these out, when the film renters came around for their films, I had the good stuff packed away out of sight and told them to help themselves out of the closets, with the result that they took 85,000 feet of shelf film that week. Those were the days!

I must say there was a lot of enjoyment then attached to the film business, and practically most of the agents and manufacturers in Chicago used to meet each day for lunch. George Kleine, W. N. Selig, George Spoor, Johnny Rock, Jack Hardin (then representing the Edison Company) and myself nearly always lunched together, and although in strong rivalry with one another, compared notes and worked more amicably than one could imagine was possible, and your present correspondent, James McQuade, frequently joined us at the table and was heartily welcomed.

I do not know whether this letter will be published or not, but I should very much like to be remembered to all my old friends.

Yours very truly,
E. H. MONTAGU.

London W., July 21, 1916.

ELIZABETH BURBRIDGE WITH POWELL.

Elizabeth Burbridge, long known to film fans through her work in Essanay and Ince productions, has been engaged by Frank Powell and will appear in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in the first feature of the Frank Powell Productions, Inc.

Miss Burbridge early commenced her career before the camera. She worked as an extra for D. W. Griffith, went into dramatic stock, and returned to pictures to play leads for Lubin. She next was leading woman for Kinemacolor during the regime of the late David Miles, and also for the Frontier-Universal Company. After six months in comedy she signed with New York Motion Picture Company under Thos. H. Ince. An engagement for Mutual Masterpieces, in which she featured, followed, and she also played ingenue roles in several of the Triangle productions.

Essanay placed her under contract and in her first picture, "Blind Justice," in which she played opposite Henry Walthall, she scored a substantial personal success.

In addition to her activities before the camera Miss Barbridge has written, and, more important, seen produced, several scenarios.

AARON CORN JOINS SHERRY FORCES.

Aaron A. Corn has been added to the Wm. L. Sherry offices as salesman, covering Manhattan and the Bronx, New York City. Mr. Corn began work in his new position August 21 and has been spending most of his time receiving congratulations and well wishes from his friends among the exhibitors, where he is well known through his long connection with the picture business.

Mr. Corn comes directly from the International Film Company. Previous to this connection he was with the Pathe Company and is covering practically the same territory for the Paramount Program that he previously covered when with these companies. He is best known, however, as a theater manager, having successfully managed big theaters in New York City for several years before entering the exchange business. He is, therefore, in close touch with the exhibitor's problems and needs and just the man exhibitors want to see.

"MANNY" GOLDSTEIN RETURNS FROM TOUR OF EXCHANGES.

"Manny" Goldstein, assistant to M. H. Hoffman, general manager of Universal exchanges, has returned to the New York offices of the Universal after a ten months' tour through the west, visiting Universal exchanges. Manny's tour included Chicago, Pittsburgh, Denver, Salt Lake City, Butte, Montant, Seattle, Portland, San Francisco, Los Angeles, Universal City, Oklahoma City, Kansas City, Minneapolis, St. Paul, Omaha, Des Moines, Wichita and a half thousand way stations around and between. Manny's task was to help local exchange managers boost their sales and to suggest publicity stunts to local Universal press agents.

Kleine, Edison, Selig and Essanay in Combination

New Organization Will Distribute All Feature Subjects Through the George Kleine Exchanges—Formal Announcements From Selig and Essanay

CONFIRMING the Moving Picture World's story, published in last week's issue, to the effect that Selig and Essanay had withdrawn from V-L-S-E and would in all probability form a new combination with George Kleine, comes an authorized statement from Mr. Kleine, made in Chicago, to the effect that the new organization was finally completed on Saturday, September 2, the several elements being Kleine, Edison, Selig and Essanay. The surprise comes in the inclusion of the Edison company, which had not been mentioned in the numerous rumors of the impending combination, and which now properly entitles the new organization to the appellation "The Big Four."

According to Mr. Kleine, negotiations for the inclusion of the Edison company had been under way for several weeks prior to the consummation on Tuesday, August 29.

The new combination will take over all the releases of the Selig and Essanay companies previously handled by V-L-S-E, and these, with the new product of the four concerns, will be distributed by the George Kleine Exchanges. In the near future important announcements will be made of features that will be released by the new combination. Plans have been already well laid for the entire year beginning from the date of organization.

As president of the General Film Company, Mr. Kleine announces that he had had actively in hand for some time past the fall program of that company, which will include important releases of Selig and Essanay in addition to the product of the Eastern manufacturers in short films. Mr. Kleine states that there is a fine prospect for excellent business from the General Film Company's program, and that if conditions warrant it, manufacurers will give just as much attention to short subjects as they will to features, and that so far as possible the shorter program subjects will be of feature quality. Mr. Kleine was particular to emphasize at the close of the interview that the Kleine-Edison-Selig-Essanay combination will release its features on the open booking plan.

Formal announcements from William N. Selig and George K. Spoor follow:

Selig's Statement.

William N. Selig, president of the Selig Polyscope Company, has verified the news that has been in circulation for the past week or so to the effect that the Selig Company has withdrawn from the V-L-S-E-, Inc., Mr. Selig has issued the following statement:

"The Selig Polyscope Company has withdrawn from the V-L-S-E and will release Selig Red Seal Plays, of five reels or more in length, through other channels, which will be announced in the near future. It can be stated that a number of very attractive and flattering propositions made the Selig Company are being carefully considered and in due time a decision will be arrived at which may not only be surprising but will also be interesting to all those interested in the motion picture art. The Selig Company leaves the V-L-S-E with the best of good feeling and we can only state that the decision to withdraw from that organization was not one hastily resolved.

"The Selig Company has in preparation and also ready for release a number of unusually excellent pictures. Among the five-reelers can be named 'The Country That God Forgot.' This production features Tom Santschi in a most worthy character part and he is well supported by such artists as George W. Fawcett, Mary Charleson, Victoria Forde and others. Marshall Neilan wrote and directed the drama which is cast in the atmosphere of the western desert. There is a hand to hand fight in 'The Country That God Forgot,' which to my mind is very unusual. This battle carries thrills and suspense and yet the audience does not see a blow passed."

The motion picture trade will be greatly interested in the future plans of the Selig Company.

Statement from Essanay.

Essanay has withdrawn from the V-L-S-E, Inc., the withdrawal to take effect September 16. This announcement has just been made by George K. Spoor, president of the Essanay company. Mr. Spoor gives "business reasons" as the cause for the withdrawal. He states that a new organization for releasing Essanay features will be announced in the near future. Mr. Spoor's official statement in regard to the withdrawal is as follows:

"On and after September 16, 1916, Essanay features will be withdrawn from the V-L-S-E, Inc., branch office, and thereafter will be released through another agency, which will be announced shortly."

This statement confirms the reports which have been printed recently in regard to the separation from the V-L-S-E and the realignment of companies under new releasing organizations. The trade is eagerly looking forward to the announcement of Mr. Spoor on the new releasing agency. Several rumors have been spread broadcast, but none has been confirmed by Mr. Spoor. He stated that an announcement of the new plans would be made just as soon as they had been perfected in detail. He outlined some of the plans for Essanay's coming work.

"There will be no abatement in the work of Essanay," he said. "In fact it will be conducted on a larger scale than ever before. And we aim to put out greater features.

"Essanay already has contracted for the rights on a number of large features and is planning to start work on them shortly. Two features are already under way and three others are completed for release through the new organization.

"'The Sting of Victory,' featuring Henry B. Walthall, supported by Antoinette Walker, which just recently was released through V-L-S-E, will, after September 16, go out through the new releasing company.

"'The Return of Eve,' which features Edna Mayo, supported by Eugene O'Brien, and 'The Prince of Graustark,' featuring Bryant Washburn and Marguerite Clayton, the novel by George Barr McCutcheon and a sequel to Essanay's feature 'Graustark,' have been completed and an announcement of their release will be made as soon as the new organization is perfected. These plays are both in five reels.

"Two other features are under way. They are 'The Chaperon,' taken from the stage success of Marion Fairfax and featuring Edna Mayo and Eugene O'Brien, and 'The Breakers,' by Arthur Stringer, one of the best of the Saturday Evening Post stories. It will feature Bryant Washburn and Nell Craig. These also will appear in five acts.

"Other features will be announced later. Several of these, already purchased, will feature Henry B. Walthal. Essanay has several features especially adapted to his genius and which, it is confidently expected, will be revelations in screen work."

Essanay's new studio, said to be the largest indoor, artificially lighted studio in the world, in conjunction with its other two studios, will enable it to carry on its plans for increased work with ease.

Features previously released through V-L-S-E, after the sixteenth of September, will be released through the new organization. These include Charlie Chaplin's greatest feature, the burlesque on "Carmen," "The Sting of Victory," "According to the Code," "That Sort," "Sherlock Holmes," "The Little Shepherd of Bargain Row," "The Havoc," "The Discard," "Vultures of Society," "The Misleading Lady," "Captain Jinks of the Horse Marines," "A Daughter of the City," "The Alster Case," "The Raven," "The Crimson Wing," "The Man Trail," "The Blindness of Virtue," "In the Palace of the King," "The White Sister," "The Slim Princess" and "Graustark."

MARY BROOKS AND ALAN FISHER MARRY.

Mary Brooks and Alan Fisher are married. This does not mean much to picture fans, but when it is explained that Mary Brooks is Anna Little of the Flying A and Alan Fisher is Alan Forrest, then interest is aroused. The pretty marriage at Santa Barbara, August 19, was the outcome of a romance extending over two years.

Miss Little was given away by Richard Willis, her friend and business representative, while Rena Rogers (Mrs. Frank Borzage) and Rhea Mitchell made the necessary background and shed the usual happy tears on behalf of the bride. Frank Borzage handed Alan the ring at the proper moment. A supper was given at the Arlington Hotel, where Clarence Kolb and May Cloy joined the party, and a reception was given at the home of the couple later.

Greater Vitagraph Absorbs V-L-S-E Organization

Big Distributing Concern Will Remain Intact and Will Handle All Releases from the Vitagraph Producing Companies —Policy Unchanged

ALBERT E. SMITH, president of the Vitagraph Company, and Walter W. Irwin, general manager of the V-L-S-E, last week confirmed the purchase by the former company of the interests of the Lubin, Selig and Essanay companies in the V-L-S-E organization. In addition to outlining the plans of operation of the V-L-S-E as a part of the Greater Vitagraph, Mr. Smith's statement contains the intimation of even larger things to come.

The absorption of the V-L-S-E by the Vitagraph interests, while actually in effect at the present time, so far as any additional releases of the Lubin, Selig and Essanay companies are concerned, technically does not become operative until September 16. The Lubin pictures which have been released through the V-L-S-E will remain on its program, although no new or additional Lubin features will be offered. Bookings on the Essanay and Selig pictures will continue up to September 16.

It is stated authoritatively that the amalgamation of the V-L-S-E and the Vitagraph Company will in no way affect the personnel of the distributing organization. The executive staff will remain the same, and the branch offices in the twenty-three cities with their complement of Big Four representatives will continue intact.

For the present, and up to at least the first of October, there will be released one feature per week. After that it is probable there will be offered two features per week, and in addition thereto sufficient shorter product to enable an exhibitor to obtain an entire day's service. It is stated, however, that this will be determined entirely on the basis of merit. In other words, if it is found possible to release two pictures a week measuring up to the superior standard which has been set by the Vitagraph, then the service will be eight productions a month. If, however, it is found that the high degree of merit determined upon might be in any way impaired, the service will be limited to four productions a month.

Another announcement of importance is that there will be instituted a widespread national advertising campaign to augment the value of the Vitagraph's already extensive reputation and well-known trade-mark, and to create for Vitagraph pictures the maximum consumer demand.

Discussing the Vitagraph's purchase of the interests of the other three companies, which have made up the Big Four, Mr. Smith said:

Vitagraph has acquired the V-L-S-E and several important producing organizations to be operated absolutely under its control because it is convinced that the best interests of exhibitors and of itself can be served only by having all of its activities, selling as well as producing, concentrated under one management.

The moving picture industry has grown too big, and the standard of the screen has advanced too far, for a producer to work in combination with other independent producers in the distribution of his product. Such a co-operative arrangement handicaps him, not only in the standardization of his product and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs.

When it was determined, some time ago, to increase the Vitagraph capitalization to $25,000,000, in order that we might insure the highest degree of merit for every one of our productions, we automatically determined at the same time to have our own distributing department in order that we might keep in the closest and most constant touch with the pulse of the public and the demand of exhibitors, and that we might be free to shape our course to the best advantage of all concerned, V-L-S-E was the natural selection for such a distribution organizaion. In the seventeen months of its existence it made unparalleled progress in serive to exhibitors and in the confidence and good will which it had gained from the trade as a whole. In transferring it as a department of Greater Vitagraph, we at the same time enlarge the scope of the V-L-S-E's possibilities for service and make it possible for that organization to do many things which it has long sought to do but which were manifestly impractical when it was acting as the selling agent of four independent concerns.

We have pledged to the representatives of the V-L-S-E, who now become Vitagraph representatives, that they will have the strongest offerings to present to exhibitors that have ever been placed in the hands of any film salesman that they will have pictures that are virtually self-selling, and that therefore they will be able to give the maximum of time to aiding their clients in making the most of these splendid productions.

We shall also be in a position to see to it, and exhibitors may be assured that we will see to it, that all advertising and selling helps and other mediums by which we may render the greatest possible service to the exhibitor, will be provided; that releases will be made on schedule time, and that all shipments will be sufficiently in advance—in short, that no step will be overlooked that will make for the maximum efficiency and the utmost commercial harmony.

To realize that the most important partner in the moving picture business is the exhibitor and that success is primarily dependent upon how closely allied he is with the manufacturer. It is this close and constant contact which has been sought in the absorption of the V-L-S-E by the Vitagraph Company—a contact that will make more intimate our knowledge of the needs of the exhibitor, in order that we, as a producer, may co-operate to an even greater degree. We believe that it will mark a new era in the motion picture industry, and that it will promote a degree of prosperity for exhibitors and for ourselves such as has never before been attained.

General Manager Walter W. Irwin of the V-L-S-E in discussing the amalgamation said:

Greater Vitagraph means greater V-L-S-E. The V-L-S-E remains intact—the same offices, the same personnel. It is geared to do big things, spurred to greater efforts by the knowledge it has back of it, and is a part of one of the world's most substantial and pre-eminent business institutions. Furthermore, it will now be possible for us to focus and concentrate the energies which were formerly divided in advancing the interests of four companies upon promoting the maximum results for the patrons of one organization, an organization controlling its entire service from script to screen. In other words, the only result to the V-L-S-E of this change will be that by virtually becoming a department of the Vitagrapht Company we multiply our possibilities of service, because we will be in constant touch with the producer, so that we will be able to make suggestions, and to eliminate any and all difficulties which are in any way a handicap to our patrons.

To the broadening of the principles of commercial equity which the V-L-S-E has always espoused, and the multiplication of our service to the exhibitor there will be added one of the most widespread and efficient national advertising campaigns ever instituted by any company in any field. We enter upon this amalgamation, therefore, not only with the unbounding confidence and enthusiasm for our own selves, but for what we shall be able to do for the many exhibitors with whom we have come into such friendly touch and for the large number of others whom we hope it is to be our privilege to serve.

FIGHT FILMS AGAIN BARRED.

Court Rejects Rephotographed Willard-Johnson Pictures.

Judge Augustus N. Hand in the Federal District Court, Friday, Sept. 1, refused a motion of the Pantomimic Corporation to restrain Collector Malone from seizing the film of the Willard-Johnson fight in Havana. The company, when forbidden to bring in the original film, had a duplicate made, the rephotographing of the original being made across the Canadian border line near Rouse's Point, N. Y. The admission of the duplicate was then sought on the ground that the secondary film did not violate the law prohibiting the sending by mail or express of prize fight films.

In his decision Judge Hand held that the rephotographing was an attempt to evade the statute. The argument that this process did not amount to bringing in the picture from Canada is met, Judge Hand said, by the unquestioned fact that a pictorial image, though not a physical object, was in Canada and is now in New York and that its presence here was caused by the traveling of rays of light starting in Canada and passing through a lens on the New York side, which gives a rceord representation here. So he believes this reason enough to deny the motion to restrain the Collector.

"CIVILIZATION" MOVES TO PARK THEATER.

"Civilization" moves from the Criterion theater to the Park theater at Columbus Circle, Sunday, September 10. This is necessitated by a prior contract entered into before Klaw & Erlanger realized that "Civilization" would be as strong an attraction in its sixteenth week as it was in its first. However, owing to the splendid transportation facilities at Columbus Circle, the Park theater is an ideal location for the great Ince spectacle "Civilization."

The same splendid equipment, now being used at the Criterion theater, will be transferred to the Park and installed by B. F. Porter, the expert who perfected the projection at the Criterion theater for Mr. Ince.

HARRY FOX GIVES LUNCHEON.

Harry Fox, leading player in the International Film Service serial "Beatrice Fairfax," gave a luncheon at Wallack's restaurant, New York, Thursday, August 31, to the members of the trade press. The collation was sumptuous and the diners did ample justice thereto. Those present were Harry Fox, Earl Gulick, W. W. Johnston, Basil Dickey, Theodore Wharton, E. B. Hatrick, Wid Gunning, James Beecroft, Wen Milligan, Charles Condon, Jim Milligan, A. L. Haase, Fred Beecroft, J. E. MacBride, J. K. Burger, Peter Milne, A. H. Shirk, T. E. Oliphant, Manny Chappelle, J. I. Greene, Mr. Kracht, T. C. Dietrich.

Directors With Dramatic Instinct Needed

William Parke, Producer of "The Shine Girl", Discusses Photoplay Requirements—Conclusions Drawn from Twenty Years on the Stage and One Year in the Studio

WILLIAM PARKE does not belong to the old school of photoplay directors; rather he belongs to the new school that is not bound by conventions merely because so-and-so in some bygone day started making pictures in such-and-such a fashion. He is a progressive director who in one year of studio experience with the Thanhouser Company has turned out a surprising number of good pictures in a surprisingly short time. And the best of them all, up to date, is "The Shine Girl," released by Pathe under the inviting line of "The Peg O' My Heart" of the screen.



William Parke.

Picture people do not know much about Mr. Parke and his work as yet; but it is a safe venture that they will soon. Some twenty years ago he went on the stage determined to succeed, and he kept climbing up the ladder until he became stage manager for actors such as E. H. Sothern, Richard Mansfield and Arnold Daly. For four seasons he was stage director for John Craig's stock company in Boston; next he conducted the William Parke stock company in Pittsfield, Mass., on a plane that excited favorable notice throughout the country; then, to top off an energetic theatrical career, he prepared seven "Potash and Perlmutter" companies for the road. With this task accomplished, he went to the Thanhouser studio to learn how photoplays were made, and now the perseverance and energy that carried him so far on the stage are at the service of the new art. He is not satisfied with producing good pictures; he wants to make the best.

Recognizing a limited exeprience with screen drama, Mr. Parke talks modestly, expressing conviction only where his theories have been tested and found practicable. "To me," he said, "the most hopeful sign in the picture situation is the fact that photoplays which were considered good enough a few years ago will not pass muster to-day. There has been improvement, but there must be still more, and a great deal depends upon the caliber of the directors. We need better acting in order to interest an audience in the characters in a story, for that after all is what counts when thrills and spectacles have reached their limit. And to get better acting we must have directors with a strong dramatic sense, which is inborn, not acquired, and has nothing to do with a knowledge of mechanical requirements in photographing a scene.

"Probably you recall instances where actors you know to be effective on the stage have been disappointing on the screen. Generally the actor is blamed if he drags through a picture in a listless manner, or he is exonerated on the grounds of not photographing well. I believe that nine times out of ten the fault lies with the direction. The best way to get a convincing expression is to stir thoughts in a player's mind that will be reflected naturally on his features. A mechanical repetition of given gestures means little unless there is feeling behind it, yet in the methods adopted in most studios where the day passes wearily in unnecessary waits and protracted rehearsals there is everything to deaden a sensitive artist's emotions. He goes through the scene in a perfunctory manner and does not at all give the best that is in him.

"Then consider the matter from another angle. The man who makes a picture is at once the player's director and his audience. On the stage there is the inspiration derived from the spectators on the other side of the footlights; also there is dialogue that means something, and the atmosphere is conducive to the mood demanded at the time. It is the business of the director to know what these moods should be, to appreciate the temperament of his players and to awaken a responsive spirit without which successful dramatic interpretation of any kind is impossible. This cannot be done by shouting commands to be fulfilled with slight appreciation of their meaning.

"While I believe that trained players are a requisite in the leading roles of a picture, it is often possible to get the best out of 'bits' with people who possess the dramatic instinct, but know nothing about acting, something that cannot be done on the stage. I think this was evidenced in 'The Shine Girl.' A character that stands out because of correctness of type was played by an aged Italian boot-maker found on the east side of New York. When he came to the studio he had no idea of what was expected of him and he could not understand a word of English. I played the part myself, laughed when I wanted him to laugh and scowled at the proper moment, and after a few trials he followed in a most convincing fashion. In making 'Prudence the Pirate' I had a somewhat similar experience with a boy selected from a group of youngsters hanging about the studio. As soon as he had forgotten his embarrassment he acted the part far more satisfactorily than would most of our trained stage children."

Mr. Parke is insistent upon the necessity of more intelligent acting in pictures because only through life-like portrayals may a photoplay become human, and it is the human quality, above all else, that he wants to achieve.

Farewell Luncheon for Terry Ramsaye

Confreres of Mutual Publicity Head on Eve of His Departure for Chicago Express Regret at Losing Him.

TERRY RAMSAYE was the guest of honor at a luncheon tendered him at the Claridge on August 29. Mr. Ramsaye, who is the head of the publicity department of the Mutual Film Corporation, was slated to leave New York at the end of the week to take up his work at the new headquarters of the Mutual in Chicago. There were thirty-five of his brother advertising men, film men and trade press representatives seated about him when Arthur James, toastmaster, announced Hopp Hadley as press agent, Harry Reichenbach as advertising manager and Carl Pierce as business manager. Each of these, as well as Lesley Mason and Fred Gunning, paid their compliments to Mr. Ramsaye, congratulated him on the quality of his work, expressed the hope that he would be able to break down the Chinese wall around a certain one of the Chicago newspapers, and assured him there was a hearty welcome awaiting him should events so turn that he came back to New York.

Mr. Ramsaye—old Terry Ramsaye, the Rewrite Man, as Hopp Hadley described him—replied briefly to the expressions of good will, saying he had not had time to get around as much among his associates in film advertising circles as he would have liked. He wanted them to know, however, that he heartily appreciated the compliment implied by the presence of so many of his brother workers.

Those present included Arthur James, Terry Ramsaye, Hopp Hadley, Harry Reichenbach, John C. Flinn, William Wright, Sam Spedon, C. Lanning Masters, Harry King Tootles, Fred Gunning, Paul Gulick, Nat Rothstein, Julian Solomon, Lyman O. Fiske, Jacques Kopfstein, Bill Barry, Benjamin P. Schulberg, W. P. Milligan, Pete J. Schmid, Henry James, Harry Ennis, Carl Pierce, O. H. Harris, R. M. Vandivert, E. R. Schayer, Lesley Mason, Wallace Thompson, James Milligan, Victor M. Shapiro, Charles Burr, Albert A. Cormier, Charles R. Condon, Gerald C. Duffy, P. A. Parsons, Allen L. Haase and George Blaisdell.

CRANE IN ADIRONDACKS.

Having completed his final picture for the Paragon Company, in which Lew Fields was starred, Director Frank Crane is taking his first vacation in three years and is making a tour of the Adirondacks. Mr. Crane has had several offers for his services, but will make no definite plans until he returns to the city.

The Motion Picture Exhibitor

MINNESOTA EXHIBITORS MEET.

Attend Luncheon at Hotel West, Minneapolis, to Talk Over Trade Policies.

ABOUT fifty members of the Minnesota branch of the Motion Picture Exhibitors' League and of the Motion Picture Exhibitors' Association of the Northwest assembled at the West Hotel, Minneapolis, Monday, August 26, to be guests of the M. P. A. N. W. at a mid-day luncheon and to attend a meeting later in the day. The luncheon was free. The meeting did much to instill into the exhibitors a fighting spirit very necessary at this time.

Thomas Furniss, Duluth, who could have been the president of the national league if he had desired the honor, was the chief speaker at the meeting. Mr. Furniss in plain, simple English explained the policies and hopes of the newly organized National Association of the Motion Picture Industry and urged the support of all Minnesota exhibitors. Mr. Furniss explained the Kitchin bill and told of the work being done to stop its passage in Congress, praised Mr. Elliott, the secretary of the new association, and gave credit to Messrs. Brady, Zukor, Irwin, Ochs, Hamburger and others prominet in the affairs of the new association to date.

Following Mr. Furniss' speech I. Ruben, of the firm of Ruben & Finkelstein, Minnesota's largest exhibitors, gave a short talk full of spicy remarks which left an impression upon the minds of those assembled. Mr. Ruben made a strong plea for co-operation and stated that no unjust legislation or anything else could be fought unless the exhibitors fought as one organization instead of as individuals. Mr. Ruben and Mr. Furniss were both given several rounds of applause. Theodore L. Hays, well known Twin City theatrical manager, also spoke. President J. G. Gilosky, of the Northwest Association, presided at the meeting.

The action of the operators' union, of the censors and stage employees was also discussed at length. Secretary William Koenig, of the Northwest Association, had charge of the arrangements for the luncheon. About one-third of those who attended the meeting and luncheon were from outside of the Twin Cities.

TO EXHIBITORS OF THE MARITIME PROVINCES.

Call for Meeting to Be Held on September 16 at Halifax.

St. John, N. B., August 24, 1916.

Dear Sir:—

During the week of August 12 a very enjoyable and highly profitable gathering, representing motion picture interests, was held in this city, more in the nature of a welcome to F. H. Richardson of the Motion Picture World.

As an outcome of that gathering, the idea of thorough organization was presented and crystallized in committees, the undersigned representing New Brunswick, others being appointed for Nova Scotia and Prince Edward Island.

The idea of this letter is to bring before the New Brunswick fraternity the advisability for all who can possibly attend a return gathering to be held in Halifax, September 16 (Fair Week), to do so.

It is the intention at this meeting to effect, if possible, a three-province association, for the protection and better direction of the industry as represented in the Maritime Provinces.

Since more than half a million of money is invested in motion picture real estate in this territory, and hundreds of men are earning a livelihood out of this new form of entertainment, since indeed it is a big industry, we feel that those engaged in it should stand unitedly.

As a community of people, as a "vote" we are strong enough to demand a careful hearing when unfair impositions are brought forward by legislative bodies.

Furthermore, oppressive censorship, the caprice of officials, and numerous impositions have been forced on us in the past that were not accorded other businesses, all of which make it imperative that we demand more consideration. The best way to get this recognition is by organization, "in unity there is strength."

If we can show the legislators that we are striving to do the right thing, that our business is not the gold mine many of them think it is, that we are entitled to all the protection that a right thinking government can throw around us, then we will dispel the many undesirable impressions members of Parliament have regarding our interests.

It is to further the above that we must get together. The larger cities are already quite clear from the old time idea of the "movie" game, but smaller places still suffer from it.

And then again, if when oppressive legislation is proposed, we send a competent committee of motion picture men to the seat of government, to explain our case, we do so as a united body, ready to cast our votes and the influences of our curtains and theaters into our cause.

At this Halifax meeting the operators will probably also hold an organization session, and more than likely make an effort to get into the international union. The exchange men will probably hold a separate meeting. So altogether we look for some genuinely good benefits from this movement just launched.

TRY AND HAVE YOUR HOUSE REPRESENTED in some way.

The Halifax boys promise us a good time, and it is about the proper moment for those interested in the motion picture business to understand one another better, and get into more co-operative harness.

Yours for Organization,
WALTER H. GOLDING,
Chairman for N. B.

P. S.—Please advise the Secretary at your earliest convenience if we can plan on your attendance at the Halifax meeting.

STEVE C. HURLEY,
Secretary.
P. O. Box 388.

SELIG SUBJECTS ON GENERAL FILM.

William N. Selig announces some unusually excellent dramas to be released in regular service of General Film Company. "In the House of the Chief" is a three-part Diamond Special featuring Eugenie Besserer, known as "The Ellen Terry" of the movies and who is supported by a cast of players that includes Vivian Reed, Charles West, Sidney Smith and Al W. Filson. The drama was produced by T. N. Heffron from the story by I. K. Friedman. "In the House of the Chief" is a thrilling drama of the underworld, and will be released Monday, October 2. "The Canbyhill Outlaws" is a Tom Mix drama of western life released Saturday, October 7.

"The Temptation of Adam" is a three-reel drama featuring Kathlyn Williams and an all-star cast. It is an unusual story in every detail, abounding in exciting climaxes and intense action. Miss Williams is at her best in this drama, which, produced by Al Green, presents beautiful scenic effects. "A Mistake in Rustlers" is a thrilling western dramatic production with Tom Mix performing many of his most hazardous exploits.

MISS BRADY IN "THE GILDED CAGE."

Alice Brady had eight hours' respite between her last scene in "The Gilded Cage" and her first in "Bought and Paid For," upon which she is diligently engaged in the star role at present, yet it was not so much of a respite at that. The final touch upon "The Gilded Cage" was effected at just midnight, and the call for Miss Brady and the other members of the "Bought and Paid For" cast was up for the next morning at eight.

"The great feature of a motion picture star's life," said Miss Brady as she entered the studio the next morning, "is that it is so restful."

Billy the Exhibitor

By E. T. Keyser

He Tries Intensive Agricultural Clean-Up Methods in the Picture Business

WHEN my friend Billy opened his picture theater there were two other houses in town, each trying to see which could run the greatest quantity of junk for a nickel. Judging by their nightly footage both could qualify as first-class centipedes, but the entertainments were about as satisfying as a trade association banquet to a member who had neglected to absorb a previous and nourishing luncheon.

Whenever the enthusiasm of the long suffering "fans" began to wane, it was stimulated by a "country store," consisting of shopworn groceries taken in trade for program advertising space.

Just who made a profit on the transaction was a mystery until it was discovered that the local druggist always put in a rush order for digestion tablets on the day following each distribution of antique eatables.

There was no chance for Billy to forge to the front as an animated meal ticket, so he decided to try the plan of spending as much thought on program selection as his competitors did on their free feed orgies and to discover if people would not be willing to pay real money to gaze at pictures that did not look as if they had been left out in the rain without an umbrella.

Today Billy is getting ten and fifteen cents for program and twenty-five cents for features and the other houses are dark.

Billy was in his lobby the other night extending the glad hand, his countenance decorated with a cheerful smile that expanded each time that he noticed the totals growing on the ticket vending machine.

"How are they breaking?" I asked.

"Fine," he admitted. "Every tradesman who had 'comps' in exchange for window privileges has been boosting the show to his customers and the editor of the Bugle, having decided that it must be a mighty good 'pic' to take so much advertising space, devoted the southwest corner of his Mothers' Page to voicing his conviction.

"It cost something to advertise this feature, but every dollar that I've spent in telling what a corker it is seems to be coming back with another dollar in tow."

"Making a killing?" was my query.

"Wouldn't exactly call it that," confided Billy. "I'm making a good, clean profit on this run, but the killing won't be until I show it again.

"You see, I've advertised this picture until a big bunch of people couldn't stay away, but there is a bigger bunch still who did not feel like giving up a quarter for the first run or fancied that I was over-stating matters.

"When they hear from those who attended just how good it was, they will be some disappointed, and when I screen it again, some months hence, the disappointed ones will be on line at the booth. Besides, those who can not see a quarter now will jump at the chance later, and a big percentage of those who see it now will want another look.

"I'll get the picture cheaper by that time, and, as my present advertising campaign and the people who will talk about tonight have put the picture on the map, there will be mighty little expense for publicity and I will clean up the real profit of the efforts that I am making now.

"I was brought up in a farming section and I'm using the farmers' method of raising a fine crop of turnips on the land fertilized for an earlier crop that has already brought in a profit."

I'm not much of an agriculturist myself, but Billy's dope sounded good to me, good enough to warrant my taking advantage of his parting invitation to come around again and have another experience meeting.

Straight Tips For Press Agents

Chicago Newspaper Sends Circular Letter Describing Its Preferences in Matter of News.

IN a circular letter to publicity managers of film companies the motion picture editor of the Chicago Examiner says much in a few words. It will interest or may interest all who have to do with the preparation and passing upon publicity copy of motion picture companies. Here are a couple of paragraphs from the letter:

"We shall appreciate it very much if arrangements are made to send us 'live' news of the film industry in the speediest time possible. Sometimes in our morning's mail we find 'news' printed several days or a week previous in some other sheet. This condition is bad and should be remedied easily without overtaxing the resources of your department.

"We believe the best method of getting across publicity is by sending it short. Reams describing the detailed routine of your studios are of no interest to us or to the public. Besides, it steals our time and makes us hate the work."

GAUMONT ANNOUNCES "THE VAMPIRES" IN NINE EPISODES.

Even before the flood of orders had begun to pour in upon Mutual Branches for "Fantomas," the Gaumont series in five episodes of three reels each, the Gaumont Company had planned to follow these thrilling screen-stories with a second series equally as effective under the general title of "The Vampires, the Arch Criminals of Paris." This second series will be in nine complete episodes of three reels each. They will be released weekly; and as the last "Fantomas" picture will reach the screen October 5, it is likely that the first "The Vampires" episode will be released soon afterward.

Again the American exhibitor is offered a series which is already a proved success. "The Vampires" has been exhibited abroad with marked success. When released by Gaumont abroad it broke all records at the Gaumont Palace, Paris, the largest cinema theater in the world, and duplicated its success in Marseilles, Lyons, Bordeaux, Toulouse, Tours, Nantes, Angers, Rouen, Orleans and other important cities in France. "The Vampires" was released in England by the Gaumont Film Hire Service as "The Crime Investigator." It is a series of detective stories, which follow the fortunes of a reporter of a Paris newspaper in his efforts to unravel the mysteries surrounding the criminal exploits of the Vampires, a notorious gang of criminals. The scenes, full of exciting incidents, are typical of the methods of French criminals.

COLLEGES TAKING UP STUDY OF PHOTOPLAY.

Announcement that the Lasky Company is to produce the Columbia University prize photoplay, "Witchcraft," by R. Ralston Reed, has created an interest in photoplay writing among the dramatic classes of other universities. The success of the Columbia competition, which was conceived by Samuel Goldfish, will prompt the Lasky Company to extend its facilities of production to the winning photoplays written by students of other colleges.

In the past the study of stage and dramatic art has been given considerable time and attention in the curriculums of various universities. From some of these colleges successful and well-known dramatists have been graduated. From the class of Dr. Pearce Baker of Harvard University such successful dramatists as Frederick Ballard, Edward Sheldon and other young Americans have been able to enter seriously a profession of playwriting in competition with older and more experienced men.

Columbia Univerity was the first of the big colleges to establish a class of photodramatics. It is likely this autumn similar classes will be started by Yale, Harvard, Chicago and other large educational institutions.

ANOTHER NEW COMPANY.

The latest addition to the field of moving picture production is the Crescent Film Company, which has been organized under the laws of Pennsylvania, with its principal office at Pittsburgh. The following officers were elected: H. T. DeViney, president; James L. Porter, vice-president; Abe Hansell, treasurer; John I. Pratt, secretary; Cliff B. Nelson, general manager.

It is the intention of the company to manufacture one-reel comedies under the direction of Mr. Nelson, the well-known comedian, formerly playing "Big Time" vaudeville, and one of the younger lights in musical comedies. The comedies will be in series form, and will be called "Muggsie, the Messenger Boy." Five are already complete, and show Muggsie, played by Cliff Nelson himself, in various occupations, all of which are rendered extremely amusing by Muggsie's endeavor to do things for which he is not fitted. The first release is "Muggsie at the Bat," which will see the light of day from the exhibitor's standpoint some time during the next month.

"Witching Hour" For Frohman

Amusement Corporation to Produce Famous Augustus Thomas Play—John Mason May Appear in It.

AFTER two years of refusal and disdaining offers that exceeded five figures for his dramatic masterpiece, "The Witching Hour," Augustus Thomas, noted playwright and director general of the Charles Frohman interests, has turned over to the Frohman Amusement Corporation the film rights to this powerful play, and that vehicle will be the next production of the Frohman company.

"The Witching Hour" enjoyed a three-year run at the Liberty theater several years ago. From the inception of the multiple reel feature producers have been offering Mr. Thomas large sums for the screen rights to this play, but Mr. Thomas has resisted every offer. He was firm in his belief that "The Witching Hour" could be revived and that it would run again on Broadway. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to enter into serious consideration regarding the screening of the piece, with the result that contracts were closed last week, which permits the Frohman Company to produce the picture.

Efforts are going forward now, through George Irving, of the Frohman Company, to secure as many of the original cast as he possibly can to portray their original roles.

John Mason, who starred in the piece during its long run, is engaged to open soon in "Common Clay," which he starred last season. If arrangements can be made so that Mr. Mason can divide his time between the theater and the studio, Mr. Sherrill will endeavor to prevail upon him to play his original role. In the event that conditions are such as to preclude his doing so, C. Aubrey Snith will undoubtedly be seen as the gambler. Edith Taliaferro will (in all likelihood) be seen in the ingenue part.

A deep element of hypnosis and psychology obtains in the story, and in order to get logical and correct effects for this detail George Irving, who will stage the piece, is to confer with Hugo Munsterberg and Professor Hyslop, the two foremost authorities in America on the little known elements.

Imperial Censorship for Britain

Home Secretary Gives No Details, but Belief Prevails It Means End of Parish Supervision.

London, August 17.

THE momentous announcement is made today by the Home Secretary that an official censorship of moving picture films is to be established. No details as to constitution or administration of the new office are contained in Mr. Samuel's bare statement. Upon these points conjecture is rife in the trade. One thing, however, is certain, that the new censorship will be compulsory for every manufacturer of films and not, as imagined by some, an official recognition of the present voluntary system of the British Board of Film Censors.

The entry of the official censor will mean the exit of the parish censor, for the previous statements of the Home Secretary to different sections of the trade along with his circular letter to local licensing authorities do not foreshadow the remotest likelihood of a British parallel to the state censorship evil of America. A the same time it may be necessary to pass a special Parliamentary bill to dispossess these local authorities of their existing right to censor films within their own respective areas. A full appreciation of the necessity of this has doubtless been the most important factor in the Government's decision. J. B. SUTCLIFFE.

EBENSTEIN NEW MOSS GENERAL MANAGER.

H. R. Ebenstein, until recently manager of the film exchange of the B. S. Moss Motion Picture Corporation, has been appointed general manager of that organization and has assumed charge. Mr. Ebenstein's wide experience and knowledge of the motion picture business make him a particularly valuable man in this position, in view of the fact that the newly announced state rights plan of Mr. Moss will require an organizer of no mean ability successfully to launch it.

Mr. Ebenstein is an efficiency and organization expert. For the World Film Corporation he installed an efficient collection system.

Later he organized the film exchange for Mr. Moss.

Mr. Ebenstein is contemplating an extensive trip, covering a large portion of the United States, with the idea of assigning franchises where conditions indicate the greatest good can be derived for all parties concerned.

Much Publicity for "Fall of a Nation"

Press Department of National Drama Corporation Prepares Unusual Amount of Material to Publicize Dixon Film.

HENRY MacMAHON, general press representative of the National Drama Corporation, has prepared an unusual array of of publicity matter to inaugurate the opening of the campaign for the distribution of "The Fall of a Nation," which will be released through the V-L-S-E exchanges on September 18. In the list are a dozen different kinds of publicity matter, the initial cost of which for material runs up to $12,000.

There are three six-sheet posters, one of which, representing the refugee family on Long Island, is in five colors—a fine example of poster art. Then there are three three-sheets and three one-sheets, all pictorial, besides a mass of block and letter material, banners, etc. Two elaborate lobby displays are 22 by 28 inches and 8 by 10 inches. Original music scores prepared by Victor Herbert have been arranged for any number of pieces. Illustrated heralds, fine examples of the printer's and engraver's art, will be ready for distribution by exhibitors. There is also a four-page throwaway reprinting some of the favorable press notices the big Thomas Dixon subject has occasioned.

One of the more notable of the collection is a twelve-page press sheet, printed on one side of the paper only, containing press notices, newspaper stories, interviews with Mr. Dixon, stories of the men and women who took prominent parts in the making of the subject, all profusely illustrated. Then there are advertisements, all blocked, and mortised for the insertion of dates and other particulars. The book was compiled and written by Mr. McMahon, Wallace M. Powers and Willard Holcomb. Exhibitors will find in these varied elements of publicity an unusual amount of publicity aid.

LUCILLE LEE STEWART IN BLUE RIBBON.

Under the direction of Ralph Ince, Lucille Lee Stewart has forged to the front as a dramatic screen star who can "get over" her scenes. In "His Wife's Good Name" she is wholly charming and has opportunities for displaying her talent as well as a number of beautiful gowns that she wears throughout this Blue Ribbon Feature.

Miss Stewart's cast includes Huntly Gordon, Jessie Miller, Frank Currier, John Robertson and William Lytell, Jr. The story of "His Wife's Good Name" is a powerful one. The wealthy father attempts to bribe his son's wife to keep to herself and forget the romantic marriage which has wrecked his plans for his son's future. The innocent wife is tricked into attending a party, supposedly given in her honor. Under the influence of the men she believes to be her husband's friends, she is persuaded to drink and is soon acting foolishly. How she works out her salvation, wins over her husband and his stern father provides the theme of the play. It sparkles with thrilling and dramatic situations. The scenario is by Josephine Lovett.

"DOT" KELLY MARRIES REAL ESTATE MAN.

Dorothy Kelly, the Vitagraph star, was married quietly to Harvey Hevenor, a real estate man, on Monday evening, August 28. The ceremony was performed at the home of the Rev. Albert King Morris, of Jersey City, N. J.

The couple's meeting was romantic. Mr. Hevenor admired the star's work on the screen, and three years ago wrote for her photograph. Miss Kelly answered his letter personally and the correspondence developed into an acquaintance a few months later. They have been engaged since last May.

This is the bride's first marriage. She is twenty-two years of age and her husband is forty. At present they are living at the Montague Hotel, Brooklyn. Miss Kelly has not permitted her marriage to interfere with her screen career and is to be found daily at Huntington, Long Island, working on scenes for "The Secret Kingdom," a forthcoming Vitagraph serial release.

MARIAN SWAYNE JOINS ARROW COMPANY.

Miss Marian Swayne, well known to the American stage for her performances as Effie in "The Blindness of Virtue," as Cicely in the Wilde play, "The Importance of Being Earnest," and as the Squaw in "The Squaw Man," has become a member of the Arrow Film Corporation forces in Yonkers, N. Y. Miss Swayne was associated with the screen for some time, having played a year with Blache and a year with Gaumont. She appeared in her first motion picture role under Howell Hansel's direction. On her return to the screen, after several years of stage successes, Miss Swayne again finds herself under his direction, this time with Arrow.

Chicago News Letter

By JAS. S. McQUADE

The First Private Showing of "The Crisis" Given at Pittsburgh.

WILLIAM N. SELIG gave a private presentation of "The Crisis" in Pittsburgh, Pa., on Sunday, August 27, at the Pitt theater. Mr. Selig made a special trip for the event, which was given prominent mention by the Pittsburgh press. The Pittsburgh Dispatch devoted large space to the merits of the big photoplay and stated in part, in the issue of August 28:

"A private showing of 'The Crisis,' produced by the Selig Polyscope Company, was given at the Pitt theater yesterday afternoon, a large part of the audience being from the ranks of moving picture, theatrical and newspaper circles. The picture is a masterpiece in the way of screen art, having the elements that make for a big success—interesting and cohesive story, plenty of action, fine acting and fine photography.

"The story of Churchill's novel has been scenarioized so capably that the excellence of the original has been retained. The acting is superb. The battle scenes are spectacular and finely executed. A horse and rider tumbling down hill is one of the most spectacular features ever caught by the camera. It elicited continued applause at yesterday's showing.

"William N. Selig, famous producer of pictures and producer of this one, was in Pittsburgh and saw the picture at the Pitt. He is enthusiastic about it.

"'If I had any doubt,' said Mr. Selig during the course of a chat, 'that "The Crisis" would not meet with great success, it was certainly dispelled when I saw some theatrical men upstairs (pointing to the Pitt gallery) using their handkerchiefs during Fawcett's death scene, and at other places during the action.

"'The first dramatic performance of "The Crisis," you will recall, was made in Pittsburgh by James K. Hackett, who produced the play on the stage. I am perfectly satisfied with the acting in this film. My idea was to get away from the star system, to aim more at ensemble acting. I think I have succeeded. The people present here today, judging by their applause, all seem to like the picture; but wait until they see it presented with the accompaniment of the special musical score prepared for it!'"

Second Annual Ball of Chicago Reel Fellows' Club Announced for November 10.

M. G. Watkins, secretary of the Reel Fellows' Club, of Chicago, announces that the second annual ball of the club will be given on Nov. 10 in a prominent Loop hotel. Mr. Watkins, brimming over with enthusiasm, declares that the event will be the most elaborate photoplay affair of the year, and something worth remembering.

The committee on arrangements includes Richard C. Travers, prominent among Essanay players; H. C. Miller, manager of the Moyer theater; Frank J. Flaherty, of the Chicago office of the Bluebird Photoplays, Inc., and M. G. Watkins, manager of the American Standard Motion Picture Corporation.

Richard C. Travers and some popular leading woman of another producing company will most likely lead the grand march. Many screen stars, both in the East and the Midde West, have already pledged that they will attend the ball, which promises to be the most notable photoplay event of the season. Henry B. Walthall, Bryant Washburn and Edmund Cobb, of Essanay, and other well-known stars will be present.

Extraordinary efforts will be made to net as large a sum from the big affair as possible, which will be added to the fund for a new clubhouse, which is badly needed. At present the club has quarters in the Hotel Morrison, but just as soon as more suitable quarters can be found in some central location in the Loop, a change will be made.

It is announced by the officers of the club that a big show will be given in one of the leading Loop theaters for three nights, some time in January, 1917, to add still further to the clubhouse fund. In the cast will be Richard C. Travers, Henry B. Walthall, four leading men from other companies, and three well-known leading women of the screen. It is expected that this show will have sufficient drawing power to pack the theater selected for the three nights' run.

Throughout the winter the club hopes to offer other big features that will attract the public in large numbers. The proceeds will be added to the clubhouse fund, which, it is hoped, will soon reach $50,000, the amount required for the club's new home.

Shortly before the big show is put on in January, 1917, a watch-the-clock campaign will be started. A large clock will be put up in a prominent place, somewhere in the heart of the Loop district, and everytime a contribution to the clubhouse fund is made the big hand will point to the full amount secured, and will keep moving until it reaches the $50,000 mark.

Thomas Marshall for First Assistant State's Attorney in Cook County.

Thomas Marshall, First Assistant State's Attorney from 1910 to 1912 inclusive, is again a candidate for the Republican nomination for that office in Cook County.

Mr. Marshall is making his campaign along most original lines as, instead of attempting to speak to voters all over the city personally, he is making use of the screens in moving picture theaters to speak for him.

Mr. Marshall first sought and obtained the indorsement of the Motion Picture Exhibitors' League, and the exhibitors in Chicago are enthusiastic in his support. At the present time Mr. Marshall is making as many as 150 meetings a night in fifty of the best moving picture theaters of Chicago. This is done by means of a reel of film which shows his early life as a machinist, and his later successes at the bar. The pictures also define his political views, which are based on high principles.

Mr. Marshall has made the following pledge to exhibitors and to other people in the moving picture trade: "I shall use the whole force of the office of State's Attorney to secure full protection for the photoplay industry, and from what I have learned I do not hesitate in saying that I believe the present system of censorship to be unconstitutional and void. I shall seek an opportunity to secure an adjudication of its vaidity from the Supreme Court of Illinois at an early day, and if necessary I will ask the United States Supreme Court to pass upon the questions now presented."

Mr. Marshall has promised to use the full force of his office, in case he is elected, to protect the moving picture industry from outside attacks, and he will direct his skill as a lawyer to the matter of the validitv of moving picture censorship. It is his opinion that the present methods of supervision are unconstitutional and void. Mr. Marshall's opinion in this behalf must be considered important, in view of the fact that he has succeeded in the Supreme Court of Illinois in having five separate, state-wide statutes held unconstitutional.

Mr. Marshall states that houses which never before permitted a political film to be shown on their screens have gladly extended him the favor, so that he may present his case fully to the public. It is expected that Mr. Marshall will come in a strong winner on Wednesday, September 13, which is primary election day in Chicago, and that his success will afford another demonstration of the power of the moving picture in elections.

Chicago Film Brevities.

An increased volume of business at the offices of the Bluebird Photoplays, Inc., at 109 North Dearborn street, this

city, has made it necessary to move the shipping, film and poster department to 168 West Washington street, in order to give greater room for the executive offices. Manager I. Van Ronkel informs me that the floor space at 168 West Washington street is now five times as large as the executive offices, which speaks well for his energetic and successful management.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, and Max Ascher, left for New York City Wednesday, August 30. It is understood that important business connected with their interests in the Central Film Corporation will be transacted.

* * *

George P. Hamilton, vice-president and general manager of the Century Film Corporation, of Roundup, Mont., stopped over in the city Monday, August 28, on his way to New York. The company recently finished an eight-reel feature entitled "Inherited Passions," in which Miss Dot Farley and Charlie Mulhall appear in the principal roles. The film includes many Western scenes, including a great cattle stampede. Mr. Hamilton directed the picture. It will be remembered that Mr. Hamilton was superintendent of the Essanay Film Manufacturing Company's plant for a number of years, when the moving picture business was in its early stages of development.

* * *

Samuel S. Hutchinson, president of the American Film Co., Inc., and his son, Hobart, left for New York by auto one day last week. It is expected they will spend several weeks in the Metropolis.

* * *

At the laying of the corner stone of St. Ignatius Church, at Loyola University, in Rogers Park, this city, recently, a moving picture of the ceremonies was made. It is the intention of the Rev. Father B. M. Johnson, pastor of the church, to add to this original film from time to time by making moving pictures of interesting events in the lives of the members of the congregation. By this means he hopes to preserve a record that will enable members of the parish in the future to see themseves as they appeared when they were children, and also to view in action their friends and relatives who will have departed into the Great Beyond.

* * *

Admirers of Thomas Santschi will be glad to learn that he has been assigned the part of Boris in "The Garden of Allah" to Helen Ware's Domini, in the same spectacle. Others in the cast are Al. W. Filson, Eugenie Besserer, Harry Lonsdale, James Bradbury, Cecil Holland and Camille Astor.

* * *

Among the many rumors that have been circulated in film circles recently, and appearing in print, was one claiming that Wm. N. Selig had sold the entire rights of "The Crisis," in the United States and Canada, to a certain buyer. In answer to this Mr. Selig states that it would be much wiser if publishers who find space for such rumors would take the trouble to verify them. "There is absolutely no truth in this statement that I have so disposed of the rights of 'The Crisis,'" said Mr. Selig, in an interview. "Authoritative announcement regarding the release and disposal of 'The Crisis' will be made at the proper time."

* * *

The publishers of "The Crisis," written by Winston Churchill, are preparing an unusual line of publicity for their photoplay edition of the book. One sheet posters in several colors are in course of preparation. These posters will carry scenes from the Selig photoplay, together with pictures of the leading stars, including George W. Fawcett, Thomas Santschi, Bessie Eyton, Matt. Snyder and others. Every store carrying a line of books will be furnished with these posters, together with beautiful slides describing the book and the photoplay.

* * *

Word received from the Pacific Coast, at the Chicago office of the Selig Company, states that Tom Mix has used the entire town of Newhall, Cal., for moving picture purposes. Tom is the big popular favorite in Newhall. He is not only Mayor of the town, but commands the town council. "The Light of Western Stars" is now being filmed and scenes in Newhall were essential. The entire main street of the town was vacated in favor of the Selig company of players and the principal buildings were also placed at their disposal.

Orchestra Hall has secured from the private collection of H. J. Wurzburg some rare prints of Hawaiian scenics, types and surf-riding sports made by the famous Hawaiian photographer, R. K. Bonine. The volcano of Kilauea, in action, is shown in a single reel, taken at a time when the molten lava was at its extreme height and at close-ups which show the bubbling fountains of hot lava both night and day.

* * *

The Colonial theater, this city, was reopened Thursday, August 31, by the presentation of "Jaffrey," the first of the Gold Eagle features released by the International Film Services, Inc. It will have a run of nine days, and will be succeeded on September 9 by "Ramona," which Aaron J. Jones has secured for a run.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago, for the ensuing week:

Studebaker—"The Velvet Paw" (Brady), with House Peters and Gail Kane in the leading roles, and the seventeenth chapter of "Gloria's Romance" (George Kleine), entitled "The Telltale Enveope."

Fine Arts—Mae Marsh and Robert Harron in "The Little Liar" (Fine Arts).

V-L-S-E Theater—"The Footlights of Fate" (Vitagraph), featuring Marc MacDermott and Naomi Childers.

Orchestra Hall—Dustin Farnum in "The Parson of Panamint" (Paramount); "Scenes of Hawaii" a Paramount-Bray animated cartoon, and Marjorie Dodge Warner, soprano soloist.

LaSalle—"Where Are My Children?" (Universal).

When Della Connor Smiles

EVERYONE connected with the George Kleine Studios is kept in a happy mood these "dog days" by the bright smile and silvery laugh of Miss Della Connor, vivacious blonde and charming ingenue who plays opposite Harry Watson, Jr. in "The Mishaps of Musty Suffer." If, on a bleak and rainy Monday you reach the studio with a grouch against nothing in particular and everything in general (as is often the case) it is soon dispelled when Della, with her high-pitched cheery voice and twinkling blue eyes, greets you with a "Morning Mac" and "Howdy Bill." And one has to know Della but a short time to appreciate the truth of this statement. She may be well termed an Apostle of Joy, for her belief in looking at the bright side of things at all times cannot be shaken. But do not think for one moment that Della has avoided the serious problems of life. Most of her spare time is spent in her modest cottage located in the suburbs of New York City, where she takes great pride in the making of many palatable delicacies. Yes, boys, Miss Connor is married, and she is quite proud of the fact that although many years of her young life have been spent in the theatrical world her domestic education has not been neglected.



Della Connor.

Miss Connor will undoubtedly be remembered by many as one of Gus Edward's proteges. For over a year she was prominent with the Pathe Freres organization. Her relations with George Kleine have been crowned with marked success, her work in "Officer 666," "The Scarlet Road" with Malcolm Duncan and Anna Nilsson, and "The Danger Signal" with Arthur Hoops, being especially commendable. Her work in "The Mishaps of Musty Suffer" has added a host of admirers to the long list she had previously acquired, for they were quick to realize her one of the most versatile screen beauties of the present day.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

ESSANAY TO START PRODUCTION ON THE COAST.

Will Establish Studio in Los Angeles and Reopen Plant At Niles, Cal.

WE ARE informed that the Essanay Film Manufacturing Company will soon establish a motion picture studio in Los Angeles or some near-by point. It is expected that a studio site will be secured in Hollywood for the new company and production to be started at a very early date. Max Linder, the international-known French comedian, who was the originator of comedies for Pathe in Paris, is now on his way to this coast, together with members of his company, which includes directors and cameramen, and he will be in entire charge of the productions.

George K. Spoor, president of the Essanay, has been planning for a year or more to locate a comedy company out here, but it was not until recently that he was enabled to secure the talent and services of Linder.

Mr. Linder contemplates making a comedy different from anything yet attempted in America, and much slapstick will be employed. George Stone, former well-known legitimate star, will soon be sent to Niles, where he will open the old Essanay studio and produce some Western pictures.

NEVADA FILM COMPANY TO PRODUCE "THE PLANTERS."

John Ince, managing producer for the Nevada Motion Picture Company, arrived in Los Angeles this week with his assistant directors, cameramen and other helpers. On September 11 the company will embark for Guatemala Central America, where scenes for a multiple reel production will be taken.

There will be about eighteen persons in the company, which will sail for the Central American Republic, and they will be absent more than twelve weeks. Tyrone Power will be featured in the big production, and he will probably be supported by Edith Sterling and Hal Cooley. The other members of the company will be selected this week.

"The Planters" is the picture to be produced by the Nevada Film Company, and is said by many critics to be one of the finest stories of Amerian literature. The story calls for a Mexican setting, but on account of the trouble in Mexico, Guatemala was selected as a location. Rubber plantations, mountain and desert scenes, together with mobs of Indians and Mexicans, may be obtained there with a little effort, and these are a necessary part of the production.

C. J. Ward, the business manager of the company, who is in the city at present, is planning the details of the trip, and he says he believes "The Planters" story will film spectacularly equal to "The Birth of a Nation," and will be a competitor to any of the "big" pictures now being exhibited.

SELIG CARAVAN GOES TO DESERT.

With over three hundred stars, players, extras and technical workers, a company of Selig players have gone to the desert. They went to Oxnard, on a desert north of here, to make scenes of "The Garden of Allah" on the sand dunes at the Lehmann ranch at Hueneme. The desert and oasis scenes will be made here. Their production will take about ten days.

A special train of five passenger coaches, three baggage cars and two freight cars brought the company to Oxnard. Special scenery, ten or more camels, donkeys and horses were brought.

The principals of the company will make their residence at Hotel Oxnard while the film is being made. The large number of helpers will camp near the scene of the production.

The director said this morning that Miss Helen Ware, Tom Santschi and Mat V. Snyder will have star parts in the film drama, a great part of which is made up of atmosphere. Night scenes will be made one night during the time the company is there.

A report from Oxnard says: "The Universal company advertised for 300 people to assist in pictures to be made this week on the sand dunes. Owing to the conflict in dates with the company now here, the Universal postponed its coming for two weeks. This morning about 200 people had gathered to apply for work in the pictures. They dispersed in disappointment when told that the company would not come this week."

PROMINENT SEATTLE EXHIBITOR HERE.

J. G. von Herberg, financial head and moving spirit of the Greater Theaters Company of Seattle, is in Los Angeles. Mr. Herberg has come to the film capital, he says, that he may study and familiarize himself with the producing end of the game.

"There's nothing like knowing one's business from A to Z," says von Herberg, "and that is why I have decided to spend several days here studying all the ins and outs of this great industry, which I believe is still in its infancy."

Mr. von Herberg started in the picture game five years ago with a small storeroom and plenty of nerve and sound business judgment as his only assets. From this small beginning he has climbed to the top of the exhibitor's ladder with the development of the Greater Theaters chain. This controls four of the largest of Seattle's theaters, including the new $350,000 Coliseum, rated as the most magnificent motion picture palace in America. The company is now building another $250,000 house at Butte and has other outside interests.

"In this day and age, when everyone from the cradle up reads the newspapers, the picture show manager need not expect success until he learns the value of newspaper advertising," said Mr. von Herberg.

This company found that to reap the benefit of national advertising of film companies it was necessary to carry big ads in the daily newspapers to secure local benefits. This advertising was first started when the company owned one theater. Then the profits made possible through publicity were used to build another house and, never letting up on the newspaper advertising, the profits from the two theaters were then turned into a third, and so on.

"And in this connection I might add that a theater management can never expect to reap the maximum profits until big space is used in the newspapers. If you have something important to say, use big type and page ads. It pays."

SAN DIEGO EXHIBITORS FIGHT ENCLOSED REWIND ORDINANCE.

San Diego exhibitors have had to fight to put an ordinance down that was going to compel them to use enclosed rewinders.

Framed by the city building department, this ordinance making radical changes in the picture ordinance was thrown into the discard by the council.

Members of the Council took this action after listening to arguments by local picture and vaudeville house-men. It was shown by J. M. Dodge, of the Spreckles theater; R. E. Hicks, of the Plaza and Cabrillo, and others that the proposed amendments would work a hardship on local managers. Hicks charged that one portion of the ordinance relating to "enclosed rewinding machines" in booths, indicated that persons having these machines for sale advocated the changes. He said that one theater manager had been approached by a concern selling this apparatus.

A building department employee declared that the building department knew nothing of any concern attempting or desiring to see such apparatus. He said that the proposed amendments were based on the new rules of the board of fire underwriters, and for no other reason. He read the

provisions of the underwriters' code to prove his contentions. The moving picture men contended that these rules were only carried out in New York City. They asserted that the amendments proposed here would put them to great expense, and said that their places already are entirely safe under the present ordinance.

L. A. EXCHANGE MANAGERS MEET.

At a meeting held here this week by local film exchange and sales managers, infinite tact, the ability to judge human nature, a complete knowledge of the business and a thorough acquaintance with the city in which one operates, are among the attributes required by the man who would place motion picture films, according to R. E. Taylor, local manager of the International Film Service, who addressed the Salesmanagers' Association meeting at a local cafe.

"The field, a comparatively new one, offers unlimited opportunities to the man of initiative and ability," said Mr. Taylor, who discussed in detail the problems faced by the film people today.

C. M. Simmons, manager of the Mutual Exchange, talked on the same subject, and Stuart Morrow, organizing secretary, who presided, outlined the objects and ideals of the organization, recently started.

This is one of the first meetings of this organization and we ought to hear more from them in a short time.

LOS ANGELES FILM BREVITIES.

J. Warren Kerrigan and a number of the players of his company while returning to Universal City from Eureka, Cal., where they filmed a number of scenes for his current production, "The Measure of a Man," were near to death in a collision at sea about fifty miles north of San Francisco. They were aboard the coastwise passenger steamer "City of Topeka," when at 1:30 o'clock in the morning they were thrown from their berths and a dash to the deck followed. It was found that a lumber schooner had attempted to run across the bow of the passenger vessel and it was struck amidships. However, both vessels kept afloat and the "City of Topeka" limped safely into San Francisco Harbor.

* * *

Harry Carey, who plays one of the featured leads in "The Underling," a Universal production under the direction of Henry McRae, was thrown against a railroad track this week and his shoulder severely injured while performing a perilous stunt in one of the scenes. An x-ray photograph of the injured shoulder, made by Dr. Lloyd Mace, surgeon in charge of the Universal hospital, developed the fact that a bone had been fractured.

* * *

Another man on the sick list at Universal City is Herbert Rawlinson, who was rather severely injured while pulling off a fight scene before the cameras. No man in films enjoys a battle more than our friend Herbert, and it was while engaged in a thrilling fight that he sustained a fall, tearing the ligaments of his knee and seriously bruising the muscles of his leg.

By a strange trick of fate the company directed by William Worthington, was working at the Los Angeles County Hospital at the time, so the injured actor was conveyed quickly to one of the surgical rooms by the attendant. There an x-ray examination was made and it was found that while no bones were broken, the ligaments and muscles were badly injured. Although suffering great pain, Rawlinson was taken to his home, where he will remain until his injuries are healed.

* * *

Sir Herbert Berbohm Tree has completed his performance in the Triangle version of Rupert Hughes' "Old Folks at Home," and the eminent English actor-manager, accompanied by his daughter, Miss Tris Tree, has departed for New York, where he will arrange for his passage to England. Before leaving for the East, Sir Herbert was the guest of honor at a farewell dinner given in his honor by Director Chester Withey, who directed Tree in "Old Folks at Home." Present at this dinner were a number of Fine Arts celebrities. "Old Folks at Home" is in an almost completed state. There are several good acting parts in the story and a cast that will do these roles justice were selected by Director Withey.

* * *

Director Raymond B. West is making extensive preparations for the forthcoming filming of a sensational railroad collision. The collision will be staged for scenes in the current Triangle play in which Dorothy Dalton, Howard Hickman and Enid Markey will be presented in a tri-star combination. Already, Director West has conferred with railroad heads in Los Angeles with the result that the collision is expected to prove the most spectacular piece of work ever staged for the screen. The scenes will be obtained by sending two passenger trains crashing together in a head-on collision on one of the spur tracks adjacent to Los Angeles.

* * *

With a company of nearly two dozen players, Director Walter Edwards left for the Sacramento River in Northern California, where he will stage many of the interesting scenes for a new Triangle play by John Lynch, in which Frank Keenan is being starred. The scenes will be filmed aboard an old ferry boat which has been chartered by the Ince organization. It is an old stern-wheeler of the Mississippi River type, being, it is said, nearly sixty years old.

* * *

In the production of the fifteen episode serial, "The Lass of the Cumberlands," featuring Helen Holmes, Director General J. P. McGowan is this week making use of the famous Hopi Indian reservation and a large portion of its people. The Hopi reservation is one of the least known of all the lands now occupied by Indians in this country because of its difficulty of access. Within its confines are encamped the last remaining members of the once powerful Hopi tribe, now approximately 1,400. The company is camped there temporarily and with the completion of the scenes to be made there, the first episode of the big serial will be completed.

* * *

These are busy days at the Kalem. The railway company is hard at work on the erection of a two-story frame building that is to be a feature in "Election's Peril." This building will be burned down in the course of the production of this film. The regular company is still working on "The Girl from 'Frisco." The eighth episode of the series is now under production. It is entitled "The Battle in the Dark" and deals with the fake Hindoo mystics. Miss Kirkby, who has been playing leading parts in "The Girl from 'Frisco," left for New York the other day, whence she will go to Jacksonville, Fla., to take leading parts with the Jacksonville Kalem Company.

* * *

J. Edward Hungerford, who has a number of big films of the American to his credit as adaptor, has left that film and is living in Los Angeles doing free lance and continuity work.

* * *

Charles Clary is now a miner, having jitneyed to certain gold mines in California on which he has an option. For several days he was a regular miner—high boots, corduroy trousers, wide-brimmed hat and all. On his return he proudly exhibited what he declared was a nugget, and one could almost see flashes of the gold it contained. Mr. Clary's work in the Lasky Farrar picture for the remainder of that week was indeed a happy performance.

* * *

H. M. Horkheimer, president and general manager of Balboa, writes that "That courtesies extended to Balboa by you and your admirable paper during the past year have not fallen upon ungrateful hearts, and it is the purpose of this letter to express to you our appreciation of your consistent kindness."

Well, H. M., we appreciate your appreciation.

* * *

If you do not think "publicity pays," write and ask little Bennie Zeidman, the Fine Arts publicity man, who has accepted a flattering offer from F. J. Balshofer, of the Yorke-Metro Hollywood studio, to take charge of the latter's press department. Zeidman, who is nationally known as "Bennie of Lubinville," has been associated with David Wark Griffith for the past two years, first with the Reliance and Majestic, and remained with the famous producer after he joined the Triangle, and started to make Fine Arts pictures. The young publicity purveyor leaves the Fine Arts Company with the best wishes of the entire studio, and Chet Withey.

* * *

Bessie Eyton has returned from Chicago and is back at her favorite stamping ground, the Selig Zoo studios.

* * *

The Vogue Film Company is making plans to construct a large glass-enclosed studio near their present location, and Manager J. R. Crone plans to make it the finest of its kind on the Coast.

* * *

G. P. Hamilton, of the Century Film Company, and his company of players of Roundup, Mont., who have been completing a seven-reel picture in Los Angeles, have returned to Montana, where a second feature film will be started, to be completed in Los Angeles later in the year.

While working in the finishing scenes of a three-reel underworld story entitled, "Three Armed Maggie," Miss Betty Schade, the well-known Universal leading lady, fell from a flight of steps and broke one of her arms.

* * *

Anita King, the Lasky star, who will shortly be seen with Theodore Roberts in "Anton the Terrible," has gone into business, and soon a substantial corporation, of which she is the head, will introduce itself into the busy marts of commerce. When Miss King made her transcontinental automobile trip last summer, she preserved her complexion, and in spite of the elements encountered, arrived in New York with the same fair complexion. So many people have inquired the ingredients of the preparation she used, and she has prepared so much of it for her friends, that she has finally been induced to place it on the market. So shortly, "The Anita King Complexion Cream for Motorists" will blossom forth. She has engaged a responsible physician to compound it for her, but will handle it entirely through correspondence. Send in your money!

* * *

Donald Crisp, directing for the Clune Co., has gone into the deep recesses of San Gabriel Canyon to take the final scenes of "The Eyes of the Word," which will succeed "Ramona" as the next Clune production. Three weeks or more will be consumed in the work. The company took along a camp equipage as complete as that of a regiment. Their locations are far off the traveled roads, and were only reached by stage and burro after the automobiles were sent back. The players will have a privacy in their work that has become quite rare for film actors. Projection equipment and laboratory outfit are part of the camp supplies.

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Chaperoned by maids and mothers, four of the Los Angeles society girl pupils of Ruth St. Denis appeared as Oriental dancing girls in the second Lou-Tellegen picture which is now being directed by Ed. J. Le Saint. Miss St. Denis trained the girls in this dance especially for the Lasky company.

* * *

Frank Lloyd, the director who did such excellent work with the Morosco and Pallas companies, has joined Fox and will head one of these companies in Los Angeles. Mr. Lloyd is delighted with his new affiliations and is looking forward to producing some big films.

* * *

The Hendricksons, well known in Redlands, have leased the Wyatt theater for the coming season. Plans are being made for improvements so that big feature productions may be shown. Two "Power's 6-B" motor-driven projecting machines wil be used in the theater and in the balcony a machine booth, absolutely fireproof, will be built. They have also made plans for a 2,000-seat Airdome, which they expect to erect next spring and operate.

* * *

Frank Simpson has leased the National theater, 450 South Main street, to G. E. Van Guysling for a period of five years four months and eleven days, from August 20, 1916, at an approximate rental of $50,000. The new management plans to immediately close the theater for a general renovation, re-opening it under a new name September 1.

W. G. SMART LEAVES BIOGRAPH.

When a man has stood the trials and tribulations of a technical expert in a moving picture studio for nine years without a rest, he is well entitled to a genuine vacation. At least, that is the way William G. Smart, until recently technical expert and supervisor of all stage settings, properties, etc., for the Biograph Company feels about it. During the past nine years Mr. Smart was directly responsible for all the massive settings so attractive in Biograph pictures, the chief of which, perhaps, were the settings in "Judith of Bethulia."

While with the Biograph Company, Mr. Smart cooperated with such prominent directors as D. W. Griffith, James Kirkwood, W. Chrystie Cabanne, Frank Powell, Mack Sennett, Eddie Dillon, Lawrence Marston, Barry O'Neill, and many others. In fact, while the Klaw & Erlanger subjects were being produced he "worked" with nine directors at one time.

Mr. Smart recently severed his connections with the Biograph Company and is taking a well earned rest. What his plans are for the future is not known, although it is not very likely that the motion picture industry will lose the originator of attractive stage settings in pictures.

Emotional Mood in Music

Louis Maurice, Conductor of "Civilization" Orchestra, Finds The Accompaniment of Photoplays a Fascinating Study.

THE importance of music in bringing out the emotional appeal of a photoplay is being recognized on every hand, with some authorities rating it as high as fifty per cent. in estimating the elements that contribute to the success of an elaborate screen production. For some time past there has been an effort to interest the best composers in preparing scores for motion picture accompaniments, and the next logical step was the engagement of skilled conductors to interpret the music in unison with the screen portrayal. As the stage has contributed directors, writers and actors to the photoplay art, so it has contributed musicians of the first caliber, and high among these stands Louis Maurice, conductor of the orchestra accompanying Thomas H. Ince's "Civilization" at the Park Theater, and general musical director in control of other orchestras engaged to accompany the showing of the picture on the road.



Louis Maurice.

There is scarcely a theatrical producer with whom Mr. Maurice has not been associated during his long career. During the many years he was with David Belasco he prepared the music for such productions as "The Darling of the Gods;" then with Charles Frohman, Henry Miller and others, he continued achievements that established him in the confidence of theatrical men. As a composer, too, he has won renown with many popular songs, the latest being "The Boomerang" march, the "Erstwhile Susan" waltz and "The Great Lover" waltz.

Having had such experience, following a musical education in Brussels and Paris, Mr. Maurice brought a thoroughly matured art to the service of motion pictures and henceforth he intends to make the betterment of music in photoplay theaters his chief work. "It offers a broader field, it is more interesting and the demand for good conductors is going to increase," he said in speaking of this decision.

Mr. Maurice first showed his exceptional aptitude for the task of blending music and photoplays at the Knickerbocker Theater where he conducted the orchestra during the run of Triangle pictures. It was here that he recognized the possibilities of the new field and after his success at the Knickerbocker, Mr. Ince looked to him to provide "Civilization" with an adequate musical setting.

"The infinite variety of a big photoplay is at once a conductor's inspiration and problem," said Mr. Maurice in speaking of his work. "Take 'Civilization,' for example. It passes from one emotional mood to another in the flash of a scene and the transition in the music must be equally rapid. If a conductor does not feel a picture he simply cannot get results from his men. He must know every note of the music and every scene in the drama, and then it is no easy problem to get the desired results from his orchestra.

"You would be surprised at the difficulty I have experienced in selecting conductors for the road productions of 'Cilvilzation.' Leaders who have something of a reputation have failed completely in bring out the spirit of the picture. When they do not instinctively respond to the moods of a drama it is quite hopeless, and even when they do, many rehearsals are necessary before the orchestra is up to the standard required by Mr. Ince. This reaching the emotions of an audience through sight and sound is a fascinating study and the more artistic photoplays become, the greater will be the demand for true musicians."

ANOTHER HOUSE ORGAN.

The Unicorn Film Service Corporation is issuing a house organ, called the Unicorn Banner, containing the stories of the films released. H. J. Streyckmans is the editor.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Fear of Poverty"

Five-Part Thanhouser Production Featuring Florence La Badie Creditable Addition to Pathe Gold Rooster Program.

Review by Margaret I. MacDonald.

THE second of the Agnes C. Johnson stories to appear on the Gold Rooster program evidences the same carefully devised characterization, and the same remarkable insight into things human. There is the same tendency to pic-



Scene from "The Fear of Poverty" (Thanhouser).

ture life in snatches rather than to arrange facts in conventional story form, and the effect is good because the central idea is made clear.

Florence LaBadie is the featured member of the cast, playing a double role, that of mother and daughter. Miss LaBadie is to be especially commended for her portrayal of these two distinct chacters—the one that of the girl reared in poverty, who later realizes her desire for wealth, accompanied by a fear of poverty which saps the sweetness from every joy, and the other that of the daughter whose mother, in constant watchfulness that her daughter should want for none of the luxuries of life, aids in the development of a selfish nature. The tragic result of her marrying a supposedly wealthy social parasite rather than the poor but manly artist is a fitting climax to the story.

In the supporting cast are George Marlo, Edwin Stanley, Ethyl Cooke and other competent players. The production has had the advantage of careful staging, and, as would be expected from the nature of the subject, is of excellent moral tone. The scenes, taken on New York's east side, are well chosen and interesting. There is plenty of opportunity in the play for all concerned, the rusult being that the flow of action is continuous and easy.

"Little Miss Happiness"

June Caprice and Harry Hilliard Have Leads in Love Story —It Is Artificial, but Has Suspense.

Reviewed by Hanford C. Judson.

WITH a situation in a picture that the author of the script the director and players could hardly believe in, one need not be surprised to find artificially drawn characters. In the recent Fox picture, "Little Miss Happiness," most of the characters are forced to picture the story first and be true to humanity afterward as much as they can. That quite a few of them do manage to get real human moments now and then into their parts is to the credit of all concerned.

The plot, written by Clarence Harris, evidences just enough grey matter to make it acceptable—many people will like it—but it is not largely original nor mostly convincing, nor free from padding. It is just pretty fair. John Adolphi produced it and there are many good bits in it, especially in the latter half. The sets are apt to be pretty and sometimes they are appropriate to the story, sometimes not. There are scenes that don't help much; there are parts of the story that are skimped and parts that are dragged out. It is a commercial offering and is commendable as such it will serve.

June Caprice and Harry Hilliard have the leads in the love story set in a village. The first has a conventional close-to-nature part, the sweet, unspoiled flower kind. She lives with a grandmother, very pleasingly played by Sara Alexander. Hilliard plays the business-like, manly son of the village usurer, very conventional, whose wife is a motherly person, sensibly acted, who wins sympathy. Their other child, a daughter, played by Zena Keefe, has to carry the burden (the part of life's sorrow) as a kind of second heroine; she is but principally to furnish the baby which the heroine claims as "hers," for didn't her best friend give it to her to keep while she sought for her husband? The picture gets the situation all set out, then it hurries up the happy ending.

"The Shielding Shadow"

First Four Episodes of the New Pathe Serial Give Promise of Exceptional Entertainment Values.

Reviewed by Margaret I. MacDonald.

FOLLOWING the example of other serial productions released by the Pathe Exchange, Inc., "The Shielding Shadow," which offers itself to the public gaze in fifteen parts, is fraught with those moments of thrilling suspense that the before said public expects and hopes for.

This serial is being made by the Astra Film Corporation, with Louis J. Gasnier and Donald MacKenzie comprising the directing staff, while pretty Grace Darmond, Ralph Kellard and Leon Bary are the featured members of the cast. Its first four episodes are entitled respectively "Treasure Trove," "Into the Depths," "The Mystic Defender" and "The Earthquake." Its story, written by Randall Parrish, has been scenarioized by George Brackett Seitz, takes the form of extreme melodrama, boasts much of the artistic in its manner of staging and is thoroughly absorbing. Grace Darmond, in addition to being otherwise captivating in appearance, dresses the role of Leontine Walcott, in love with Jerry Carson, a young writer, and practically forced by her father into a loveless marriage with Sebastian Navarro, a Spaniard, exquisitely.

The tragedy of the story thus far hinges about the death of one Diego, a tool of the Spaniard, during a fight between



Scene from "The Shielding Shadow" (Pathe).

he and Carson over a forged note in which Carson is purported to have said that he would settle a certain debt after his marriage to Leontine. Carson, arrested on circumstantial evidence, is sent to serve a life term in prison, but effects a thrilling escape when he takes the place of a dead body about to be buried at sea from aboard the prison ship, cuts the rope binding the lid of the coffin and rises miraculously from the bottom of the sea. On the report of his death Leontine is

persuaded to marry the Spaniard to save her father from a financial break.

The "shielding shadow" is a mysterious personage who undertakes to right the wrongs of the main characters of the story. Various interesting types appear in the course of the serial, among them One Lamp Louie, another tool of the Spaniard, writer of the forged note and incidentally the only living person other than Carson who witnessed the death of Diego. He is therefore a source of terror to Nevarro, and at the point where the earthquake breaks into the game the serious point at issue is a confession which the "shielding shadow" has hypnotized him into writing.

The opening episode will be released Oct. 1.

"Phantom Fortunes"

Barney Bernard Scores a Screen Success in Five-part Vitagraph Blue Ribbon Feature.

Reviewed by Margaret I. MacDonald.

THE story of Samuel Tauber whipped into scenario form by Garfield Thompson has proved an excellent vehicle for the screen debut of Barney Bernard whose comedy efforts in "Potash and Perlmutter" are well remembered. The story of "Phantom Fortunes," presenting well-known types of Jew-



Scene from "Phantom Fortunes" (Vitagraph).

ish life, is delightful of its kind, and affords one of the best screen comedy-dramas of recent production.

In the cast assisting Mr. Bernard is Mrs. Moscowitz, who appeared with him in "Potash and Perlmutter," and who in the present instance plays in fine style the affectionate Jewish wife of Zalmon Pinsker, clothing manufacturer, whose dealings with the English fakirs and miraculous escape from financial ruin through the perfidy of his bookkeeper are the source of much amusement. There are also James Morrison in the role of Bob Deering through whose well-meant advice Pinsker meets his troubles, Lester Bernard as Ike Mandell, the false-hearted bookkeeper, Edward Elkes as Abie Lefkowitz, a competitor of Pinsker's in seeking to obtain the fake war order, Adele DeGarde as Molly Sherman, telephone girl, and sweetheart of Deering, Mary Maurice as Mrs. Gallagher, L. Roger Lytton as "Red" Dorgan, fake commissioner, and Robert Gaillard as his associate.

Paul Scardon has produced the picture, and we believe we are safe in predicting for it unusual popularity. The presentation of Jewish characteristics both in domestic and business life as portrayed by Barney Bernard could scarcely be improved on. The play has been remarkably well cast. Each character is a distinct type, the individuality of which has been well sustained.

"The Vampires"

New Gaumont Serial Starts Off With Startling Weirdness—First and Second Episodes Unusually Absorbing.

Reviewed by Margaret I. MacDonald.

NINE episodes are destined to cover the newest in Gaumont serials, two having thus far been viewed by the press, entitled respectively, "The Detective's Head," and "The Red Notebook," both giving promise of further developments of weird and thrilling character.

The story of the serial hinges around the effort of the star reporter of a Paris news publication to fathom the mystery of the Vampires of the streets of Paris. Previous to his taking a serious part in the work that has been carried on for some time by the secret service, a famous detective has mysteriously disappeared, and it is reported that the headless corpse of the detective has been found somewhere on the outskirts of the city. The reporter gets his first clue in a castle in which he has requested to stop for a few days with one who professes to be Dr. Nox, a friend of his father's.

The strange happenings that night include the robbing of a feminine guest of her jewelry, the dropping of a mysterious note to the reporter in his bed, and the discovery of a secret panel above the head of his bed disguised as a picture, and the following day of the discovery of a box in this aperture over the bed in which is found the head of the dead detective. Following quickly on the footsteps of this comes the mysterious death of Mrs. Simpson, the guest at the castle, who on a call at the magistrate's office is left with Dr. Nox in an adjoining room. On the return of the authorities to arrest Dr. Nox he is found missing, and his clothing lying beside the dead body of the woman.

And so this serial which will be released on the Mutual program in the near future moves wonderfully onward to the second episode, which treats of the translating of the contents of the Red Notebook found in the raided den of the Vampires. The reporter feigning illness is still at work on the case, and his mother barely escapes assassination at their hands.

We predict success for this serial, which is well produced, and holds the interest of the spectator through every inch of the film.

"The Velvet Paw"

Story of Washington Political Life Is Given Excellent Production by Maurice Tourneur—Paragon-World Release.

Reviewed by Lynde Denig.

IN ALL of its physical aspects this five-part Paragon-World photoplay is unfallingly true to its subject—the subject being Washington, the Washington of avaricious senators and congressmen, of unscrupulous lobbyists, of beautiful women and a few young idealists who are ready to save the country if they are given only half a chance. Streets and buildings made famous the country over by means of picture post cards are used as a background for most of the action; there is a detailed depiction of congress in session; in fact, there are no shortcomings in suggesting the atmosphere demanded by the story.

These scenic attributes are by no means the only or even the chief virtues of "The Velvet Paw," but they add materially to the worth of a really first-class production in which House



Scene from "The Velvet Paw" (World).

Peters, Gail Kane, Ned Burton and Frank Goldsmith play the leading roles. It is the sort of a photoplay that should go particularly well in a season of political campaigning when there is much talk of graft, and candidates explain to their constituents just why they are the only fit men to represent the public. The moral of the story written by Paul West and adapted by Gardner Hunting seems to be that honesty, if not exactly the best policy in Washington, may be made to pay if a stalwart young orator is its champion.

In the opening reel the case of honesty seems almost hopeless. An inventor with a device that might prove of inestimable value to the United States navy is unable to get fair treatment from the authorities because he refuses to play the game their way. But he has a clever, pretty wife who undertakes to win over the all-powerful Senator Barring. When the discouraged inventor kills himself, the penniless wife becomes a lobbyist for the senator and his crowd, using her influence with recalcitrant legislators when open bribery fails. Mary Dexter (the Velvet Paw) ruins one ambitious young congressman after she has made him fall in love with her, and is following the same tactics with another when love causes a sudden change of heart. She cheers him on to victory as he defeats the nefarious Child Labor bill.

Mr. Peters, in both appearance and manner, gives a convincing portrayal of the aggressively honest statesman, while Miss Kane possesses enough beauty and charm to make her influence over man credible. Mr. Burton fulfills the public's idea of a scheming senator, who smokes large cigars continuously. The story is plausible and at times dramatic.

"Under the Gaslight"

Augustin Daly's Play Is Adapted Into a Stirring Screen Melodrama—Released by Biograph.

Revlewed by Lynde Denig.

THE acting of Lionel Barrymore, playing a low and altogether brutal character of the underworld, is enough to raise this three-part picture above the class of ordinary melodrama. His performance is forceful in the extreme; he fairly lives the part of the man who abuses his wife and children with equal readiness, and assists in the scheme whereby his infant daughter is substituted for the child of a wealthy



Scene from "Under the Gaslight" (Biograph).

family. Mrs. Marston, as the wife, is an able second in presenting the family brawls, enacted in scenes of the most depressing squalor, whereas others in a long cast are unfailingly suitable to the characters introduced.

We have Irene Howley as the young woman of unfortunate parentage, who, owing to the substitution of babies, grows up in the belief that she is an heiress, while the rightful heir to the fortune, the innocent victim of many machinations, is portrayed by Millicent Evans. Miss Howley's performance is particularly worthy of note because of her skilled use of facial expressions in conveying emotions. Isabel Rea may always be counted on to present an attractive appearance on the screen; then in other roles of varied importance there are such able players of early Biograph fame as Thomas Jefferson.

Complex as the plot becomes in the photoplay adaptation, it is developed with commendable clearness, and if an audience is looking for either action or thrills they will be found in sufficient quantity. Director Lawrence Marston gained some of his most startling effects in the last reel, most of which was staged on or near a river dock where a number of crimes are attempted and nearly accomplished. For a final thrill, a man is tied to the rails of a track in front of an approaching train that he may be rescued not a moment too soon. There is more real melodrama in these three reels than is generally found in a five-reel production of the same nature.

"The Diamond Runners"

Lively Detective Melodrama in Five Reels, Featuring Helen Holmes.

Reviewed by Louis Reeves Harrison.

ANIMATED and moving vigorously, "The Diamond Runners" depicts a new phase in detective melodrama and is more than a mere vehicle for Helen Holmes. The entire cast is good, the types well selected and opportunity better balanced than in a play written exclusively for a star. Miss Holmes has an attractive personality, and the ease with which she responds to demands upon her ability as an actress indicates experience and fine training, but she has something yet to learn. She trusts so much to the situation that she often fails to give it emphasis. This is possibly due to a desire on her part not to overact, but all minds in a mixed audience are not rapid ones in the matter of comprehension, and it is better to intensify mental revelation on that account.

The story relates to the operations of an organized gang of diamond smugglers, and no little ingenuity is shown in developing their methods of carrying uncut stones from the mines to the market, but it looks like an elaborate and expensive process, filled with peril, particularly when there is opposed to the clever crooks an equally clever band of detectives alert to every movement made. Suspense is carefully maintained, however, and a small love story interwoven, but, as in all cases where the love story is of secondary interest, it fails to stir sympathetic interest. It is often demanded in detective stories that "some love interest" must be injected, but it must be more than injected at random—it must rival the satisfaction of curiosity in the solution of the crime problem. In vivacity and capable treatment, "The Diamond Runners" finds its chief merits.

"The Country that God Forgot"

A Gripping Photodrama of the Far West by Selig, Featuring Mary Charleson, Thomas Santschi and George W. Fawcett—Written and Directed by Marshall Neilan.

Reviewed by James S. McQuade.

"THE Country That God Forgot" tells the story of a man's great love for his wife, of that wife nearly wrecking her own life and his by failing to understand her own heart, and of a loyal partner whose friendship is stanch and true in the face of death itself.

Marshall Neilan has succeeded in concentrating all one's attention for over an hour on a God-forsaken, arid waste of desert, interminable in its monotony of sage brush, cactus and sand, all because we witness amidst the loathsome dreariness the testing of a heart-sick, little woman who longs to see the great, pulsing, outside world of which she knows nothing. And much as has been written of Western life in this country, one cannot fail to be impressed that the story is somewhat different from any that has been read, and that it grips strongly at the elemental life that is in each one of us.

The opening scene gives us the atmosphere of the story in a flash, and then the desert waste fades out and we see the little woman of the story looking out wistfully and hopelessly into the future. The lonely little cabin in which she is maid-of-all-work for her husband, Steve Brant (Thomas Santschi), and his sturdy partner, Cal Hearn (George W. Fawcett), is typically Western both inside and out. Its loneliness, above all, comes home to us with the sense of a numbing pain. Little wonder is it that Mrs. Helen Brant welcomes the stranger, Cralg Wells (Chas. Gerrard), who has come from the busy world outside, and that she listens to his wonderful descriptions of the things that take place in it with the wrapt attention of a child who hears for the first time the tale of Aladdin's lamp.

Director Neilan has furnished us a typical interior of an old-time Western gambling saloon as Mrs. Brant tells Cralg Wells the story of her origin and of her marriage to Steve Brant. The scene is true to the life. The faro layouts, the roulette wheel, the players, the young women habitues and the widely differing types of men present will bring back recollections that had faded out to many an old timer. Mr. Neilan's



Scene from "The Country That God Forgot" (Selig).

method of introducing to the spectator the three partners—Steve Brant, Cal Hearn and Mike Donovan—will be appreciated for its novelty. We first see them on horseback, trotting along a road, with a little burro in the rear bearing their camping outfit. Each man, in turn, is taken by a close-up as he trots past, so that the introduction of the players who impersonate them appears naturally in the story.

The fight in the gambling room, in which the three partners participate, is very well directed and sustained. When Steve Brant (Thomas Santschi) forces the Mexican who had precipitated the quarrel into an inner room, and then follows him and locks the door, the spectator is held in as great suspense as was the crowd in the gambling hall. After fifteen minutes Steve comes out alone, considerably disfigured, with his clothes in tatters. We all know that the other fellow got what was coming to him, without having seen a blow struck. Besides, censorship has been appeased.

Mary Charleson's Helen Brant will appeal to all admirers of talented acting. In the final scene, where Helen lies between

life and death, with her husband at her bedside praying the first prayer of his life, "Oh, God, I ain't never asked you for nothin' before, but please don't take her from me," one is tensely held by the fear that she may never come back.

Thomas Santschi and George W. Fawcett share equal honors in the five characterizations of Steve Brant and Cal Hearn. When Cal places his own savings for years in the same sack that contains those of Steve, so that Helen Brant and the man who has stolen her from her home may have a nest egg to start them in life, one's heart throb catches on something that makes the tears come. "Divide nuthin'! It all goes in!" mutters Cal, as he scoffs at Steve's wish that only his own gold should go to Helen.

The pursuit and capture of Craig Wells are exciting. His death at the hands of the lynching party Director Neilan has been careful not to show. We see the doomed man ride away into the night with his captors, and we see the latter return with a riderless horse!

"The Social Secretary"

Bright and Attractive Five-Reel Comedy, Featuring Norma Talmage, Released by Fine Arts.

Reviewed by Louis Reeves Harrison.

A GENUINE high comedy, admirably constructed and handled with skill, "The Social Secretary" is among those plays hardest to write and easiest to criticize in a fault-finding mood, but it escapes censure through plausibility, through charm of presentation and through the remarkable interpretation of Norma Talmadge and a support of unusual intelligence. It gets over with a "zip" in spite of the fact that some of the material, the country girl's adventures in the city as a typist, is far from new. It is new in method and it fairly sparkles at times with that spirit of vivacious entertainment sadly lacking in most screen stories. It is kept within comedy lines by plausibility, never straining for melodramatic effect, yet there is an element of suspense and no little amount of adventurous incident.

Miss Talmadge rises high in her interpretation of a pretty girl who is obliged to "uglify" herself in order to hold a situation in New York as a typist. We know that she will change this guise toward the end, but she gives an artistic demonstration of the value of clothes and makeup as a setting for beauty. Now that she has done so well, one feels that no better type could have been chosen for the role. In every scene where she appears, her characterization is so vivid that the story gradually becomes her. She has probably never given a better character interpretion, attractive, intelligent and fascinating from the beginning of the story to its happpy conclusion. Most fortunately, all the other parts are in harmony, making a complete and satisfactory performance.

"The Dawn Maker."

While "The Dawn Maker," a five-reel Triangle-Ince, featuring William S. Hart in a new role, is a consistent and poetic tragedy, and Mr. Hart plays the role of a half-breed with pathetic dignity, the story does not contain enough material



Scene from "The Dawn Maker" (Triangle).

for five reels, and it drags toward the crisis, where it should be most intense. The ruling idea, that of showing a powerful and ambitious man who feels the call of two races within him, who is now influenced by his savage instincts and training and again by the resistless forces which have made the white man a creator of world empire, is a magnificent one, but Mr. Gardner's development of the idea is not up to his full powers as an author. He carries it along lines so commonplace and so often used that he misses some big opportunity.

The story of a half-breed who loves hopelessly a white girl and finally rescues her and her manly white suitor from death in a snow trail by tragic self-sacrifice has been done with more vim in smaller proportions. On this account, and because the end is all-too-easily foreseen, the story lacks suspense. Mr Hart performs effectively, straight up to the opportunity afforded him, showing that he has large ability instead of that limited to the western tough reformed by the eastern angel. He needs a bigger and better medium.

Three Kalem Releases

"The Treasure of Cibola," Sixth Episode of "The Girl from 'Frisco," "Meter in the Kitchen," a One-Reel Comedy, and "The Hoodoo of Division B," a New "Hazard of Helen."

Reviewed by Edward Weitzel.

"The Treasure of Cibola."

THE spirit of romance pervades the sixth instalment of the Robert Welles Ritchie serial, although the author has not neglected to work in a leaven of modern melodrama. "The Treasure of Cibola" was hidden in a cave in New Mexico by the Aztec Indians, before the days of the Spanish Conquest.



Scene from "The Treasure of Cibola" (Kalem).

Coronado, a Spanish adventurer, learns of the treasure from Chia, an Aztec maiden, and the two perish in an attempt to loot the cave. Barbara Brent finds the history of the treasure in an old book, while on a visit to a mission. She scents an adventure and makes up a party to visit the cave. A rascally promoter, who is trying to cheat her father, accompanies the lady, and the two nearly meet the fate that overtook the Spaniard and Chia. A tribe of Navaho Indians, who are supposed to venerate the spirit of Coronado and who know of the cave and its contents, add color to the story.

The picture has life, a large diversity of well-chosen locations, and is spiritedly acted by Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury and Hart Hoxie.

"Meter in the Kitchen."

All the trouble in this one-reel comedy is caused by that familiar domestic tragedy—the lack of a quarter to cram into the insatiable maw of the family gas meter. Everyone is left in the dark, at a critical moment in the plot, except the spectators, and they are treated to some clever lighting effects during the ensuing action. The story tells of a costume designer who is saved from despair by a motorman. Ivy Close is the designing young person and Henry Murdoch is the trolley pilot—an absolute guarantee that passengers on his car find the going anything but smooth. The reel is novel and run on a rapid schedule. Robert Ellis, William McKey and Mary Taylor-Ross have important assignments in the cast.

"The Hoodoo of Division B."

The hoodoo, in this number of the "Hazards of Helen," is an engine with a bad reputation for getting ditched or breaking down several times a week. A new superintendent insists upon the engine being sent out; the air brakes refuse to work, and a smashup is prevented by Helen, at the risk of her life. She chases the runaway train on another engine and brings it to a stop, after a series of feats that (to quote from our old friend, the circus poster) "must be seen to be appreciated." Helen Gibson is supported in her death-defying stunts by P. S. Pembroke, G. A. Williams and George Routh.

World Film Making "The Revolt."

"The Revolt," one of the biggest of the Shubert Broadway successes, is now being made into a five-part motion picture feature by the World Film Corporation, with Frances Nelson, Arthur Ashley, Clara Whipple, Frank Beamish and George McQuarrie in the cast. And, Little Madge Evans.

"Every Pearl a Tear"

A Lively Lasky Feature in Which Fannie Ward Takes the Leading Part Quite Successfully.

Reviewed by W. Stephen Bush.

THERE is no lack of incident in this Lasky feature. We are kept interested from the first, thanks to the art and the personality of the star, Miss Fannie Ward. The plot is without the gloss of novelty, indeed it has been used many



Scene from "Each Pearl a Tear" (Lasky).

times before, but it is handled very cleverly, and the way in which the unsophisticated little maiden gets into the stock market and save her lover from ruin was both dramatic and amusing. The thought to make a rope of pearls the instrument of wrong, and the weapon of atonement is very effectively carried out in the story.

As usual in Lasky productions, atmosphere, settings, and light effects were generously in evidence, and helped materially "to put the picture over."

Miss Ward presented a pretty problem in female psychology, and she presented it most charmingly and entertainingly. In general the playwright has followed frankly melodramatic lines, and at times we could almost hear the hissing of the "villian." There is always a large and grateful audience for filmplays of this kind.

"The Big Sister"

Famous Players Picture with Mae Murray in an Engaging Character—Film's Best Asset Is Its Pretty Scenes.

Reviewed by Hanford C. Judson.

IT takes a stiffer mainspring to run a motion picture than to run the same story in a book. The new Famous Players picture, "The Big Sister," has a good level book plot, but it isn't steep enough for a picture. The level is commendably high, no doubt, yet it doesn't give the spectator the swing of motion, the emotion, that he wants and looks for in every theater. It lacks the integrating construction, the interrelationship of incident that makes a big, human situation grow and develop right before us so that we are made to feel vividly that we as humans are full of mystery and that cause and effect hook us up to many strange fortunes and dooms. The author shows a commendable desire to look at his facts and to be honest in solving situations, as, for instance, Betty's leaving the city with little Jimmy when "Nifty" begins to trouble her. He lets truth end his story and continues it, not under the patronage of All-Creative Jove, but by following that capricious goddess, Chance, to whom he sacrifices by making a rich man's automobile run over Jimmy, which leaves in our hands the probable ending of the story.

It is a likeable picture, full of pretty scenes and is pleasant, for there is nothing in it to harrow one. Mae Murray is charming as the diminutively big sister of Jimmy, played by Matty Roubert. Armand Cortes plays "Nifty," the gangster, whose job in the picture is to drive Betty toward good fortune, though at the right time he can also turn his hand to delay. Harry C. Browne plays the rich man with a beautiful place on the Hudson, who is to marry Betty, of course. Florence Flynn and Joe Gleason, as lovers with smaller difficulties, provide acceptablo buttressing to the main plot. Tammany Young amply fills a human sympathy part and he it is who provides the spectator with revenge on "Nifty" for all his terrible doings. Ida Darling and J. Albert Hall have substantial roles and do well. The producer is J. B. O'Brien who has had better material to work with than this and who has done much better work, though in this picture his work is excellent.

"If My Country Should Call"

Five-Reel Red Feather Release Tells of Mother Love Versus Patriotism in Time of Warfare.

Reviewed by Robert C. McElravy.

THIS Red Feather offering, adapted by Ida May Park from a story by Virginia Terhune Van De Water, and very ably directed by Joseph De Grasse, finds a great deal of dramatic material in the subject of a mother's opposition to her son's enlistment. The theme is not what would be termed an entirely pleasant one, but the story has a happy ending and is commendable for its unusual qualities. Dorothy Phillips gives a smooth, forceful presentation of the mother part, getting her effects without strain or theatricalism. Jack Nelson is also pleasing as the son.

The story begins in one generation and runs well into the following. It pictures the marriage of a young American girl to an Englishman who is noted for his personal courage. The mother abhors warfare, but when her son has grown to manhood she meets a double test. The husband goes to England and enlists and the son desires to go to Mexico. The mother, torn by her fears, administers a heart depressant to her son, which prevents him from enlisting. It has the double effect of losing him the girl he loves. Tragedy is in the air. The son denounces all womankind, and the mother is about to kill herself, when—presto!—it turns out to be a dream. The story then reverts to former scenes and takes up the thread of events.

As stated, this rather harrows the feelings at times, but it is modern and dramatic. It presents problems that have been threshed out in the hearts of many women during the past two years. The presentation is acceptable throughout. The cast is pleasing and includes Lon Chaney, Gretchen Lederer, Frank Whitson, Clyde Benson, Helen Leslie and Adele Farrington.

"Behind the Lines"

Five-Part Military Drama for the Bluebird Program, with Harry Carey and Edith Johnson in the Leading Roles.

Reviewed by Margaret I. MacDonald.

WHILE there is no lack of action in this production, and the subject based on the Mexican situation is timely, there is at the same time a lack of clearness in the outline of the story as it develops in the picture.

Harry Carey in the role of a young doctor, who has discovered a serum for the cure of gangrene which is of great value to the army, does effective work. Edith Johnson plays opposite to him as the daughter of Garcia, a Mexican diplomat, and later as a spy in the employ of Jose, an unstable fellow, who has deserted his own party and taken sides with the stronger faction. It is at that point in the story where he causes the son of Garcia to be shot that he forces Nina, one of the daughters of Garcia, to become associated with him in order that her sister may be saved from worse than death at the hands of the Mexican soldiers. In the Nomonza military hospital, in the guise of a nurse, Nina steals valuable papers for Jose, and later is temporarily saved from being shot as a spy by the intervention of the young doctor for whose sake she has risked her life in experimenting with his serum, and



Scene from "Behind the Lines" (Bluebird).

later by the arrival of the American soldiers who have come to defend a border town from an attack by Mexicans.

In the cast besides those already mentioned are Ruth Clifford, Miriam Shelby, Marc Fenton, Bill Human, L. C. Shumway, E. N. Wallack, L. M. Wells, Ray Hanford and Lee Hill. Henry McRae has directed the picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Around Philadelphia.

JUST where we get hold of our Philadelphia programs seems to worry some of the managers, though we do not see why it should. Just because it never occurs to them to send in their stuff is no reason why others should not. Among recent issues is one from the Imperial, in West Philadelphia, a small four-pager done in green on white stock. Two out of the three cuts are poorly printed and the printer has a happy time seeing how full of type he can get the rest of the page, though now and then he does leave a little white space. The display is so poor that it would be better to put the entire program on page three, use page four for the underline and page two for house talk or a chat about the coming program. The first page uses a stock mortised cut, but the effect is by no means bad, as the ornamentation is not overdone but the inside pages are too casual in their effect. Merely the titles and stars are announced and the days are not dated, nor is there any descriptive matter whatever. Between badly set type and small type that is made readable, the choice lies with the latter, and most printers can set body type intelligently.

The Garrick and Grand, Norristown, share a four-pager. The Garrick has a good idea in the marginal note, but spoils it by setting it all in capital letters, making it difficult to read. It would be better if set



GARRICK THEATRE PROGRAM
Week of July 10th

EVERY MONDAY AND TUESDAY WE SHOW THE WONDERFUL SERIAL STORY "THE IRON CLAW"

MONDAY AND TUESDAY
Paramount Film Corporation and Pallas Pictures Present
Leonore Ulrich and Forrest Stanley
"The Heart of Paula"
A wonderful production, with a story of a Spanish romance, full of intrigue, love and hate, thrills and celebration

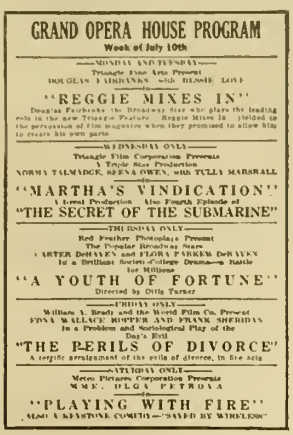
ALONG WITH THIS TRIANGLE PRODUCTION WE OFFER A KEYSTONE COMEDY FULL OF LAUGHS

WEDNESDAY AND THURSDAY
Triangle Film Co. and Thomas Ince Present
Bessie Barriscale and William Desmond
"SORROW OF LOVE"
For the second time in her career Miss Barriscale is wearing a black wig for purposes of realism in motion pictures the cost of which is $200.00

MISS ANITA KING IS KNOWN FAR AND WIDE AS THE PARAMOUNT GIRL. SHE ACCOMPLISHED IN AUTOMOBILES. TOUR FROM N. Y. TO FRISCO ALONE.

FRIDAY AND SATURDAY
Jesse L. Lasky and Paramount Film Corporation Presents
VICTOR MOORE
In the Great [illegible] Photo Comedy
"THE RACE"
This thrilling photoplay introduces America's Leading Comedian with Anita King in daring [illegible]

Saturday Matinee and Night
Vaudeville With Our Paramount Pictures



GRAND OPERA HOUSE PROGRAM
Week of July 10th

MONDAY AND TUESDAY
Triangle Fine Arts Present
DOUGLAS FAIRBANKS with JESSIE LOVE
"REGGIE MIXES IN"
Douglas Fairbanks the Broadway star who plays the leading role in the new Triangle Feature. Reggie Mixes In, yielded to the persuasion of film magnates when they promised to allow him to create his own parts

WEDNESDAY ONLY
Triangle Film Corporation Presents
A Triple Star Production
NORMA TALMADGE, SEENA OWEN, with TULLY MARSHALL
"MARTHA'S VINDICATION"
A Great Production Also Fourth Episode of
"THE SECRET OF THE SUBMARINE"

THURSDAY ONLY
Red Feather Photoplays Present
The Popular Broadway Stars
CARTER DeHAVEN and FLORA PARKER DeHAVEN
In a Brilliant Society-College Drama—a Battle for Millions
"A YOUTH OF FORTUNE"
Directed by Otis Turner

FRIDAY ONLY
William L. Brady and the World Film Co. Present
EDNA WALLACE HOPPER AND FRANK SHERIDAN
In a Problem and Sociological Play of the Day's Evil
"THE PERILS OF DIVORCE"
A terrific arraignment of the evils of divorce, in five acts

SATURDAY ONLY
Metro Pictures Corporation Presents
MME. OLGA PETROVA
"PLAYING WITH FIRE"
ALSO A KEYSTONE COMEDY—"SAVED BY WIRELESS"

in body type and the lines pulled together to leave space top and bottom. The reading matter is unconvincing. In announcing The Sorrow of Love the text is given to the fact that this is the second time that Miss Barriscale wears a black wig costing $200. That is hardly calculated to bring business to the house. It might interest a few, but more will want to know about the play, if their interest is to be engaged. Much the same thing shows in the top Grand box. It does not say that the story of Reggie is unusually funny, but merely tells that Mr. Fairbanks plays for the films only because he was promised that he would be allowed to create his own parts. It is a waste of white paper to try to make business on such facts. Tell about the films under discussion in such a way as to make people want to see them and the money is well spent, but no one cares about black wigs and magnates' promises. Both are artificial. It would pay to hire some newspaper man to write the copy.

The Pelham gets more white space, but the composition looks cheap. The management is alive, however, and calls attention to the fact that one picture was made in the immediate vicinity of the theater. But if a second title is run it is merely announced and not commented upon. A little study of the subject will enable the manager to write much better copy and perhaps induce his printer to better the display.

Welcome Back.

The Majestic Monthly, of Columbus, Ohio, is back after a summer vacation, and if it is not "higger and better than ever," it is merely because it is large enough and could not well be bettered. It takes real editorial skill to get out a program magazine such as this, a twenty-four page issue that is all original matter save a portion of the synopses. It is a magazine and not just a program; something to be read with interest and as carefully varied as to its contents as the news-stand type of magazine. We note in the office boy's page this confession of downfall:

> Whatdoyethink of our editor goin' and gittin' married after holdin' out as long as he did. Wasn't it the limit? All the single guys around here stood around and chuckled when it happened, but believe me, there's nothin' funny about it. When the bug bites you you're gone. You can talk about the infantile paralysis [illegible] takin' you quick, but it ain't got nothin' on the gittin' married thing. You set around in a hammock and hand a girl a lot of bunk about how you'd like to have your own home and how cute she'd look fryin' potatoes in a little four-room flat, and the first thing you know you're handin' the preacher a ten-spot and checkin' your trunk to Niagara Falls. The big chief thinks he's safe, but take it from me, they all fall sooner or later.

Here's the large right hand of fellowship and sympathy. We hope that his double blessedness will not impair his efficiency in the editorial chair. On the same page appears this paragraph:

> When it comes to downright nifty gals you've got to hand it to the little lady that works a shift on our Chickering. She hain't missed a day since we opened, she's always on time, and she's never out of humor. We call her the daughter of the regiment cause she's the only girl about the place. Here's what she can do: Play the piano, cook, darn socks and make her own clothes. She's got enough fellers shinin' around her to fill up the regiment at Camp Willis. Take it from me, the guy that lands her is going to get a prize. He's got to be a live wire and be able to bring home the bacon, 'cause she ain't got no time to fool on dead ones.

Evidently he wants to spread the matrimonial craze. Tipping on that "regiment" as to her abilities in the sock-darning and dress-making line will help. Funny how those newlyweds are filled with the "go thou and do likewise feeling." It wears off after a time.

His Third Program.

O. A. Angelbrecht blames his program on us, but we are willing to take the blame and more like it. He writes:

> Under separate cover I am sending my third anniversary program. It is the third program I have published, and if I get results from this I will get out a program weekly, but will have to put some outside advertising in it to help pay for it, as this cost too much for a weekly.
>
> I am sending you this program, as I know there is a lot of room for improvement and I feel that your criticism will be a big help to me.
>
> I must give you credit for this number as it is, for I have been studying your book on Picture Theater Advertising and also your column in the World.
>
> All the reading matter was got up in one column width, as it will all appear in the newspaper during the week.

His house is the Gem Theater, Temple, Tex., and the program is a souvenir of the third anniversary. It is an 8x10-inch issue, eight pages and colored cover, twelve in all. A reproduction of the middle pages will give a better idea of the layout than will a description. Mr. Engelbrecht did not get that layout from P. T. A. It seems to be his own idea, but he follows the rules of P. T. A. in throwing the program to



GEM THEATRE ANNIVERSARY PROGRAM

WEDNESDAY JULY 26

"Silks and Satins"



GEM THEATRE ANNIVERSARY PROGRAM

THURSDAY JULY 27

Douglas Fairbanks
and
Jewel Carmen
"Flirting with Fate"

the outside margin, using regular column width to save composition costs, dating his days and the rest and he has made an uncommonly good application of the rules to his own idea of make up. This width and depth for the program gives a better display than the usual column width, page depth program. Note his special musical number at the bottom, which is changed daily. The front white page carries a well written card of thanks and anticipation, not fulsome, not egotistical—just modest and dignified and appreciative. The text is not all held to

the house. It is given the reader to make him interested. He reads about pictures and the players and in doing so he cannot help seeing those display programs. It is more a film weekly than a weekly program in the proper sense, and the items are well chosen. Our only comment by way of suggestion is that he started too big. It will cost money to hold to that form and he cannot afford to back down. It would have been better to have started with an eight, but with so good an issue, if Temple is at all alive, there is no reason why he should not sell his space on the cover pages for enough to pay the entire expense of the edition, or at least the greater portion of it, and if the town is large enough it should show him a small profit in the long run, because he is getting out something that will be read all the way through and that, therefore, it will pay to advertise in. Not all programs show a profit to the advertiser, but when the stuff will be read, if it makes an appeal, the house program is better for the trade advertising than the daily paper. It stays in the home longer, is read when one has leisure to read—instead of being hurriedly scanned for the news and then thrown aside, and it is more thoroughly distributed, reaching many the daily paper does not reach. That is about all we can offer in the way of comment, that and the suggestion that the front cover page be remade to carry a larger house title. The cut used is too small and too far down the page. It should rise to the top and be better displayed. If all of that matter is also run in the local paper through the week, probably the composition cost is cut down considerably.

Bad Morality, but——

The Famous Players' Exchange, Philadelphia, is one of those with a helpful house organ. It is only a four-pager printed in a passionate purple, but it almost gives three or four good hints. Here is one. The morality is poor, but the idea is good. Vary your stuff now and then. The item reads:

> One of the biggest advertising men in this country once told the editor of "Pointers" that no advertising idea was original. It was a broad statement to make, inasmuch as we always considered him an originator. He was candid in stating, however, that everyone of his ideas were "stolen." A clever advertisement is nearly always copied in all parts of the country—we do it ourselves. For instance: In writing your copy for next week's shows, just take a Saturday Evening Post and look over the ads. The one that strikes your fancy will in nearly every case prove satisfactory if you just substitute your own copy.

> Your friends can see pictures at any theater, —But Paramount Pictures can be seen only in the best theater.
>
> There's a Paramount Theater Here
> ORPHEUM THEATER

To give you the idea: Opposite is a sample ad which could be used in nearly any form. The editor happened to be glancing through a magazine and saw the ad. It struck his eye on account of the brief wording and white space. The copy in the upper right hand corner read: "Your friends can buy anything you can give them—except your photograph." In the bottom of the ad was the key line "There's a photographer in your town. Eastman Kodak Company, Rochester, N. Y." Just try this idea, and see if you cannot get up some very attractive copy. Anyone can do it, and no one will mind your having stolen the idea—and—striking ads are read quickly.

Mail List Stuff.

The Rowland and Clark theaters, Pittsburgh, just ooze suggestions. The latest is a chaser for the mailing list. They announced that the Film Forecast for the Regent would not be continued to the addressee unless he filled in and returned the post card inclosed. This is old stuff. Some such checking up at intervals is essential if the list is not to be burdened with deadwood. The novelty lies in the chaser. The week following instead of a portrait cut in the front page frame was this:

> NOTICE!
>
> For the convenience of those of our patrons who overlooked returning the postal card requesting the Film Forecast be mailed each week, we are again sending them the Forecast with card inclosed. Should same not be in your copy, will you please use coupon printed on inside front cover page?
>
> THANK YOU!

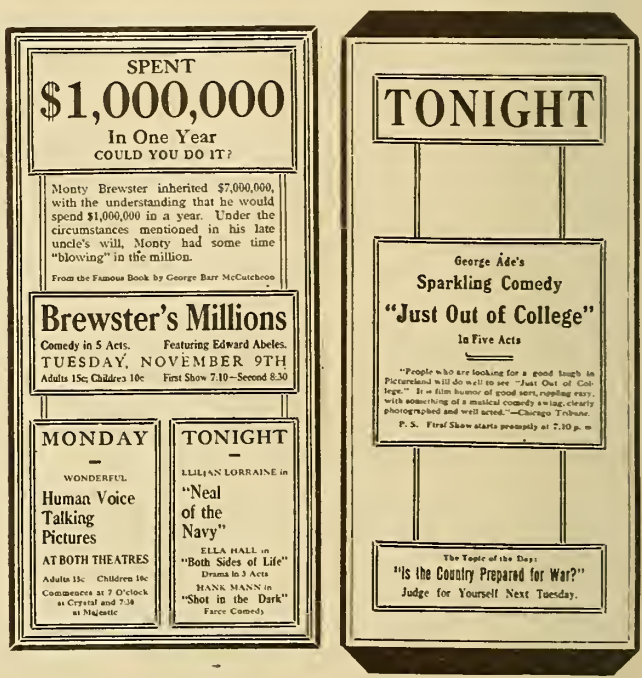
No one is going to overlook that. And while we are at it we may as well reproduce the text that was used in making the request. It is a double mailing card, perforated, but printed for mailing only on the return half. This is addressed on one side and gives the proper blanks for name and address and remarks on the other. This text appears above:

> WE ASK YOUR AID.
>
> Requests that "The Film Forecast" be mailed each week are being received in such numbers that we will be compelled either to refuse further requests or eliminate all but those we *know* desire the "Forecast" mailed. . . .
>
> Will you assist us in our aim to serve each alike, by returning attached card in case you wish your name continued on our list?
>
> The Rowland and Clark Theaters.

Just tuck this away in your ideas file against the time you need it, for you will need it some time if you stay in business and—in reverse—you'll be more apt to stay in business if you need it.

Udells.

Here are a couple of Dave Udell advertisements from the Majestic, Paxton, Ill. They illustrate some good box work, though paneling is apt to mean extra expense for composition. But sometimes the extra cost for panel work means the difference between an advertisement that is



seen and one that is not. The form on the right is particularly good where you have to fight a mass of black type advertisements. If the cost of paper keeps on going up Exhibitors will have to turn more and more to the newspapers instead of programs and throwaways, and it will pay to commence to study newspaper layouts now, if you have not already done so.

Carpenter's Scheme.

George Editor Carpenter, now that he has become a real manager of a real theater, is getting out some good ideas (though he has forgotten to send us any) and one of these appears in a recent Real Reels. In effect, it is no more than the fashion show on a small scale, small enough to match your town. You arrange with the large stores to loan their dresses and models, get up a pretty stage setting, and let models promenade across the stage as they do in some of the news weekiles. Announcement should be made of the dress model and the store loaning the garment, and if some practical woman can give a brief description of the style, so much the better. The announcing can be done by cards or slides. In the preliminary work you advertise the store and make the store advertise you, and you both win and at the same time pack the house with women and their escorts. The scheme is of value only when the styles change in the fall, winter, before Easter and as summer approaches, but it is good for a boom four times a year and can be made a feature each time. You must do a little hustling for it, but if you play it right you can make it something that will pull from the other nearby towns.

Humor.

One of the funniest things we've seen lately was in the V-L-S-E Pals in the shape of a form letter from the assistant advertising man of one of the constituent companies telling Tom North how he could get up newspaper advertising for the daily papers if an exhibitor asked him. And North printed it, though he knows more than his correspondent and could give him a large earful and only be starting in.

A Pink V. P.

The Garfield, Chicago, sends in a vest pocket program 2½x4½. The choice of color is not a happy one, for pink seldom works well, and this

is rather a dead-looking pink. In four pages it runs the program for the week and the underline with descriptive matter for the house on the front page. Naturally it looks crowded and it would be better to use a five-point for the running lines if possible, but it does very nicely as it is and is handy and hard working. As an example of art printing it will take no blue ribbons, but it gives a lot for the money and the printer did not botch the job. That much matter in the space and some printers would lead to crime, but this looks pretty well. The house uses a simple means of checking up its mailing list. The envelopes are rubber-stamped with the address and the words "Return postage guaranteed." If the matter is not delivered, the house is notified, it sends a stamp for the return and marks that name off the list. This is something that many do not know, and yet it is one of the simplest forms of check and is almost automatic in its working.

Never Again!

We just stopped to remember that some time ago we published a portrait of Charles Decker, of Grand Junction, Colorado, and never heard from him again. We wonder why?

A Promise.

Ralph Ruffner *says* he is going to send an idea pretty soon. He is long overdue, but perhaps he will make good this time. Meantime is his old side kick fast asleep? Not a word from Bagley since he left Spokane.

Up to An Eight.

After cutting out programs for the summer and putting them back again, the Third Street theater, Easton, Pa., comes out with an eight-pager for a Famous Players' week. Can you remember back to the time when we used to have "Pathe Week" and later on "Biograph Week." Those were the happy days, indeed, when a feature was a one-reel done with new trimmings and the double was still unknown. It's harder to get up a "week" now that really counts, for features are common and are almost unknown. Why not try to get hold of some of the best ones of four years ago and have a "one reel week?" The result may surprise you. It's worth a trial, anyhow.

British Censorship.

From a batch of press clippings sent in by an Exhibitor, it is very evident that Great Britain is facing the same sort of struggle against officious and perhaps official interference that we have been. Exhibitors there, however, are not tied to a set program; they can pick their films with regard to their needs and it is possible to avoid the too lurid. There is only one way to fight a fanatical demand for censorship, and that is with sane argument and ridicule. Give the kiddie matinees that are already becoming popular, show a regular program that does not offend, and the great mass of the public will be on the side of the Exhibitor.

Very Neat.

The Theater Louisiana, Baton Rouge, La., sends in a vest pocket that is about as good as they need to make it. It is five and a half by seven folded once the long way to get a 2¾ by 7 folder. On the front are the underlines, and on the back is a schedule of stars without reference to their plays. The inside is taken as a single page and set with dated days. The layout is just about as good as can be done and we'll appreciate it if the management will send in a pair of programs on white paper, that they may be reproduced. The theater runs on a sliding scale for features, and where there is a change in price both the prices and the time table are run for the information of the patron. Not only is the typographical display good, but the same intelligence finds reflection in the wording of the announcements. They read attractively and possess real pull. Even the space between the back and front pages is made to work, for it carries this notice:

> This program will be mailed you weekly if you will leave your name at the box office. Also oblige us by an occasional line of criticism as to our show. Say what kind of pictures you like. Do you like long pictures? What pictures have you seen that you consider ideal and why? We want to know these things because it is our business to please you. P. E. Coe, Manager.

Much of the stuff is in six point type and not a large face at that, but it is all so neat and clean cut that it has more display value than many in large faces. We should like to visit a house that can turn out work like that.

Garfield Keeps Plugging.

The Garfield, Chicago, sticks to its small folder program, but has changed to a better color. The issue is too small to permit much text other than the title and a single line, but the front page is always reserved for the house and here the mangagement gets in its house argument with telling effect. It does not matter whether or not you elaborately describe the films if you make it clear in your house talk that the house is worth while. This does not mean the "always a good show" line of argument, but the why of it.

Two Good Ones.

The following paragraphs are from the Paramount Pointers, gotten out by the Famous Players Exchange, Philadelphia. The sheet is a newsy little pamphlet and has much good material for its patrons. Sometimes the ideas are good beyond the shadow of William Penn:

> Here is one of the cleverest summer ideas for a motion picture theater that has come to our attention. Mr. Joseph McCready and Mr. Yonker of the Fifty-sixth Street Theater made up their minds that they would give their patrons a treat during the hot months, a treat that has eventually turned into a great advertising idea for the theater. A "bar." At least that is what Mr. McCready calls it, although it is in reality a bower in the rear of the promenade; a bower made of lattice covered with flowers. In this bower is a "barmaid" who serves grape lemonade to the patrons without any cost. From the very first night it has made a big hit, and all the people in that neighborhood are talking about it. We believe this is a new idea for motion picture theaters.
>
> A. C. Lewis is better known on the Jersey Coast as "The Lumber King" on account of his lumber enterprises. Last spring he decided to build a little theater at Seaside Park, N. J., and run only for the summer months. Being in the lumber business he was able to put up an exceedingly attractive theater. And he did not stop at expense in equipment, buying the best apparatus obtainable, the best screen, best seats, good music, etc. But Mr. Lewis built his theater just north of Seaside Park, and everyone in the film business said "It will never go." But they overlooked one thing—Mr. Lewis knew what he was doing. He is known as a wonderfully clever business man. In order to get people, and he gets them, too, he resorted to a very simple and effective method. Just got the jitney boys in Seaside Park together and told them if they would put signs on their cars every night "To the Colonial Theater, fare 3 cents," they would clean up—and they did. Answer—full house. The jitney boys are doing a rushing business, and Mr. Lewis is going to realize on his investment. Also—he shows four Paramount Pictures every week together with the Bray Cartoons and Pictographs.

Minusa Methods.

Nat I. Brown, of the Minusa Gold Fibre Screen, sends in some advertising done by exhibitors for the screens erected in their houses and writes:

> It has never been our good fortune to break into print in your advertising department, not because we have not appreciated the value of this work, because we have followed the column closely and realize its importance in the interest of the exhibitor.
>
> Just recently the thought occurred to the writer that possibly the inclosed marked copy of a program issued by Mr. George Shorey, of the Queen theater, and the clipping from a newspaper in the South, might be of interest to you.
>
> We supply each of our purchasers with a number of press notices, which they in turn use in their program and also in the local newspaper, as is evidenced by the two inclosures.
>
> If you can use this material in your department, we would be very much pleased indeed to have credit for same.

One of these is a reproduction of a clipping from an Athens, Ga., paper and purports to represent the reporter's idea of a screen installed by the Vaudette, though evidently it is merely the specially prepared copy. It is written in newspaper style and from the local point of view, in which Mr. Brown shows himself to be a real press agent, for a real press agent writes stuff that can be printed, and not merely the stuff he would like to see printed. It tells simply and therefore effectively, what the screen is and wherein it is good. It is the sort of stuff a reporter might have written. One of the programs of the Queen, Knoxville, is sent, the back page being given the screen and surcharged in red ink with the name of the screen. Mr. Brown puts into practice what we have already recommended in this department. If you better your house in any way, make a noise about it. Tell the people what you have done for their comfort. Make them appreciate it. A good screen is as much of an attraction as a good picture or comfortable chairs or a new system of ventilation, but they will not notice unless you tell them, then they'll sit up and take notice. We know one exhibitor who very nearly paid the cost of a Power's B by keeping it in the lobby a few days and telling why the loop setter was going to make for better and uninterrupted pictures. People stopped to see the machine and later came to see if the statements were true. Mr. Brown might supplement his press stuff with a neatly framed sample of the screen, perhaps a six inch square, with a printed but brief explanation of why this made for better pictures inside. One of those frames could work in the lobby for weeks or even months and would be worth more than the cost of the frame to the live exhibitor who is primed with facts about the screen. The live exhibitor advertises his theater as a whole and not merely the pictures he shows.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Looking Ahead.

PHIL LANG, of the Kalem Company, offers a rather startling suggestion. He intimates that perhaps the star writers of tomorrow will be the rank outsiders. And he has argument with him. He points out that the successful writer of today is the man who studies the wants of the directors and supplies them with scripts that permit them to make a reputation. Much of this stuff is trick work. It is not good narrative told in sincere style, but tricky themes furbished up with camera devices and production stuff. He points out that ultimately the pictures will present proper plays and that the men of today will be unable to supply the demand because they have become too deeply ingrained with the methods of today.

To those who have not studied the situation carefully this may seem fantastic and illogical, but it is none the less true that there is little really novel work being offered in the market today; less than was shown two years ago. Directors will not make, and therefore editors will not purchase, stories that are too radically different from the story they made last week and will make again next week. They fear the story they cannot understand because they lack the ability to dig beneath the surface at the real meaning of the author. They get only the superficial action that shows in the script and fail utterly to sense the psychology of character. Men who have sought to write this style of stuff have been told that it is not wanted. The more independent have dropped out, the others have moulded their style to the demand. We get only the hackneyed stuff because the present-day authors know that this is the only stuff that stands a chance of a sale. The man who can think new ideas and new methods has given up in despair or disgust, according to his temperament. They are not now in the market and will not come into it because some one advertises they want new and unusual ideas. They came in the first time and perhaps more than once because they saw these advertisements, and now they know that these advertisements are written for the exhibitor to read. They are not appeals to the authors, they are intended to fool the film renter into the belief that the advertiser is really trying to get stuff when all the time he may be standing over a staff of tame authors like Legree over Uncle Tom. As a result the market is left to the beginners and to the men who have caught the trick of helping the short-weight director fool the public into the belief that he is clever. Presently some man will come along with such a fine ignorance of the business that he will not only advertise for the unusual, but he will buy it and require his directors to make it. Then there will be a rush on the part of other makers for the material they have repeatedly turned down and the faithful ally of the director will be left out in the cold because he cannot quickly enough readjust his point of view.

There is coming the day when it will be realized that the fifteen hundred dollar story will be better than the five thousand dollar a week star, when some business man will get into the film business and show that, after all, the play really is the thing. The star system cannot long endure. On the speaking stage a certain star may be seen once a season or perhaps twice in three seasons. Here the stars are seen monthly if not more frequently, reissues and return bookings may make it possible to see them weekly. They lose their freshness and appeal and generally about the end of the second season—if they last that long, they develop the big head and become utterly useless. Fine plays will always be welcomed and some day this will be proven, and perhaps it will be a new generation of authors who must be looked to to supply the demand.

The Inquest Club.

There have been a few requests for a resumption of the Inquest Club. There were no meetings held this past season, for we were busy with the new edition of Technique of the Photoplay from August of last year to March of the present year, but we can manage to make the time this year if there is a sufficient response to make it worth while. If you want to belong to the Inquest Circle drop a line to this department. There will be no further invitation.

For the benefit of those who do not remember the old organization, it is explained that an Inquest Club sat for several seasons through the winter months, attending some photoplay performance and later gathering at Keene's Chop House to hold an inquest on the films just witnessed and others seen by the members. There is no formal list of members, no officers other than the Coroner, no initiation fees and no dues other than the payment for refreshment ordered at the meeting. The meetings are held alternate Mondays through the cool months. If you want to come in and give serious thought to the study of photoplays, drop a line and you will be notified of the first meeting if these are resumed.

Study the Screen.

Lately we undertook to discuss some technique with a would-be student, but the only reply we received to numerous objections was that the author had seen the same thing done on the screen. Told that was no argument, the reply was that all authorities urge on the pupil the study of the screen. They do, and all good authorities add that the good and bad are both to be studied. That is where the value of screen study comes in. The productions must be studied both for things to be done and for things to be avoided. Were we always to accept as proper usage the stuff that is thrown on the screen, the errors of today would be perpetuated tomorrow and next year and the next. But in the present status of production pictures are worse, technically, than they were four or five years ago. To urge that things are right because they are done is to argue no perception, to admit the lack of the selective faculty.

Study the screen, but study it intelligently. See what is good and know why. See what is bad and know why. Avoid the bad and seek to improve upon the good. It is the only way in which advancement may be gained. That it is done every day is no excuse for your mistakes. Because it *has* been done every day is the very reason why you should avoid the error you know to be so common. Study the screen, but draw your own conclusions.

Close-ups.

Close-ups are one of the most valuable devices of photoplay, and precisely because they are so valuable is the reason why the effect should not be overworked. Look at almost any feature and you will note how the director seeks to replace intelligence with trickery. He cannot make a good narrative production because it is beyond his intelligence, so he tries to fuss things up and make trick devices cover his lack of brains. He knows that close-ups are effective. He overworks them. He knows that irising is "pretty," so he overworks this and leaves it to the leader editor to print in the story after he gets through illustrating it. This is a poor example to follow. Instead, take scenes and practice writing close-ups. See when they are needed and when they are not. Then use them only when they will actually enhance the value of the scene and not merely as a device to cover paucity of idea. Take all your old scripts. Look them over. See if you have too few or too many close-ups. One is as bad as the other. Learn to employ just enough and no more. In time you will so thoroughly master the close-up that you will use them when you need them and at no other time, and when you do need them the want will automatically make itself felt. Close-ups are useful to isolate part of a scene, to break up a scene running too long in a set which cannot be left and to emphasize the importance of an action. Use them for these purposes and for no other reason. That they are decorative to some extent is not an argument in favor of their overuse.

Read Between the Lines.

When a company advertises that it will pay fancy prices for scripts, do not utter wild shrieks of joy. Last spring a certain company advertised that it would pay as high as $75 for good comedies for a new star. The advertisement was well displayed and attracted much attention. The star lately wrote that of the material sent in because of this advertisement not a single story had been purchased. Many of them were good and others gave promise, but always the man in charge had some objection to interpose and the story had to be sent back while a home-made story that cost nothing was put in work "until we find something good," and another seventy-five was saved to the head of the company, who would rather lose his left leg than a ten-cent piece. Try out these advertisers if they seem to speak with sincerity, but do not place too much reliance upon the statements of an advertisement that is not wholly intended for the authors.

Stupid.

Several letters have been received from a woman correspondent who wants to make some money out of photoplays. She has discovered that she cannot steal the ideas of other writers and offer them as her own, so now she announces that she is going to become a staff writer. She does not even know how to spell. She has a system all her own, and yet she has the egotism to suppose that she can become a staff writer merely because she wants to.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies, by mail, on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 154.

What is for and against a large picture—say above 17 feet?

Roll of Honor on Question No. 145.

The Roll of Honor on question 145 consists of Joseph H. M. Smith, Fort Worth, Texas; M. M. Moon, Shermau, Texas; Dean A. Suyder, Bangor, Pa.; G. A. Yager, Anadarko, Okla.; W. C. Crawford, Brooklyn, N. Y.; J. J. Bell, Palestine, Texas; W. B. Allen, Edmonton, Canada; Wilson Hays, Barton, Md.; C. E. Linstruth, Carthage, N. Y.; M. Nosti, Tampa, Fla.; W. E. Bryner, Springfield, Ill.; L. C. Pagenhardt, Westernport, Md.; F. N. Irvin, Lufkin, Texas; M. Capobianco, Roseto, Pa.; B. C. Nye, Jr., Wolf Point, Mont.; John Koltzan, Brooklyn, N. Y.; Raymond Brown, St. Louis, Mo., and E. R. Havener, Marquette, Michigan.

The replies to question 145 brought out a divergence of opinion as to whether the operator should stand or sit at his work, and many were the arguments advanced for and against. The large preponderance of opinion was, however, that a chair or stool should be provided, and the ports so located or arranged that the operator be enabled to either sit or stand, at his pleasure. I am publishing three replies to this question, the same being, in my opinion, one of very decided importance, as applied to excellence in screen results. First we will present the negative.

Reply to Question No. 145.

By M. M. Moon, Sherman, Texas.

The Question:

In your judgment, is it better that the operator be compelled to stand up or that he be seated at his machine? Give reasons for your opinion. In answering, lay aside personal preference and consider the question entirely on its merits.

The Answer:

In my opinion the operator should be required to stand up, for the following reasons, viz.: because the standing operator will always be on the alert for any trouble which may occur; also he will be in the most convenient position to work, and, in case of any sudden accidents which might occur while the machine is running, he will not have to get up out of the chair and take time to push it back out of his way in order to have room to move around, and when I say "move around," I mean it, since it is very essential for a man to work faster when things are going wrong, especially when the screen is dark. Of course, it is nice for the operator to have a chair, but an operator will get a little careless or lazy if sitting, but where a man is required to remain in the operating room from eight to fourteen hours each day, he should have a chair, though it is not best for screen results. Where an operator is compelled to crank his machine he should always stand, since it permits a more even turning of the crank.

Reply to Question No. 145.

By G. A. Yager, Anadarko, Okla.

The Answer:

In my opinion the operator should be allowed to sit at his machine. Of course, there are many arguments both for and against this practice. Many managers, examiners, fire chiefs, etc., claim an operator cannot possibly make the same headway in case of fire that he could if he was standing, basing their claim on the fact that if he should become excited he would, in all probability, overturn the chair or stool, which would vastly impede his movements. Another claim advanced by those not in favor of the operator being seated is, he cannot project as good a picture.

In my view, however, the operator who would become excited in case of fire is not a proper person to be in an operating room at all, since if he did have a fire he would very likely cause a panic or stampede, regardless of whether he was standing or seated. Also an operator who has to work from six to eight hours a day cannot reasonably be expected to stand up for that length of time, as he would become so tired that he would not care much whether he projected a good picture or not. In constructing an operating room the port holes should be made so that the operator can get a clear view of the picture either standing or sitting.

Reply to Question No. 145.

By Dean A. Snyder, Bangor, Pa.

The Answer:

In my opinion to secure the maximum efficiency from an operator he must be supplied with a comfortable chair, which should be light, revovable, comfortable, having a slightly curved back about two feet high. If space permits, there should be one of these chairs at the right of each machine. The chair should be so located, and the ports so made that the operator will have a clear view of the screen, either sitting or standing. The advantages of having a chair may be most clearly shown by enumerating the disadvantages of standing. First: the operator who is continually on his feet will soon become tired, and, as a result, will not deliver satisfactory projection. Second: standing promotes restlessness, and the operator will be inclined to roam around the room, and that, in turn, is bound to result in shadows on the screen, lack of proper gauging of speed, and at some time probably serious disaster. Third: the standing operator will not keep his eyes as steadily on the picture as will the sitting operator, from the fact that he is more tempted to look around due to restlessness and uncomfortableness. I make the assertion that the sitting operator can handle the machine just as well and just as efficiently, if not even better and more efficiently, than he can when standing, therefore, there is no reason under heaven why the sitting operator won't do just as good work, or better work, than the man who is standing.

To the three foregoing I append the short reply by W. C. Crawford, Brooklyn, since it brings out a point not covered by previous replies.

> I believe an operator can do his best work while standing, and there are times when standing is absolutely necessary. However, the operator cannot stand for a long period of time without weariness, and a tired man cannot, in the very nature of things, do his best work. When things are running smoothly the work can be done in a very satisfactory manner when the operator is seated, and a chair should, therefore, be provided. The good man will not abuse the privilege, and a lazy man would be about as indifferent standing as seated. In either case, it would be better to keep the chair and get rid of the man.

My own view in this matter is, I think, well known. I believe firmly in the operator being allowed to either sit or stand, preferably sit, because of the fact that when seated we know where he is, viz.: right beside the machine where he ought to be, whereas, my own observation, taken in hundreds of operating rooms, is that you very seldom find the standing operator at the observation port beside his machine, unless it be a crank-driven projector, and even then he more often than not is looking at something else beside the picture, whereas, on the other hand, you will almost always find the seated operator rubbering out of the observation port at the picture, as he should do. In my opinion, the objections of fire chiefs, examiners and managers to the seated operator are not well founded.

A False Rumor.

For some weeks past there has been a rumor floating around that the manufacture of the Edison Super Kinetoscope was to be discontinued. For the benefit of all concerned, I would say that there is absolutely no foundation for this story.

The Edison Super Kinetoscope was and is a high class machine, built to project pictures at normal speed. It was found, however, that the demand of the "speed demon" was so insistent that it was necessary to make such changes in the machine as would enable it to handle film at high speed.

I am informed that the Edison Company now has the machine in such shape that it will handle film at eight minutes to the reel, which ought to be fast enough to almost satisfy everybody, though I imagine there are those, and not all of them in low class theaters, either, who will want a minute or two cut off the eight.

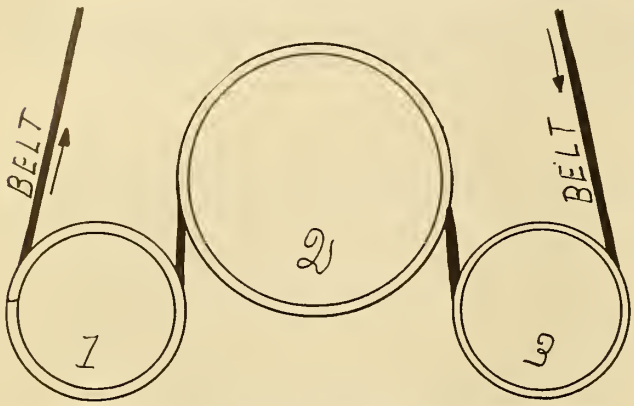
The Super Kinetoscope is, as I said, a high class machine, and I personally was rather pleased to know there was one machine which would not handle film at jumping-jack speed. I have said before, and I again repeat, that the running of film at greater than 70 or at most

75 feet per minute ought to be prohibited. It ruins the work of the artists, mars the work of the producer, strains and abraids the sprocket holes, and sets up undue and unnecessary wear in the projection mechanism itself, besides very materially lowering the value of the result on the screen.

Eliminating the Bind.

W. S. Turnpaugh, Abilene, Texas, writes:

I hope this simple contribution will be of benefit to someone as it has been to me. It will apply to almost any machine



with a belt-driven take-up. The accompanying sketch speaks for itself. The take-up belt on a Power's Six A or Six B has a tendency to lift up on the split pulley on lower magazine shaft, and if the belt be a bit tight this tendency is sufficient to cause some binding, which is materially increased as the lower reel becomes loaded with film.

As per the drawing, you will see that with the two idler pulleys arranged as per sketch, so that the take-up belt will pass under Nos. 1 and 3 and over split pulley 2, the pull on the split pulley will be down, which will tend to counterbalance the weight of the reel, and thus avoid any binding of the shaft, as well as reducing wear on the bearing. If you have never tried such an arrangement you have no idea how easy the take-up will pull; also it will enable the operator to run the take-up tension much lighter at the starting of the reel, at which time it pulls hardest on the film.

There are four picture houses in this city, viz., the Mission, Rex, Queen, and Gem. Your Humble Servant is chief operator at the Mission and Rex, of which Mr. J. E. Hamlett is proprietor. The Mission and Queen are the two largest houses, and are up-to-date in nearly every respect.

Undoubtedly the addition of the idler pulleys would have the precise effect Brother Turnpaugh claims. I pass the thing along to our readers, with the notation that it looks very good to this particular editor.

The Soldier Operator.

Much complaint is coming from Canada that crippled or otherwise disabled soldiers who have returned from the scene of battle are being employed as motion picture operators, taking the places of union operators at reduced salaries. Now, this is a rather delicate subject to discuss. There is a halo of sanctity about the brow of the returned soldier, particularly when he has returned from a war of defence against aggression. There are, however, usually a good many things to be considered when one is examining any one particular proposition. It is quite true that the returning soldier, who comes back broken in health or crippled, must either become a direct burden upon society for all the rest of his life, or must be placed in some employment which his physical disability will not render prohibitive. Unfortunately for the motion picture operator, motion picture operating offers, to some extent, exactly that sort of employment.

During the past months of the European horror the very flower of the manhood of the British Empire has been reduced to a bloody pulp by the cannon of the enemy, or sent back in a patched up, crippled condition after meeting the withering fire of that marvelously wonderful help to civilization, the machine gun. These men went forth because they were fired with the zeal of patriotism. They imperiled their lives presumably to defend those who stayed at home, among whom may be numbered Canadian theatre managers. My view may be perverted, but it does seem to me that if these crippled soldiers are to displace motion picture machine operators it is not acting the part of loyalty to take advantage of their condition by offering them less money than they would have to pay a normal man for the same service. Mind you, I don't presume to advise as to what should be done as to the employment of these crippled soldiers. That is a matter which belongs entirely to the people of Canada. I do feel, however, that the displacement of present labor in favor of lower priced labor cannot fail to operate not only as against the motion picture industry as a whole, but against the British Empire. It is a step backwards, and one must carefully remember that this proposed reduction comes at a time when the prices of the necessities of life are soaring to the skies.

In conclusion, I would like to add that the fact that a man is a crippled soldier cannot justify his taking a position as motion picture machine operator unless he is possessed of proper and adequate knowledge of projection. If he does so, then the people are going to suffer in a good many ways, not the least of which will be the evil effect upon the eyes of the community due to improper knowledge on the part of the operator. If the returning crippled soldier is physically able to do the work, is competent to do the work (a competent operator) and receives the same remuneration paid the man whom he is to displace, then there can be, it seems to me, no legitimate protest against his employment. He went forth to protect his country, and certainly is entitled to any reasonable favor which can be shown him upon his return. I for one, however, could never, under any consideration, sanction the employment of returning soldiers in the operating room except they be competent operators, any more than I would sanction their employment as locomotive engineers if they possessed no experience as such.

Asbestos Ring Condenser Holder.

Several inquiries have been received by this department asking our opinion as to a condenser holder now being put out by the Baird Machine Company. I have examined this casing, which consists of a heavy cast metal weight, to which a smaller metal ring and two moulded asbestos rings (they seem to be moulded, though perhaps they are cut out) are attached, the two latter holding the condenser, which, by this arrangement, is allowed to expand or contract at will. Tis holder will not, in my opinion, deliver the goods so far as breakage be concerned. My reason for this conclusion is found in the fact that the principle itself is wrong. In my judgment the only holder which will prevent, or at least very largely reduce condenser breakage, is a holder in which the lens comes into direct and *even* contact with the metal, the amount of metal being carefully calculated so that the thin edge of the lens and the metal ring will heat up precisely as fast as does the thick center of the lens. *Free expansion and contraction is not what is needed in this case,* and, moreover, it tends to produce breakage. *Even* expansion is the need, and that is the secret of the success of the Preddy and Elbert holders. They supply a heat reservoir which brings about an even heating of the whole lens. The amount of metal must, however, be carefully computated, because if you get too much metal, then the effect will be the reverse, and the edge of the lens will heat up more slowly than the center, thus setting up precisely the same trouble in the opposite direction. It therefore follows that a different holder is necessary for a lens of short focal length, say 6½ inches, and one of very long focal length—say nine or ten inches.

One Thousand Foot Reels.

We are informed that the Department of Water Supply, Gas and Electricity has been agitating the passage of a law prohibiting the use of more than 1000 feet of film in a projector at one time. The Department has not, as yet, however, secured its passage, nor do I believe it will. Such a law would, I think, serve no good purpose, and would add an unnecessary burden to theater managers and operators. Whereas I don't believe it is best to place more than 2000 feet on a reel, still there is really no very serious reason why this should not be increased to 3000. The only two important arguments which can be made against the 3000-foot reel are that in case of fire you might have 3000 feet of film ruined instead of one or two thousand, and that it requires considerable more take-up tension to handle the large reel than the small one. But with modern take-up tensions this latter does not constitute a serious objection.

The things in favor of the large reel are: first, the fact that in changing-over from one machine to the other most theaters burn both arcs for a period varying from one to three minutes, which consumes considerable additional current and carbon; also the number of theaters in which the change-over is made without perceptible effect on the screen are comparatively few, therefore the less change-overs the better. Another argument is that it very considerably lessens the labor of the operator. It is very much less trouble to thread up once than it is to thread up two or three times; also it is less trouble to rewind a 3000-foot reel than it is to rewind three 1000-foot reels. This department has heretofore opposed the 3000-foot reel, although it approved of the 2000-footer. We have, however, been doing considerable investigation, as a result of which the writer cannot see that there is any really serious objection to the use of even as much as 3000 feet to the reel. Operating rooms are fireproof, and in case of fire a 3000-foot reel would not do any more damage, except as to the relative value of the film itself, than would the burning of a 1000-foot reel.

Road Show.

The publication of the following has been long delayed. I won't offer any excuses. We just simply could not get to it. Harry Bowman, Jr., Greensboro, N. C., under date of April 8th, says:

My "Bible," the Moving Picture World, arrived today. We're surprised to see the picture of our outfit therein. You ask for description of same, so here goes, with the hope that it will interest some brother show man, and possibly be of benefit. We have a khaki tent, not a black top, 35 x 75 feet, with a 10-foot sidewalk. Top is trimmed in red, and the poles are painted yellow and red. Have twenty-five folding benches, fifty folding chairs, two sets of reserves with backs, and two sets of circus blues. We have a 10 x 16-foot stage, lit with acetylene in towns where there is no juice. The machine is an Edison Exhibition Model, but we keep it in perfect repair, so that it is as good as many of the later models used. I find it better for traveling purposes, as it is not so delicate. It sure has stood some hard knocks, but is still in the ring, and projecting as good picture as any traveling show, with the exception of Lyman Howe. We own our own film, and haven't a reel but that is in better shape than when we bought it. I keep all mis-frames and broken sprocket holes out, and keep the films clean with a simple cleaner I have made by sawing a block of wood in two, hingeing the two parts together and tacking flannel or felt to the inside of the two halves. The film passes between the flannel and most of the dirt remains right there on the cloth.

Our show consists of three reels and three acts of vaudeville, changing every night for a week, and staying for two weeks if the town is good. This cuts down moving expenses. We carry a number of feature pictures, and play the smaller towns, as there is more money there, though the people are harder to please. Have had a number of queer experiences, but you doubtless could not spare space to tell them. One is, however, too good to keep. In a certain town in Virginia a near-operator, who had, according to his own statement, worked all the large towns in the U. S., and belonged to several unions, though at the time I met him he was resting, took it upon himself to criticise my projection. He told me what was wrong with my light when the exciter was not working good at the lighting plant and the current was erratic. He said: "Your arc short-circles the gellerater at the rearystackle and kills the current." What's the answer?

In closing will say that we use calcium gas when we can't get current, which is most of the time. Have just purchased a Bliss Oxy-Hydro-Cet outfit which seems to be all that is claimed for it, though we haven't had a chance to try it out thoroughly as yet, as we have not showed since receiving it. The tests made, however, seem to be very satisfactory. I want to get one of the new Handbooks as soon as I get to work, and, by the way, we have one of the best advertising devices of the day, viz: an electric Unafono which has been advertised in the columns of the World. It is something no small show has and we are proud of it. What it takes to make a full size man-grown noise the Unafone possesses.

All of which is interesting and is passed along, without comment, for the benefit of other road show men.

Measuring Lenses.

An Albany, N. Y., operator writes:

Some time ago an operator gave me a lens concerning which I know nothing, except that it is made by A. Dariot, Paris, France. Have looked all over the lens barrel, but can find no marking except S° III, and the trade-mark. If you can tell me what the size and throw of this lens is I will appreciate it very much, or tell me what to do to ascertain the focal length of the lens.

You will find full directions for measuring lenses on page 104 of the Handbook, with diagram explaining the methods employed. I, however, very much doubt your having a Handbook, as I don't believe there are more than two or three Albany operators who have copies, the men of your city being, as a whole, decidedly non-progressive. For your benefit I give the following: Pin an ordinary sheet of letter paper to the wall of some room, preferably one having only one window. Open the window and, holding the lens with its rear end (end which goes toward the film) toward the paper and about six or eight inches away from it, move it back and forth until some distant object outside of the window is *sharply* focused on the letter paper. Then measure the exact distance from the letter paper to a point midway between the two combinations of the lenses. This measurement will be the equivalent focus of the lens. Having the equivalent focus of the lens, you can determine very nearly the size of picture it will project at a given distance, as follows: Multiply the distance from lens to screen, less the equivalent focus of the lens, by the precise width of the machine aperture, and divide this product by the equivalent focus of the lens. For example: Let L be distance from lens to screen, say 40 feet, or 480 inches; let 15/16 equal the width of aperture, and let us suppose the E. F. of the lens to be 5 inches. Width of picture will then equal $15/16 \times 475$ $(480 - 5) \div 5$, which would equal approximately 7 feet. You might be able to dispose of your lens to one of the exchanges in your city. A more accurate method is to place the lens in your machine and project the white light. Then, using a tape line, measure width of ray, say 6 feet, and 10 feet from the lens. The difference in these measurements divided by 4 will give you the precise spread of the ray per foot of throw.

A Remarkable Demonstration.

On Friday, July 21st, at the request of the Sabo Manufacturing Company, New York City, the writer visited the Schuyler theater and the Eighty-First Street theater, both on Broadway near Eighty-second street, and there witnessed a truly remarkable demonstration, not only of the value of the lens which that company will presently place on the market, but also of the correctness of the conclusions this department and its editor arrived at by and through the experiments in light rays, and by and through the assistance of Brother Griffiths, Armstrong and Deutsch and others. The test certainly was an absolutely fair one, because there was an ammeter on each lamp, and each machine projected white light to half of the screen, the other half of its aperture being covered with a metal plate. In both instances, with precisely the same amperage on both machines, that portion of the screen covered by the new lens appeared at least 25 per cent, and some of the spectators estimated it at 50 per cent. brighter; also the light tone was purer and whiter. At the Schuyler, particularly, until the light from the new lens was thrown on the screen, the old lens seemed to be giving beautiful illumination. I myself remarked to the inventor of these lenses: "You'll have to go some to beat that, old man." Well, he very promptly "went some," while the editor stood there with his mouth open, taking it all in.

Mr. B. K. Bimberg, owner of the Schuyler, is also owner of five other theaters. He was enthusiastic, and promptly informed me he was going to put the new lens into all six houses just as quickly as he could get them. Mr. A. Buitekauk is operator at the Schuyler. He, too, was highly pleased with the performance of the lenses.

At the Eighty-First Street theater, Mr. A. L. Shackman, manager and owner; I. A. Lobel, operator, the test was almost equally satisfactory. The Eighty-First Street theater is a commodious house; also its operating room was one of the neatest I have ever seen. It is 9x12 feet in size, with a 10-foot ceiling and a 14-inch vent flue in which is an exhaust fan. The floor is carpeted and the whole room scrupulously clean. There are two Powers Six B machines, and both at the Eighty-First Street theater and the Schuyler the arcs are handled by arc controllers and at the back wall of the room sets a Fort Wayne A. C. to D. C. compensare, enclosed by a wire netting cage, painted black, on the cover of which is spread white oil cloth, and on this oil cloth Brother Lobel has his tools arranged. The only possible criticism of this room is that the observation ports are not as large as they should be, and the walls are not painted black. Between the two machines stands the spot light, used with vaudeville acts. Friend Lobel is to be complimented on the neatness of his room. Friend Shackman, manager-owner, is a live wire, up to date exhibitor, who is willing to go the limit to get good projection, and I am told that with the assistance of Brother Lobel he gets it. Brother Tom Costello witnessed the demonstration with us, and on our way down town informed me that the projection at the Eighty-First Street theater was literally beautiful.

Minusa Removes to New Factory.

The Minusa Cine Products Company has removed their factory and offices to No. 2665-69 Morgan street. While I have not seen the new plant, I am told it is very complete, and strictly up to date, containing 28,800 square feet of floor surface.

Must Go South.

F. N. Irwin, Sherman, Texas, says:

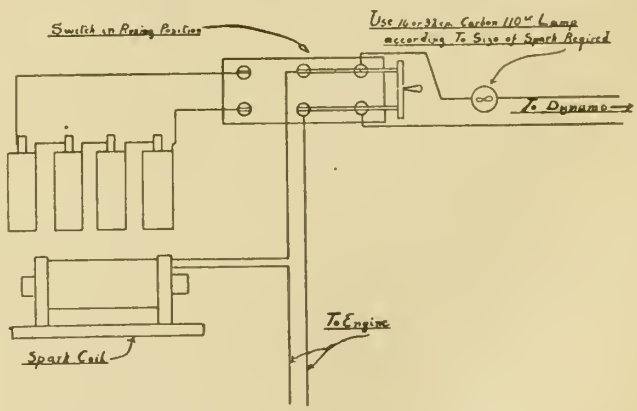
We are having quite a time with our films, but the exchange is co-operating with us, and I believe we will get it fixed up before long. Would much rather remedy this evil through the exchanges than through the department, and thus leave the space to something else. I have read with interest the reports of your trips, and assure you that if the opportunity ever presents I will hear the lecture even though I should have to travel far to do so. Certainly if it is worth your time to go over the country and deliver the lecture, it must be worth my time to listen to it. Do you think you will ever get to the Southland? If you do and don't come to the Lone Star State you will be the loser, and I imagine "the boys" will feel pretty sore.

Yes, I expect to be south next winter, and while I have not the list here, as I remember it Houston is one of my stops, therefore I hope and expect to have the pleasure of meeting Brother Irvin. No, I would not even dream of going south without visiting Texas, because I lived in the Lone Star State, at Palestine, Houston and Beaumont, for almost two years. Moreover I have an abiding admiration for Texas men, and in that state I have many business and personal friends.

Engine Firing.

E. L. Le Brun, Ottawa, Canada, says:

It gives me pleasure to supply Mr. F. H. Gray, of Wellington, Colo., the information he asks for in issue of June 17, regarding the firing of a kerosene engine from the mains of an ordinary lighting dynamo in order to save batteries. Friend Grey does not say whether his engine is fired by spark-plug or make-and-brake contact. The engine being run on kerosene, however, it is more than likely the latter, in which case the enclosed wiring diagram will do the trick. The incandescent lamp is for the purpose of limiting current flow, and care should be taken to use the smallest size lamp that will do the work, in order not to injure or destroy the firing contacts. Should the firing be by means of the spark-plug system, I shall be glad to forward wiring diagram to suit. An



induction coil is made up of two or three pounds of about No. 12 magnet wire, wound on a ¾-inch by 6-inch long iron wire core. Owing to high percentage of free carbon, the spark-plug system does not operate very well on kerosene engines. For the information of all concerned, the make-and-break contact system, of which I have spoken, consists of two platinum contacts, located inside the cylinder, well insulated from

one another, and so operated that they open and close the circuit with a very quick break.

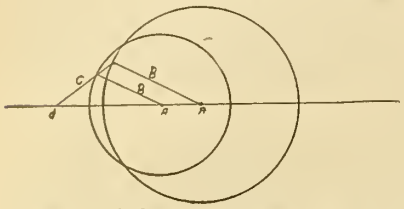
All of which is passed along to Brother Grey, and others to whom it may be of value. I would suggest, however, that the spark-plug diagram would be quite acceptable if Neighbor Le Brun will kindly supply it.

Optical Center.

George Raymond, St. Louis, Mo., propounds the following:

Is the optical center of the lens always between the two surfaces of the lens?

No, it is not. To find the optical center of a meniscus lens you would first measure the curves of the lens, and then make a circle of such diameter that its periphery would fit the surface of the lens. In the meniscus lens, which we take for example, we would draw two circles, as per accompanying sketch, one to fit the concave and one the convex surface. From the center of these two circles marked AA, draw lines BB, which must be exactly parallel to each other, let one line extend to the concave, and the other to the convex surface, and then draw line C as shown. The optical center of the lens will be at D.



Light Trouble.

E. D. Kiddoo of the Nebraska Conservation and Welfare Commission, Lincoln, Neb., writes as follows:

> You have been recommended to me as an authority on motion picture projection. I therefore wish to ask you a few questions. Our machine is a Power's Six mechanism with a Six A lamphouse, mounted on a wood base so that it is portable. We meet most all conditions as regards current, length of throw, etc. Lenses are 2, 2½ and 3 inch, and we are at present using 7½ and 6½ inch condensers. We have been having a great deal of trouble with blue ghosts in the field. The maximum distance from the condenser nearest the aperture and the aperture plate is 18 inches. We use ⅝ inch Columbia cored carbons, adjusted about as per sketch, the current being alternating. The condensers are about ¼ inch apart, and the distance from the crater to the condenser is from 2½ to 3 inches. When the arc is moved back in the lamphouse so as to eliminate the blue ghost the field is not well covered in the corners. Are the carbons set right for A. C.? Are the condensers of the right size and distance apart? For example: Using a 3 inch lens at 100 feet, what size picture would be projected, and in what position should the lamphouse and arc be to cover the field well, and eliminate the blue spots? Have you tables showing these things? In setting carbons what have you found to be the best way to arrange them for A. C.? For D. C.? Is there any difference? And now as tothe shutter. Should one use a three or two wing shutter with A. C.? With D. C.? In timing the shuter should the wide blade just cover the lens when the intermittent begins to move, or should it be two-thirds or one-half of the way across? Do you know of any belt, leather or otherwise, which will successfully operate the take-up when using 2000 foot reels? We are having trouble in that a tight belt pulls out the lower loop when the 2000 foot reel is about two-thirds through, and if too loose it does not take it up. Do you know of any company which puts out a good cloth screen that can be folded and carried around, and one which has no seams in it? This screen should be 12x15 feet at least and should be heavy enough to work well out doors without any background. No doubt these questions seem simple to you, but the solution of some of the problems would help us in our work.

No, the questions you present, Brother Kiddoo, are not at all simple. In fact, it has in the past cost a great amount of labor and money to ascertain the correct answers to some of them. To answer these questions fully and intelligently would require at least six pages of this department. I therefore trust you will not feel that I am trying to force you to buy a Handbook when I do the only thing I really can do, viz: refer you to the answers to your questions as set forth in the new 720 page Handbook, price $4.00, from the Moving Picture World. First: I would refer you to "Carbon Setting," pages 290 to 302, inclusive. I would refer you especially to Figure 123, page 295; Figure 124, page 297, and Figure 126, page 300; also I would recommend that you carefully study the text matter. You are using the antiquated, out-of-date jack-knife set, with which it is utterly impossible to secure steady light. With the set as shown in Figure 126 you will not get quite so bright a light, but you will get a steadier light after you have learned to handle it, and the brilliance can be secured by increasing the amperage. It is possible that a part of the discoloration you speak of is due to the set you are using.

As to the lens proposition, I would refer you to pages 113 to 146, inclusive, and particularly to Table 1, page 141, which gives you all the data you ask for. It will be impossible for me to tell you what condensers you want, and what distance you need between lamphouse and film without knowing the back focus of the objective and its exact diameter. As to the distance between the condensers, the altering of the distance between the lenses operates to change the E. F. of the condenser. Except in special instances, where it is necessary to change the E. F. of the condenser without having the proper lenses to do it, I would recommend that the two condensing lenses be placed so there is not more than 1-16 of an inch between the apex of their curved surfaces.

As to the two or three-wing shutter, you will find that fully dealt with on pages 469 to 476 inclusive. If you will note the number of pages of the book included in each one of these topics you will see why I could not possibly answer all this intelligently in the department. If there is not more than the ordinary lost motion in the gears of the machine the shutter should be set so that it covers about two-thirds of the lens when the intermittent is just on the point of moving. I would also recommend that you examine Figure 63a and Figure 145 of the Handbook, together with the text matter on page 146, and thus learn how to find the proper distance to set the shutter from the lens.

There should be no trouble with your take-up belt pulling out the loop with a 2000 foot reel, two-thirds rewound, and if there is trouble such as you set forth it ought to occur right at the beginning of the run. It seems to me as though the spindle of the take-up which carries the lower reel is not properly lubricated. Better take it out,, examine it, and see if there is anything wrong with the bearing.

As regards the cloth screen, I am not sure, but I believe the J. H. Genter Company, Newburgh, N. Y., can supply you with a cloth screen of the width you seek; also possibly the Mirror Screen Company, Shelbyville, Ind., can. It is also possible you may get it from the Minusa Cine Products Company, 2665 Morgan street, St. Louis, Mo., but outside of those three places I don't personally know of anywhere else you can secure cloth of a greater width than 108 inches, which latter is carried in stock by most large department stores. You can, of course, obtain a Mirroroide, a Minusa, or any of the patent metallic surface screens of that width which may be rolled up and carried along, though they cannot be folded.

Now, Friend Kiddoo, please remember that I would be glad to answer all this through the department if it were practical to do so. The thing you need, however, is the Handbook. Send $4.00 to the Moving Picture World, 17 Madison avenue, New York City, and it will be sent you at once.

An Interesting Letter.

W. H. Booker, Chief of Bureau, North Carolina State Board of Health, Raleigh, N. C., writes:

> First of all, I wish to thank you for calling our attention to your most excellent Handbook for Managers and Operators. I think I have read everything in that book that applies to our outfit, and part of it I have read several times. I have also had our lecturer and operator read it, and I wish to assure you that it is of tremendous assistance to us in our work. I have also written to the Wallace Golden Rule Shows, at Red Oak, Iowa, and have received two of the most courteous, helpful letters imaginable. I think it is a hit unfortunate that some of our friends in the moving picture business seem to think they have a corner on the information in regard to moving pictures, but not so with such men as are back of the Wallace Golden Rule Shows. They do not hesitate to show their hand and offer assistance in every way, shape and form. As I wrote you in a previous letter, our outfit is equipped with a generator set made by the Universal Motor Company of Oshkosh, Wis. The generator has a capacity of 50 amperes at 60 volts D. C., and by using ⅝ inch cored and ½ solid carbons, and a Power's Road equipment we have been successful, in our own opinion, in securing a fairly satisfactory picture on the screen. Ordinarily, in little country school houses, we use a ten foot standard muslin screen, although we have a sixteen foot screen for larger halls. I should like to ask your opinion with regard to the matter of resistance in series with the arc. At present we are using two grids from a Power's grid rheostat, and these two grids we have located in a Studebaker car and pass the current through them in parallel or in multiple, after which the current goes through either a 35 foot piece of No. 8 stage cable, or a 65 foot piece of No. 4 stage cable, or a combination of the two, depending upon the distance we have to locate the car from the projection machine. We very rarely have to use both pieces of cable except where the hall is on the second floor. The manufacturers of our engine generator set recommend using the outfit without rheostat in series. Neither do we use the field rheostat with the generator. The current for the field is taken directly off the armature, although it would be readily possible to install a rheostat for the field if it were necessary. Would you recommend dispensing with our two grids, or making some other combination, or what would be your advice in regard to a ballast or steadying resistance in series with the arc. We have been having some little trouble breaking condensers, but I have recently ordered one of the Preddy mounts. Sometimes in very small schoolhouses where we have to use a 3 inch projection lens, we find that we are scarcely able to get over a 4x6 picture, and in a great majority of cases we are scarcely able to get over a 4x6 picture, and in a great majority of cases we find that a 10-foot picture would be amply large. It has occurred to me that we might, in all probability, be able to use a ½-inch cored carbon with very good results in such cases. Don't you think such a carbon would be ample large? If, in your judgment, a smaller carbon would be satisfactory, please advise me where they can be secured. I should like to ask your opinion in regard to an asbestos booth. I note the Howe shows use an asbestos cloth arrangement over a metal frame. We are endeavoring to travel just as light as possible and, in fact, we already have our Studebaker car very much overloaded. I should like very much to cut the weight of our equipment down materially, but, of course, we do not wish to seriously endanger anyone, and, as a rule, it is neces-

sary to locate the machine in the back part of the room with the moving picture machine between the greater part of the audience and the door. I shall greatly appreciate an expression from you with regard to your opinion as to the danger of such an arrangement, and whether or not, in your judgment, an asbestos booth should be installed. We have an automatic fire trap on the Power's road equipment; also the usual fire traps on the upper and lower magazines, and, furthermore, we have clamped a Pyrene fire extinguisher on the back legs of the machine.

With reference to the matter of traveling about over the country as light as possible, and having in view the fact that our entertainment is frequently given to audiences of from 1 0 to 200, I should like to ask if, in your opinion, we could operate some standard machine such as, say, the Power's road equipment, using acetylene burners or prest-o-lite instead of the arc. Of course in such cases we would expect to use a mirroroide screen, and do everything else to conserve all the light possible. We would probably add the bi-convex condensers, and reflectors such as are ordinarily installed in connection with such gas burners. It has occurred to me that if such an outfit could be rigged up, so that we could project a picture, say, not over 8 or 9 or perhaps 10 feet wide, we might be able to operate such an outfit with one man and with a Ford machine instead of a Studebaker, and at much less expense than the outfit we are now using.

Again, I have been considering the matter of endeavoring to use a small lighting plant, which I understand is now being placed on the market and which has a capacity of about 750 watts at 32 volts. It occurred to me that such an outfit might perhaps be used in connection with storage batteries using, say, a 1,000 watt nitrogen lamp, or perhaps by using the outfit direct it might be operated successfully with a 750 watt lamp. I have seen small pictures projected fairly satisfactorily with a 500 watt lamp, using 110 volts. The difficulty with this outfit, however, would be that it weighs about 250 pounds as against perhaps 50 or 75 pounds for the prest-o-lite gas tank, and as against 625 pounds for our present engine generator set.

You are doubtless familiar with the little Pathescope which I understand is finding its way quite generally into the public schools of the country, and this little outfit, I am advised, uses about 2½ amperes at 14 volts, or in the neighborhood of 35 watts, and projects a picture 4½x6 feet. We could not think of using the Pathescope for the reason that we could not get satisfactory films for it, but it occurred to me that perhaps some way might be found whereby we could use a standard machine and a gas lighting outfit which would greatly lighten our traveling outfit. Please pardon the length of this letter, but in conclusion I wish to send you the regards of Mr. L. C. Wallace, who asked me to kindly remember him to you, and I also wish to take this further opportunity of telling you that I hear very favorable comments in regard to you personally and with regard to the work you are doing at practically all the moving picture theaters we visit, in connection with this and other work about over the state. If you care for photographs, or any further information with regard to our outfit, and our method of operating it, I shall be very glad to send them to you.

My dear sir, it is unfortunate that so many of the moving picture fraternity seem to wish to establish and maintain a corner on information. It goes without saying that the Wallace Golden Rule Road Shows are not going to lose anything by helping you, any more than you would lose something by helping someone else. I never was a believer in every hog for himself and the devil take the bind hog. I like to help others, the same as I like to be helped when I need it. You will note the name "Wallace Golden Rule Road Shows." Well, that is exactly what the "Golden Rule" stands for, and I am glad to see that Brother Wallace is living up to the name. There are so few who even think of doing it.

As to the use of the grid rheostat, I could not offer you any intelligent advice without being right there on the ground and examining the outfit. If the manufacturers of the outfit recommend you to use it without rheostats in series with the arc, why try it out and see what happens. If you find it works better that way, use it; if you find it does not, then put your resistance back in. It is quite possible, always provided the generator is built for that kind of service, that you can handle the arc fairly well without any resistance in series. Your No. 8 stage cable is too small. I would recommend that you displace it in favor of No 6. It is particularly too small when used in conjunction with the 65 feet of No. 4, although the No. 4 is of ample size. But in any event, I would suggest that the No. 8 be changed for No. 6, or if you don't want to do that, use the No. 4 all the time and use the No. 8 when you have an especially long throw; but place it at the end of the No. 4; that is to say, between the end of the No. 4 and the lamp, and not between the generator and the No. 4.

Yes, you can use a ½-inch cored carbon to good advantage, provided you are not pulling more than 25 amperes of current, and if you do that I would use a ⅜-inch solid carbon below—not the ordinary solid carbon such as is used in street lighting, but the kind you buy from motion picture supply houses. The street lighting carbons are too hard. Above 25 amperes I would recommend ⅝ cored above with ½ inch solid below, and above 40 amperes I would recommend ¾ cored above with ⅝ inch solid below. You can get them from Ludwig Hommell & Co., Philadelphia. See their advertisement on another page.

I am not acquainted with the type of booth Lyman Howe uses, therefore could not give you an intelligent answer. I am sure, however, if you write Mr. Walkenshaw, general manager for Lyman Howe, Wilkes-Barre, Pa., tell him I referred you to him, and ask him for details as regards the asbestos booth he is using, he would accommodate you with the information desired. As to the advisability of the asbestos operating room under the conditions named, why, if there should be a fire it might save the building from burning down; also it might have some slight effect in allaying the tendency to panic, though, of course, unless a vent pipe of dimension which would be impossible under the conditions, were to be installed, nothing could prevent the smoke from pouring into the auditorium. I think, my dear Mr. Booker, you are just as capable of judging on the value of asbestos operating rooms, under these conditions as I am. One thing is certain, however: I would either have an asbestos booth, or I would not have anything around the machine at all. So far as the audience itself is concerned, I do not believe there would be any great amount of difference in safety with or without the asbestos booth, always provided there be no adequate vent pipe for the escape of smoke.

No, I could not recommend acetylene burners or prest-o-lite but you might get by fairly well by using a small picture, a semi-reflective screen, and a dark room with Oxy-Hydro-Cet Light, or a Model B gas-making outfit, using Gull Pastile in place of limes. You can obtain full information with regard to these various things, including prices, by addressing either the Picture Theater Equipment Company, 1651 Broadway, or J. H. Hallberg, 729 Seventh avenue, New York City. I would, however, prefer to rig up a small dynamo attached to the Ford engine. I think Mr. Hallberg can fix you up with a generator which will give you very satisfactory results when mounted on your Ford car and belted to the engine. This arrangement would be easier to handle, and would be far superior to gas. I must apologize for the length of Mr. Booker's letter, but I believe our readers will find it interesting, moreover, it tends to show to what extent the states themselves are going into the moving picture propaganda work.

A Little Peeved.

Jack W. Fau, Sydney Mines, N. S., replies to Question 144, and says:

> I am a little peeved because I cannot hear your lecture on projection, for I know very well you will not get away up here in Cape Breton. This is the most easterly point on the continent, but I am sure we could give you a good time if you came, but the roads are—well, I don't swear, and ordinary language is too weak. Why do you not have your lecture put in print for the benefit of those who are not able to hear you? I think you would be surprised if you saw our theater. The operating room is 14x9 with a 21-inch vent, and two windows to the outside air. Two Powers' Six A machines with two economizers in multiple. Metal shelves, metal rewinding table and film cabinet. Observation ports 12 inches square. All films start in frame, because of a little device which I will describe as soon as I can make a drawing of it. The population of Sydney Mines is only 700, but we work on the theory that people in a small town are entitled to the best, and appreciate good things more than do their big city cousins.

And that is the right system to work on, Brother Fau—absolutely the right system. I would like to get up to Cape Breton, but I fear it is impossible. I may possibly go to Halifax, but I think not. I will, however, make St. John, N. B., and will try to get to the largest city in Nova Scotia, if possible. My daughter and I intend to leave Monday, the 24th, and this is the 21st. Between Quebec and Nova Scotia I don't know what we are going up against, but rather expect it will keep us extremely busy. For one thing I understand there is not much English spoken—nearly all French, and all the French I am master of is represented by a nice, little, straight ———. However, I never tackled anything I could not finish, so I guess I will finish this somehow or other, but for at least three weeks I won't have to read a letter, answer a letter, or a single question pertaining in any way, shape, manner or form to motion pictures, for which I am most devoutly thankful, because it is the first time in almost seven years, and I think it does any one good to break loose from the grind at least a couple of weeks in that length of time. Send in that descriptive—we need it in our business.

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Future of Motion Photography As a Profession (Continued).

Films will be made to fit certain courses of instruction by competent educators who will pursue well thought-out courses laid out in logical sequence along scientifically formulated lines. Such pictures will take up a subject from its beginning, pursuing all of its phases in the same manner that a text-book does at present, so that the student will have demonstrated before his eyes in a comprehensive manner the same things which he to-day digs out with repugnance from the dry-as-dust leaves of his dog-eared school books.

Even to-day with the enormous magnitude of the industry there are still many croakers and knockers who are ready to tell you that the motion picture has reached the crest of its popularity—that the public is becoming satiated, and that from now on will come the decline. They are all mistaken. Enormous as the business is—the fifth in importance in this country—it is still moving onward and upward. Rome was not built in a day, and with all its rapidity, the motion picture industry will not be revolutionized in an hour. Many of these things of which I have spoken may be a long ways in the dim future, but they, or some more magnificent manifestation which I am not able to perceive, are coming as surely as the sun rises in the east. And the worker who keeps his face to the east, and with unfaltering effort keeps abreast of the inevitable progress, must eventually reap his rich reward.

The Use of Color Filters in Cinematography.

The speed at which motion pictures are usually photographed is so great that the use of color filters is greatly restricted. In still photography, many beautiful effects may be recorded with the longer exposure that may be employed. These are not attainable to the cinematographer because the speed at which he must work does not permit him to get enough exposure to impress his film. In consequence, very little attention has been paid to the subject by the manufacturers of film or by the cinematographer himself. There is, however, within a much smaller range than in still photography, a region where we may obtain results with color filters in cinematography and greatly benefit thereby.

While the film ordinarily used in making negatives is not highly isochromatic, it is nevertheless somewhat sensitive to the yellow rays in the spectrum; and if we employ filters which will not be too deep in color so as to bring the exposure beyond the limit set by the motion camera, we are able to produce many pleasing effects.

There has been a great deal of literature written about the advantages of orthochromatic pictures although most of it has been in reference to still pictures. Ordinarily, the slight difference between the black and white picture which registers the image in values of blue light reflected from the object is not distinguishable to the ordinary untrained eye from that which registers in a scale comparable to what is termed "visual luminousity." This term is perhaps one which needs explanation. To the eye, the brightest color in the spectrum is yellow—but to the photographic print, blue is the lightest; consequently, when we photograph an object in which blue and yellow occur, the photograph will show the yellow as being very dark and the blue as very light—whereas to the human eye, the brilliance is reversed.

Isochromatic plates and films are those in which the sensitiveness of the emulsion to yellow light has been increased by the use of a dye which has the property of making the emulsion more sensitive to the lower range of the spectrum. This dye does not, however, reduce the blue sensitiveness to any great extent, nor does it increase the yellow sensitiveness enough to make the ratio of color brightness the same as it is to the human eye.

The color filter is a transparent substance either of colored glass or a combination of glass and colored gelatine, which absorbs certain colored rays of light and permits others to pass. A yellow filter, for instance, allows yellow light to pass through unobstructed. If it is of a light hue, it permits other colors to pass through also, but absorbs a large percentage of the other colors. On the other hand, if the color is deep, it absorbs that much greater, until at last we reach a point where all of the other colors except yellow are absorbed.

It is possible to prepare a filter which will absorb just enough of the blue light so that the action on the film is in the same ratio as the brilliance of the different colors to the human eye. This color, however, must be regulated so as to correspond with the sensitiveness of the emulsion to different colors. For instance, if we use an ordinary emulsion—one which is not of the order termed orthochromatic—we cannot obtain a record comparable to that of vision because such an emulsion is only sensitive to blue light. On the other hand, if we use an orthochromatic emulsion which has considerable sensitiveness to the yellow rays, we attain a very close approximation to visual luminosity.

It may be well to state here that even the ordinary emulsion is faintly sensitive to the entire range of the visible spectrum and also far into the ultra violet—the region beyond the violet end of the spectrum which is invisible to the human eye. This faint sensitiveness, however, is so small in comparison to the sensitiveness of the violet end that the ordinary emulsion is quite useless in obtaining orthochromatic effects, and this very slight sensitiveness may therefore be disregarded in any discussion relating to practical picture taking.

A great deal of nonsense has been written in regard to the care which must be taken in excluding or cutting out the ultra violet rays in orthochromatic photography. Most writers on the subject fail to take into account the fact that although ultra violet rays are the most actinic (that is, have the most action upon the ordinary photograph emulsion) they are almost always entirely absent under ordinary conditions. In the first place, the atmosphere is highly absorbent for the ultra violet rays and at sea level and ordinary altitudes, they are comparatively weak—although still strong enough to produce considerable effect on the emulsion if it were not for the fact that the glass used in making lenses is practically opaque to these rays. We will therefore dismiss them from further consideration.

It is not necessary that we go far into the laws governing color; it is sufficient to state that all white light is simply composed of three primary colors, i. e., red, yellow and blue. Color is simply caused by the blocking out of one or the other of these primaries in various proportions depending upon the hue.

It is far better and very much cheaper in the end to buy filters already prepared by competent makers than to use valuable time experimenting in the making of your own—the shortage of adequate dyes alone presenting at this time an almost insurmountable barrier.

The subject of the making of color filters is too long to be taken up here, although persons who may be interested in experimenting along these lines can find enough material in various text books on color to give them an endless variety to work upon.

It is also quite possible for workers to color-sensitize their own films; but almost superfluous at the present time to give directions for color sensitization, as it is practically impossible to obtain the proper dyes at any price. Should there be any readers of the present article interested in the subject, the writer will be glad to furnish the names of the best text books on the subject—with the warning that the price of the best dyes for color sensitization of photographic emulsion is at present over $600 an ounce.

The introduction of a color filter into the path of a light beam lengthens the necessary exposure simply by reason of the fact that the filter has absorbed or filtered out some of the rays which would otherwise have acted on the film. The percentage of light held back depends, of course, upon the absorption of the filter used.

It is plain, therefore, that not only will the exposure time be increased when the filter is used, but that the increase will vary according to the type of filter and the sensitiveness of the film used. The number of times that the exposure is increased over that required for the same object without the use of the color screen is called the multiplying factor of the filter. Since the filter invariably increases the exposure required, it becomes apparent that there are only a few filters which we can use in making motion pictures.

The question now arises "When and where should we use a filter?" Since the filter increases the exposure so greatly, we are limited to subjects which are strongly lighted. Exterior pictures in the sunlight are about the only ones which come within the limited range. They are fortunately the ones in which the filter may be used to the greatest advantage. In ordinary scenes out of doors where clouds in the sky add immensely to the beauty of the scene, it is seldom possible to render the difference between the white of the clouds and the bright blue light of the sky without under-exposing the other objects in the picture. If, however, we hold back the blue light of the former, using a light yellow filter, we can fully expose the objects in the foreground which normally reflect a large percentage of the yellow light and at the same time retard the blue light of the sky—and thereby obtain a harmonious rendering and at the same time show the fleecy contour of the clouds.

(To be continued)

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Upheaval."

Released August 28, by the Metro Pictures Corporation.
Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay, though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a consents to marry him on condition of a loan to her father, although the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 19¼ T "The next day" is a sub-title and is printed reading matter on the screen. But 31 D "When Bear unfastens chain" is a description of action.

Jim Gordon publicly follows in his father's footsteps, as a corrupt political leader, but secretly decides to follow the straight path. Through his efforts the "Sanitary Bill" is passed, causing the financial ruin of Joan Madison's father. Joan, whose life has been saved by Jim, consents to marry him on condition of a loan to her father, although believing him a grafter. After a series of dramatic incidents, it is discovered that Jim is on the level and all ends well twixt Jim and Joan.

The character of action is a Modern Drama of oppressive Business Methods and the Reform Wave.

Note particularly: Guests dancing at 18½; Water effects at 26¾. and Allegro and Agitatos at 61¼ to close.

The THEME selected is Valse Caprice No. 13—Kiefert.

Time schedule: 73 minutes (5 reels—4,850 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building.

Time		*Sub-titles or Descriptive Cues*	*Music.*
0	D	Opening.	Valse Caprice No. 13—Kiefert. (THEME.)
1¼	T	Jim Gordon, Jr.	
1½	T	Victims of the graft ridden city.	Morris Dance—Noble. (Allegro Moderato)
4	T	He is crushing the people.	
5½	D	Jim looks at his mother's—	Love's Menu—Tyers. (Andante con amore)
7½	T	Later that evening.	
8½	T	5 years later.	Basket of Roses—Albers. (Allegretto)
11¼	T	McCool, President of—	
12¾	T	"I want you to come—"	Poppyland No. 13—Kiefert.
14	T	The next time anyone—	
15½	T	The evening of the reception.	Repeat: THEME.
17½	T	"Well, reform's all right—"	
18½	T	The man of the hour. (Reception scene)	La Gloria—Densmore. (Two-step)
19	T	"I deserve a vacation."	
19¼	T	The next day.	A Fabian Romance—Tyers. (Intermezzo moderato)
22¼	T	"Don't bring that dirty child—"	
22¾	T	And until the landlords—	Fantastique—Reynard. (Moderato)
25½	T	The departure.	
26¾	T	Joan arives at the mountain. (Water effects)	Matinee Idol—Eysler. (Allegretto)
29½	T	"I love yo' honey—"	
31	D	When Bear unfastens chain.	Joyous Allegro No. 25—Borch.
32½	D	Jim rescues Joan.	
34¼	T	"Honey, you'se catch yo'—"	Repeat: THEME.
36¼	T	"I don't even know her name"	Bide-a-Wee—Loraine. (Moderato)
39¾	T	But the bill is—	
41¾	D	When Joan calls on Jim.	Repeat: THEME.
43¼	T	"Mr. Gordon, I will—"	
43¾	T	"It is our duty, father."	Scarf Dance—Chaminade. (Allegro grazioso)
47¼	D	When Benson calls on Jim.	
48¾	T	Young Jim Gordon—	Julip Dance—Loraine. (Allegro Mezzo)
51½	T	As planned by Gordon.	
53½	T	"I willingly sacrificed—"	Repeat: THEME.
55½	T	The marriage.	Organ Prelude.
56¼	T	"Have no fear—"	The Dawn of Love—Bendix. (Allegretto moderato)
60	D	When Joan takes key.	
61¼	T	"I have Mr. Gordon's strong-box."	Hurry No. 26—Minot.
63¼	D	When Jim misses box.	
64¾	T	"Instead of giving those papers—"	Allegro Agitato No. 1—Kiefert.
65½	T	"She has gone to Waters—"	Agitato No. 6—Kiefert.
68	T	The meeting has been called.	Galop No. 7—Minot.
71¾	D	When Joan returns home.	Repeat: THEME.
73	T	The End.	

For the convenience of musicians, the prices of the above suggested music will be found in Berg's advertisement.

How the Church Organist Can Become a Picture Player.

By S. M. Berg and Norman Stuckey.

At the present time there is an exceptionally large demand for competent organists for moving picture theaters. In this article, it is the aim of the writers to offer suggestions and proven practical information that will be of value to the church organist who is turning his efforts into this particularly remunerative field.

When playing an organ for moving pictures, it is essential that the church organist abandon the style of playing that resembles a church. Nearly all modern organs are equipped with an electric-pneumatic action and this feature is a distinct advantage over the old tracker action, as a greater variety of effects and combinations are made possible by the new type of instrument.

The action of an electric-pneumatic organ is as responsive as that of a piano, and one of the secrets of successful organ playing for moving pictures is to play the organ as nearly like a piano as possible. Many church organists rebel at this thought, but unless the church organ style of playing is entirely discarded much difficulty will be experienced in pleasing a moving picture theater audience.

Piano and orchestra training are valuable to the organist who wishes to become an expert picture player. Improvisation is also necessary, and the organist who is unable to improvise with ease should immediately take steps to improve himself along this line. It is not necessary to become a "faker," as many musicians in theaters are known. With time and study, the conscientious theater organist can develop an aptitude for instant changes and phases of music that are in keeping with the screen action. Discretion and common sense are also important factors for the church organist playing in a theater and the appropriate selection of suitable music for the film is interesting and highly profitable work.

Many church organists are under the impression that only popular songs and well known selections are in demand. In this respect they are mistaken, for many music lovers attend the picture theaters, and selections from the great masters, an excerpt from an opera, or a fragment from a symphony will often be recognized and appreciated. Do not lose sight of the fact that a picture audience comprises all classes. Therefore a great variety of music must be used to satisfy and please all.

Patrons of moving picture theaters object to much sustained music that makes the organ "sound like a church." Most people come to a theater to be entertained and this fact should not be forgotten by the theater organist, who, at all times, should make a feature of the lightest and most tuneful numbers available. Only in andante movements is it advisable to hold down the pedals for any length of time, but in waltzes 2-4 movements, the use of a staccato bass is advisable, and a semi-staccato accompaniment, which at all times must be clean and precise. Many organists experience much difficulty when playing a 2-4 movement rapidly, but if the pedals and the left hand are practiced alone until entirely independent of the right hand, a rapid 2-4 movement is possible on organs with an electric-pneumatic action. Waltzes are suitable for the organ and much screen action. When playing a waltz let your attack be similar to that of an orchestra. Do not drag it. Pick up the tempo and play in a brilliant style, much the same as a theater orchestra would play it. It is always advisable to play waltzes in strict concert style, excepting of course a valse lento or a minor waltz when the screen action requires a slow movement. The right hand, or melody, should usually be legato. The successful organist for moving pictures is a melody player and he will not overlook the works of Schubert, Haydn, Shumann, Brahms and other great masters.

Do not play pieces if the melody is covered by variations and other embellishments. While it may be appreciated by a few, the majority seldom understand and appreciate any music when they cannot recognize the melody. The average theater audience is not appreciative of technical difficulties. Simple, tuneful numbers are more pleasing. Intermezzos, novelettes and 4-4 numbers are always suitable for many scenes in moving pictures. An arpeggio accompaniment with the left hand, and a legato melody in the right hand is particularly effective for certain numbers when a bright, joyous scene is portrayed on the screen. Melodies on the lower register, with Cello, Clarinet, or Oboe

stops, with fluto variations are exceilent for rural scenes, woodland seenes and waterfalls.

Tho open diapason when used as a solo stop, if not too loud, or used too frequentiy, is an effective combination used with sustained chords in the right hand, preferably in the treble. Tbe organist who can pedal well, in certain scenes can play a melody with bis feet and use both hands for variations. Flute combinations are always acceptable and reed effects fit mysterious scenes or action of impending danger.

Thirds and fifths are effective when played in slow waltzes and andante movements. Do not play thirds if you cannot play them clean and even. Piano practice will be found a great help and the turning under and changing of fingers at the piano will, to a certain extent, obviate much of the blur that is noticeable when the thirds and fifths are used. It is advisable to use soft effects when playing thirds and fifths.

Popuiar songs are acceptable to a theater audience, but do not featuro them. Vary your program with selections from the light operas and grand operas. As mucb expression and phrasing are necessary when playing an organ for moving pictures, it is necessary to do much pedaling with the left foot. The picture organist must always be alert and ready for sudden changes of scene that require loud or soft effects. He must be familiar with tbe crescendo pedal and ready to use it instantly. Full organ is necessary for fire scenes, fights, marches, pageants, etc.

Much phrasing can be done with the swell pedal, but it must be used carefully at all times. Many organists use the swell pedal as a foot exercise without regard to its effect. Care should be taken to avoid this unmusicianly habit. When playing a melody on the Swell Organ, your accompaniment on the Great Organ should be a shade lighter than the combinations used on the Swell. The same rule applies when the melody is played on the Great Organ. It is advisable to play on the same manual with both hands, for plaintive scenes, church scenes, also for a mob scene and when full organ is required.

By not playing on the same manual witb both hands, you obviate the church effect, which, if played for any length of time is extremely monotonous to the average listener. Experiment with the various combinations until you know what is the most effective and pleasing to your audience. Church organists, taking up this new work, should lay aside all church music until they have developed the style of playing that is required for interpreting moving pictures. Many organists, confronted with the problem of improvising find difficulty in selecting enough suitablo music to depict the action on the screen. A perusal of the catalogs of the various publisbers will convince ambitious organists that there is no dearth of appropriate music. Good judgment and good taste are important factors when selecting a suitable musical setting for a film drama.

A knowledge of piano and orchestra music is helpful, especially the piano accompaniment. The violin part is usually cued in above the accompaniment. Here you have practically music arranged for organ, the three lines, and witb a little ingenuity and practice you can get the same results and sometimes better effects than you would from regular organ music. Many piano numbers can be used for organ, especially tbose witbout too many variations or embellisbments.

When applying for a position as organist, don't be too anxious to show the manager of the theater how clever you are in rendering scales. Don't play pieces that are tecbnically difficult. Nine out of ten times they will not be appreciated. Play music that is tuneful in character. Then your success is assured. When you have succeeded in pleasing the public, then bring your organ solos, Bach, Widor, Guilimant, and others, and gradually work them into certain scenes in the pictures.

In conclusion—Remember that an Organist, Pianist, or Musician is a Professional Man, having a code of Honor and Morals different from the Business World. Strive at all times to give pleasure to your audience. Satisfy yourself that you are doing your Best. Earnestly try to realize your faults and correct them. By so doing, a reputation will be assured you of being a Sincere, Earnest Musician and Gentleman.

What Goes in South Africa

Correspondent from Bulawayo Tells What Pictures are Popular in Far Away Land

Bulawayo Club, Bulawayo, Rhodesia, South Africa, July 14, 1916.

The Editor Moving Picture World:

Dear Sir—Although I am not in the film trade, being merely a "movie fan," I thought I would drop you a few lines to let you know what an enthusiastic reader of your paper I am.

I have never missed taking your paper for the last two years, although lately, of course, they have been very irregular in arriving owing to the war, but as I usually receive a batch of about four at a time, it helps a little to make up for lost time.

I think it is a splendid paper and always straight to the point and quite candid in its criticisms.

This is quite a small town, with a population of about 4,000 people, which manages to keep two Bioscopes going, both run by the African Theaters Trust, with pictures changed three times a week, and must say for the part of the world we are in, get some splendid features, in fact practically all the big American features come direct to this town from Cape Town.

One theater is run at 1 shilling admission, with piano only (rather monotonous), and the other at 2 shillings and 1 shilling, with a full (?) orchestra of five. My heart aches to hear the lovely music and see those pictures at your Rialto and Strand theaters, about which I have read such a lot in your paper.

Of course the supreme favorite here is Charles Chaplin, it always being a full house when any of his films are shown. All the Essanay Chaplins have been screened here up to date, except "Carmen," so we are eagerly looking forward to the next batch.

All the big Griffith features have been here, as well as the big Ince feature, "The Wrath of the Gods."

The Keystones, once so popular here, have absolutely fallen flat lately, as they seem to have been reserving all their good stuff for the Triangle programs. The short subject Keystones shown here lately have hardly raised a smile, which is a pity, as when the good ones come along nobody will be attracted by the name of Keystone, which was the best drawing card six months ago.

The L-Ko comedies take very well here and I think they turn out some very funny stuff, although, of course, Billie Ritchie is not nearly such a favorite as Chaplin.

Of course the war has affected the business very much here, although the Bioscopes manage to keep going, with an occasional change when we are treated to a visiting dramatic or musical company.

Well, make what use you like of this letter, trusting it has not bored you too much.

Wishing you every success with the continuance of your paper, hoping you will never cut off my little supply of "one" to Rodesia, I am, dear sir,

Yours faithfully,

J. WALLIS.

"VISITING STAR" SYSTEM INTRODUCED BY HEARST.

William Randolph Hearst has decided to introduce into the motion picture the system of "visiting stars" that was years ago such a pronounced success in the great dramatic stock companies in New York, Boston, Philadelphia, San Francisco and other cities. These "visiting stars" will appear in the various episodes of "Beatrice Fairfax" and other of the serials of the International Film Service.

Betty Howe was the first of the "visiting stars" selected to appear with Harry Fox and Grace Darling in "Beatrice." The experiment was such a decided success that Mr. Hearst decided to continue it in the other episodes. To that end Miss Mary Cranston, one of the most beautiful women in the country, and winner of a number of beauty contests, has been especially engaged. She will make her first appearance with Harry Fox and Grace Darling in the seventh episode of "Beatrice Fairfax," "A Name for a Baby."

Other prominent screen favorites will be added to the cast of "Beatrice Fairfax" later on, although in every episode Harry Fox will be the principal star, with Grace Darling ranking next in stellar honors.

MARGARET ANGLIN'S FIRST PICTURE.

In her first venture into the realm of motion pictures, Miss Margaret Anglin will use as a vehicle a filmatization of Maxim Gorky's great play, "The Chosen People." It is a powerful story and well suited for adaptation to the silent drama. In it are many strong scenes, and most of them will call for all the cunning at stagecraft of Arthur Voegtlin, the advisory director of the Margaret Anglin Picture Corporation, and the technical director, Livingston Platt, who are already at work on the elaborate costumes and the scenic effects. One of the chief scenes is laid in an ancient Russian street, of which there is no counterpart in this country, and the entire street, houses and all, will be constructed for the photoplay.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

PARTIAL SURVEY OF EDUCATIONALS.

THERE appear to be just two large divisions into which all films may be grouped. Stories, in which personal relationship are developed; educationals, in which other values are presented. One does not have to see many reels screened before he realizes that the two classes are not sharply separated by any tangible boundary. Under such circumstances it is easy for a surveyor of the field to range at will, but even so the task of making a comprehensive and thorough survey is extremely difficult. I shall here merely sketch the lay of the land.

TOPICAL.—The three semi-weeklies (International, Pathe, and Selig-Tribune) and the two weeklies (Gaumont-Mutual and Universal's Animated) apply about the same principals in the selection of their topics. Thrillers are preferred, novelties next, then the spectacular, the item that gets big headlines in newspapers ("all the latest disasters," etc.). Many situations that are strong in human interest are shown, and frequently something that is highly instructional. What a pity we can't have such illuminative records of the centuries that are dead!

MAGAZINES.—Only two of these yet, both still in their infancy—Pictograph (Paramount), 30 weeks, and Reel Life (Gaumont-Mutual), 18 weeks—young; but their infancy is much like that of Hercules. In balanced variety of subjects treated, in careful presentation of the topics selected, and in avoidance of the merely sensational, the magazines far excel the news-reels, though there is room for improvement in all. They also contain a larger proportion of instructive material, ranging through a number of headings in this list—almost anything from preparedness to psychology.

GEOGRAPHIC.—Although the truly geographic film may hardly be said to have come into existence yet, a near approach may be cited: Dr. Sugden's "Lure of Alaska," with his interpretive lecture, as recently given at the Rialto, thanks to Mr. Rothapfel's discernment of merit. We shall not have the privilege of enjoying the wholly geographic treatment of topics, however, until many exhibitors can be persuaded that the intelligence of their audiences is equal to such diet, a rich intellectual treat. The Burton Holmes (Paramount) reels also at times come near to geographic treatment.

SCENIC.—These are the usual substitute for the geographic, but instead of choosing the situations that have to do with the relations between men and their natural environment, in the regions selected the cameraman seems to have had one eye for the picturesque and his other optic for the unusual, the bizarre. Result: Scenes that are charming to gaze upon, but not so instructional as they might have been. Only rarely is a map shown, but among exceptions on this point should be noted some of the excellent Beacon travel reels and the recently begun Metro travelogues. Many of the scenics are veritable storehouses of beautiful pictures, equal in charm to the work of all but the greatest artists. No wonder theater audiences love to see them on every program.

NATURE STUDY.—Films about animals and plants have been produced in large numbers, and there is a fair amount of current production. Pathe and Beacon are among the most regular contributors to this shelf, and it is rumored that other producers are preparing to add to the library. Microscopic studies from Leggett-Gruen and others are also welcome additions.

INDUSTRIALS.—Agriculture is a combination of nature study and industry; hence some of its topics may be placed under either head. The scenics frequently give fine glimpses of industries in other lands, and the news weeklies catch snatches of labor everywhere. Gaumont's Reel Life has shown about the best specimens of short industrials yet screened; only, from a strictly educational standpoint, they are not quite long enough for adequate analysis of all processes.

SOCIOLOGICAL.—Some critics of photoplays seem to have the notion that sociology deals only with the slums, but its range is as wide as are the customs of the human species. Of plays that are distinctly sociological in parts the list would be long; of sociological studies not in story form there are a few—may their tribe increase!

HISTORICAL AND COSTUMES.—The latter term is preferred in the trade, and (consciously or not) for good reason. In some supposedly historical plays there is little to justify the classification besides a name or two and the costumes—for instance, Davy Crockett (Paramount), a very pretty story, but mostly unhistorical. Maybe Nathan Hale (World), or The Crisis (Selig), will give us some bits of the past as historians know it. The scenes show many historic places, also some archaeological remains.

STANDARD LITERATURE.—I mean only those classic stories, ancient and modern, that are accepted as standard in educational institutions. Some of them have been filmed by more than one producing company. We are soon to have two more versions of Shakespeare—Romeo and Juliet (Metro), and King Lear (Thanhouser-Pathe).

HYGIENE AND SPORTS.—These topics appear chiefly in the news weeklies. How girls are taught to swim by first practicing the movements in the air—and like situations—have been excellently shown.

CIVIC AND POLITICAL.—Governmental departments and their work, as well as the holders and seekers of political offices, appear on the screen so frequently that we grow to feel at home with thm.

MILITARY AND NAVAL.—Although danger and official restrictions limit the foreign supply, our own troops and ships furnish enough of these spectacular scenes to delight the souls of the champions of preparedness. To everybody such views are highly informational.

CARTOONS.—While it cannot be said that animated jokes are truly educational, some of them serve at least as a review lesson upon the current events and prominent persons they so broadly sketch and distort. Others are mere burlesques, involving only imaginary characters.

JUVENILE.—There has recently been a noticeable increase in the production of films suitable for childrens' programs. But as in the case of securing films that are distinctly pedagogical, just so in regard to juveniles—we need not expect a large and steady output until the number of regular users of such specially designed films can be multiplied many fold.

RELIGIOUS.—The appearance of Bible films is so irregular that the type may almost be said to be extinct, owing to the failure of churches generally to use those that were produced. But there are many plays in which the principles of religion are applied to modern life, and some employ sacred persons in allegorical scenes—notably Civilization (Ince), and The Light at Dusk (Lubin).

Each of the classifications I have enumerated above, and some others, will be discussed more fully in future articles.

H. L.

EDUCATIONAL COMMENTS.

While the epidemic of infantile paralysis is hurting the attendance at the moving picture houses, the pictures are returning good for evil by doing all they can to stay the progress of the disease. The Hearst International News Pictorial Service is sending out a number of films taken in the wards where the afflicted children are being treated and where everything known to the medical world is being done for the little sufferers; pictures of the critical,

convalescent and receiving wards, also "close-ups" of the massage treatment, the hoops used to raise the sheets from the sensitive paralyzed legs of the little victims, and other contrivances for the comfort of the little ones are shown. These pictures ought to be very useful in many places, adding another triumph to the benefit of the pictures, probably instrumental in the saving of many young and perhaps valuable lives.

* * *

Scenes in Japan are among the latest Pathe releases on the educational list. The well known famous and sacred Fuji mountain is the central picture, all the beautiful lakes and villages surrounding are shown in splendid detail, adding another picturesque film to the already large list of this garden-land of the world.

* * *

Medical science is advancing in and with the use of the moving picture in almost every possible way, indeed it has now come to be an accepted adjunct to all kinds of clinical work; the records of most unusual cases and operations are passed on to various hospitals, thereby enhancing the value of the operation with the experience gained. The University of Minnesota College of Medicine is now on record as arranging to build up a "library" of films of the most important operations. Recently an unusual operation on the muscles of the eye was filmed in three parts; first the patient's symptons, second the operation, third the results in the cured and recovered patient. The titles are exhaustive and technical so that the film is self explanatory to medical students. Another film shows an operation for the removal of a goiter and has just been exhibited before the local medical societies.

* * *

A new and most unusual contest is being conducted in a Western Agricultural School—a contest of amateurs in operating moving picture machines. The principal of the school is probably correct when he says that he thinks it is the first contest of the kind ever held. Teachers and principals of consolidated rural schools in the State of Minnesota attending University summer sessions are taking a special course on "How to Operate Moving Picture Machines." Elimination contests are first held; the last four survivors are then called to do their work in public with the audience as the judges. There is no doubt that this is a step forward toward the time when many of these perfected amateurs will be required in many schools. This is also helping to solve the problem of the working of the picture machines in schools generally; may many readers of this follow this good example.

* * *

How shall we entertain the American soldiers on the Mexican border? In answer to this question Adj. Gen. Frank Bridges of Indiana said he hoped the Y. M. C. A. would establish moving picture exhibitions for the men. Never before have the moving pictures had such an opportunity for good, and never before have the moving pictures been such a valuable and welcome addition to an encamped army; there is positively nothing that can take their place and their usefulness now shows how great a void previously existed. It is further pointed out that the use of the pictures would be many-sided, they would restrain the men from using their spare time in unprofitable ways, they would be at once entertained, interested and often educated, and still more important, there are many military tactics which have been filmed, the usefulness of which now proves of inestimable value. Gen. Bridges hoped that patriotic friends at home would see that this very excellent opportunity was not lost to do so much practical good, and especially to afford such a pleasure to the men who are making such sacrifices would be a service of the highest kind. W. H. J.

CAMERAMAN SMITH BACK ON OLD JOB.

Robert C. Smith, a well-known cameraman, has returned from Cleveland, Ohio, where he has been working on a feature produced by the Midland Film Manufacturing Company. Mr. Smith has taken back his old post in the Popular Plays and Players studio, where he is doing the camera work on the five part feature, "The Iron Woman," in which Nance O'Neil is starred for the Metro program. Mr. Smith photographed "The Scarlet Woman" production, in which Mme. Petrova was starred on the Metro program, introducing many novel effects in photography which he originated.

HOLAH ASSISTANT MANAGER.

In the issue of September 2 it was stated that A. M. Holah was city salesman of Pathe's Cleveland office. This was incorrect. Mr. Holah is the assistant manager.

A Move in the Right Direction

New York City Board of Education Decides to Investigate Educational Film Possibilities with a View to Their Use in the Class Room.

THE election of Clara de Lissa Berg as official investigator of educational moving pictures, Department of Education of New York City, is one of the most important and startling events in the recent history of the educational film; especially as this move is taken with a view to giving the moving picture its proper place in the class room.



Clara de Lissa Berg.

Miss Berg, who is a graduate of Barnard College, as well as having spent several years in teaching, has been for the past two years actively connected with the film business in the educational departments of the Pathe Exchange and other firms making a specialty of educational pictures. She is already at work delving among the manufacturers' "cold" copies as well as recent releases for the purpose of ascertaining the quality and quantity of the film which educators will have to choose from.

The move is portentous of a change in the commercial value of the educational film, be it ever so slight. The report made by Miss Berg will be used by the Board of Education as a basis for its plans with regard to the use of pictures in the New York public schools during the coming year.

C. AUBREY SMITH GOES TO LONDON.

C. Aubrey Smith, who has just completed his work in the screen production of W. J. Locke's great novel, "Jaffery," which will shortly be released by the International Film Service, Inc., has gone to London, where he will spend several weeks with the celebrated English novelist.

Mr. Smith and Mr. Locke have been intimate friends since boyhod. They went to school together and even in those days Mr. Locke dreamed of writing a great novel and Smith of becoming a famous actor. One day Locke laughingly remarked that when that time arrived he would write a big book with Smith as his hero.

The time to carry out his promise came sooner than either expected. When Mr. Locke first conceived the plot for "Jaffrey" he decided that Smith was his ideal in appearance and actions for the gigantic, whole-souled British war correspondent. He kept Smith constantly in mind as the story progressed. Many of Jaffrey's deeds of kindness, it is declared, are really those of Smith.

JAPANESE GIRL ENGAGED FOR "BEATRICE FAIRFAX."

Miss Yumiko Nagahara, diminutive and very pretty Japanese lady, has been engaged by the International Film Service, Inc., to play the part of "Mimosa San" in the episode of "Beatrice Fairfax," of that title. Yumiko, translated into English, means Grace, and Miss Nagahara is all that the name implies. She was born in Tokio less than eighteen years ago. At the age of nine she was brought to this country by her parents and spent several years in Seattle and Los Angeles. Her first appearance in pictures was in "Madame Butterfly." Her work attracted the attention of the International Film Service, Inc., and she was especially engaged to appear with Harry Fox and Grace Darling in the "Mimosa San" episode of "Beatrice Fairfax."

CONKLIN WITH LASKY.

William Conklin, recently featured by Pathe as "Illington" and the "Brute Man" in their serial "Neal of the Navy," also several of their Gold Rooster plays, has joined the Lasky Company and is playing a leading role in a big subject now in the making.

Observations

BY OUR MAN ABOUT TOWN

AT no time in the history of the motion picture business have conditions affecting it been more discouraging than they are at present. The circumstances are such that it would be folly for any one to attempt an appearance of indifference. The conditions must be met squarely and the seriousness of the situation must be candidly admitted in spite of any belief as to what the pictures really are and what they can be made. But in spite of these conditions, there is absolutely no foundation in truth for a great majority of the reports that are being circulated regarding the industry. These reports emanate chiefly from two sources. Many come from people who are not in the slightest degree connected with any branch of the business, but delight in impressing those with whom they come in contact with the idea that they really are conected with those who know and their position gives them opportunity to get official information. They are the same class of people who in loud voice make known to those about them in the theaters a lot of stuff which their imagination, or irresistible boasting habit, has misled them to treat as facts regarding the professional and private lives of players. Their stock of information is nothing more than a jumble of misconstrued or distorted stories they have read, or been told by people equally as ignorant or misinformed as themselves.

* * *

In a discussion with some friends at a well known club recently, a young man who aspires to become a star of the screen some day, was boasting of his knowledge of motion pictures and those who make, appear in and exhibit them. "You people," said he, "are not in a position to question my wisdom in adopting photoplay work as a position. You do not know what talent I have, nor the extent to which I have gone in studying the possibilities of the profession. None of you would select me as an actor for either the stage or the screen, but there are hundreds of high salaried players who at one time or another appeared in the eyes of friends as I appear to you tonight. Take, for instance, an actor who is today receiving more salary by several hundred thousands of dollars than was ever paid before to any individual player You want to read and otherwise get acquainted with facts, as I have done. Charley Chaplin never was an actor. Did you know that? He would meet his friends at the hotels and cafes and indulge in little antics with his hat and cane, interspersing them with his comedy leg movements. His friends thought he was awfully funny. One night a couple of managers dropped into a cafe and saw him amusing his friends. They took hold of him and today he is a millionaire. I may have the laugh on you fellows some day." No doubt the poor fellow believed what he told his friends of Chaplin's professional start, just as others of his calibre believe in the rot they dish out concerning the picture business; but he is deserving of more consideration than those who ignorantly, or through egotism, recklessly circulate unfounded stories that tend to create doubt as to the commercial standing of any industry. With people connected with the industries such vaporings have no weight, but they do harm in circulating false impressions among people who are not in a position to get at the real facts. And still greater harm is done in lending color to statements that are constanty being made by people who have a motive in antagonizing any industry for selfish motives.

* * *

This brings us to the second source of distorted and unfounded reports concerning the motion picture business. The assertion that the promoters and managers of the legitimate theaters, vaudeville and burlesque companies have aways been bitterly opposed to motion pictures has often been questioned and quite frequenty, to controvert the assertion, it has been pointed out that many of the same managers have gone into the motion picture business. It is well known to all acquainted with conditions of the stage for the past few years that the people who have left the regular theatrical line for the photoplay business did not do so willingly; and developments of the present summer season have shown that the spirit of resentment against motion pictures on the part of the old line is as strong as ever. They share the same spirit of loyalty to the speaking stage as that which imbues so many of the people they employed as actors and actresses. The old line people have been industriously engaged for the past two months in impressing managers and players throughout the country with the thought that moving pictures have seen their best days and are now on the decline, which is absolutely without foundation in fact. These people have taken advantage of a condition which has arisen through no deterioration of the pictures either in quality or popularity with the public, but from circumstances entirely foreign to the picture industry. In Greater New York there are about four hundred moving picture houses closed, others working only three days a week, and still others running regularly behind expenses, but kept open by the managements at a loss because they fear the effect of shutting down altogether. This is being assiduously used by the old line people in support of their claim that "the pictures are done for." The fact is that were it not for the infantile paralysis epidemic every house in the city would be working full time.

* * *

A manager asked the other day what object the old line people could have in circulating false reports concerning motion pictures as stated above and he was promptly told that there was one very well defined object, namely, to weaken the faith of professional people in the pictures and get them to flock to the old time managers for employment. Having accomplished this, the managers then use their argument to get the players to sign contracts at cut rates. This has been done in hundreds of cases. There are many witnesses to such transactions in the ranks of the professional people.

* * *

It is the privilege of the old line people to criticise motion pictures, and considering the vast inroads the pictures have made in their business it is natural that they should devise means to get the public to turn from the new and return to the old form of amusement. There cannot be sincere complaint against this, but let the campaign be an honorable and fair one. Misrepresentation and falsehood should not be resorted to and no wise manager will resort to it. Indeed, it seems quite certain that instead of working harm upon the pictures such a policy is more likely to rebound against the promoters of such a policy.

* * *

If there is anything in the minds of the motion picture people that portends an unfavorable future for the pictures, they do not show it. Any apprehension they may display deals solely with the existing unfortunate conditions, and considering the great loss many of them have sustained through those conditions they have been surprisingly patient and hopeful. This hope has been increased by a report that License Commissioner Bell is considering a renewal of picture theater licenses and the other authorities are disposed to allow the reopening of houses about September 1. No official announcement to that effect has been made and the report is looked upon in many circles as premature. But there is a strong belief that by October 1 the picture business will be pretty near to a full scale. Some of the more experienced managers are inclined to believe that even with the epidemic ban removed there will not be an immediate return to the amount of business the houses did before they closed. They share with others the belief that a closed house loses more or less prestige and work will be required to get the old patronage coming again. This will mean additional expenses for a time. For instance, houses closed for two or three months will require renovation, and to get the attention of people who have lost the habit of going to shows attractive programmes will be necessary. Already a number of managers have started to clean up and redecorate their houses, which would seem to give color to the report that the authorities have indicated there is a chance for early reopenings. There has been but one complaint by the picture people since the plague ban was put upon their theaters. They feel that the health authorities have not exercised the same diligence requiring their attention. Among the shortcomings charged are the indiscriminate crowding of cars by children within the prescribed age and the crowding of public baths by unattended children. These instances have not been in accordance with the instructions of the Board of Health to prevent the intermingling of children during the epidemic. The picture theaters could be no worse than crowded cars, nor could their atmosphere be worse than a body of inclosed water filled with an indiscriminate crowd of children. It is the opinion of many people that, after all, the spread of the epidemic was not due to children mingling with each other. It was supposed that the order of the Board of Health regarding the admission of children to amusement places was a general one. The writer was present one night when the ticket-taker of a sideshow refused to admit a lady because she had her two small children with her. He was also in an amusement park almost directly opposite the sideshow when an announcer publicly stated that children would be admitted to the show for which he was working.

Australian Notes

THE Theater Royal, Sydney, reopened last week for a short season as a photoplay house with two Paramount features, "Madame Butterfly" and "The Cheat," the former being billed as the star attraction. The season will last for a fortnight only, when the theater will again revert to the spoken drama. A special orchestra renders appropriate music, including the whole score of "Madame Butterfly," while Madame Slappofski, a noted singer, sings the favorite aria, "One Fine Day," at each performance.

* * *

I hear on good authority that George Marlow, a prominent theatrical personage in this city and director of the Adelphia theater, is about to produce a few pictures of his big legit. successes. The first of these will be an adaptation of the famous melodrama, "The Bad Girl of the Family," and it is probable that several stage artists will be engaged for the leading roles.

* * *

Following the system inaugurated by Union Theaters, Ltd., with their Triangle program, the J. C. Williamson-Waddington management announces that in future double programmes will be presented at several of their theaters. The programmes for the first week are "Jewel" (Universal) and "Her Hidden Past" (Fox) at the Majestic; "The Fighting Hope" (Paramount) and "The Little Brother of the Rich" (Universal) at the Grand.

* * *

Wirth's Hippodrome, which has been used as a circus since the opening of the house four months ago, has been reopened as a photoplay house. The Hippodrome is said to be one of the biggest theaters in Australia and it is very comfortably fitted up; seating accommodation is provided for over 2,000 persons. The first program consisted of "The Battle Cry of Peace" and "The Great Pearl Tangle," while "The Unwritten Law," a California subject, is advertised for next week.

* * *

The publicity department of Australian Feature Films, the controllers down here of Paramount Pictures, is working at full pressure in an effort to apprise exhibitors of all the good things offering. In addition to a very much enlarged newspaper publicity campaign, they are publishing a neat little magazine under the heading "Paramount Motion Picture Magazine," which is running into big sales at 2d per copy. It is the only paper for picture fans published here.

* * *

This week Australian Feature Films are opening a new projection room in their offices here. The latest model of the Powers projecting machine has been installed, and the "theaterette" is likely to become very popular among Paramount exhibitors in Sydney.

* * *

It was the original intention of Australasian Films, Ltd., to present "The Battle Cry of Peace" at the Sydney Town Hall, but owing to the building being otherwise engaged the preparedness picture was presented at the Crystal Palace, and drew record audiences. The realistic battle scenes made a big impression on all who saw the picture.

* * *

On November 1, 1914, a great fleet of transports, convoyed by grey cruisers, left the harbor of Albany, W. A. They carried the first Australian and New Zealand contingents—the men who subsequently stormed Gallipoli. Bert Ive, the Commonwealth Government photographer and cinematographer operator, who accompanied the vessels from Melbourne to Albany, took many fine scenes of life aboard the transports—the drills, parades, exercises, amusements, etc. At Albany he secured pictures of the transports at anchor in the harbor. The Government has made this film available to the New South Wales Recruiting Committee, and it has been included in the series of films now being shown in conection with the recruiting campaign. The picture is of great interest, and will be screened in other countries, including the United States.

* * *

Australasian Films, Ltd., has secured the sole rights in this country for Radium Gold Fibre screens. The first of these has been installed this week at the Hippodrome, Sydney's latest picture house.

The first of the Mutual-Chaplin comedies, "The Floorwalker," arrived last mail and is being screened by Union Theaters, Ltd., simultaneously at two of their largest Sydney houses, the Crystal Palace and the Lyceum. The picture is proving one of the greatest drawing cards for some time, and Chaplin still seems as popular as ever.

* * *

The Metro feature, "Her Great Price," was screened to appreciative audiences in Sydney last week. It has been favorably commented upon by various newspapers as being an out of the ordinary production.

* * *

"The Birth of a Nation" started its Adelaide season at the Theater Royal to a crowded audience on the night of June 24. The great reception accorded the mammoth photoplay in Sydney and Melbourne no doubt has influenced the success of the picture, as a vast crowd gathered at the doors long before the opening hour. The prices of admission charged are three shillings, two shillings and one shilling. A symphony orchestra under the baton of W. R. Cade supplies the music.

* * *

The South Australian Treasurer hopes to raise between £20,000 and £30,000 by means of an amusement tax, which the treasurer intends to ask Parliament to approve. The tax is one of a farthing on 3d tickets or 1d on every shilling. The treasurer intends to ask for authority to impose the tax as soon as possible, as the money is needed by the Government.

* * *

The Itala Company's spectacle, "Cabiria," has begun a season in Auckland, New Zealand, at the Lyric theater. A special orchestra has been engaged, and prices of admission ranging to two shillings are being charged.

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The Government of New Zealand has introduced a bill making provisions for the censorship of all films imported into the country.

TOM S. IMRIE.

Sydney, N. S. W., Australia, August 2, 1916.

OUTING OF THE SIMPLEX EMPLOYEES.

The employees of the Precision Machine Company, manufacturers of Simplex Projectors, to the number of four hundred, held their annual outing at Belvidere Park, L. I., on Saturday.

The weather was ideal and the boys gathered early for the day's sport. The band of ten pieces of music enlivened the traveling over the ferry and all the way to the park. The ride on the four special cars was especially enjoyed on account of being accompanied by two automobiles of picture men from the Metro Film Company.

As soon as the park was reached a hearty breakfast was served, which the boys had no trouble getting away with. After breakfast all kinds of athletic sports were had, among which was featured the baseball game between the men of the 11th and 12th floors, the formeer winning by a score of 26 to 16. A hopping race among the officials was also very interesting.

The sport of the day was the different boys trying to ride a mule named "Miss Murphy," for which a prize of $10 was offered by the proprietor. Nobody rode her.

There was a very good dinner served at 4 o'clock at which very interesting speeches were delivered. After dinner the boys amused themselves in different ways and about 8 o'clock started leaving for home, after having one swell day's sport.

PATHE EXCHANGE ENTERTAINS AT LUNCHEON.

Representing the Pathe Exchange, Inc., P. A. Parsons acted as host at an informal luncheon given to various "truly thankful" members of the trade press at the Hotel Astor on Monday, Aug. 28. At 12.30 precisely these nicely hungry wielders of the pen, including E. P. Smaney, Dramatic Mirror; Miss Agnes Smith, Morning Telegraph; Miss Marie F. Lennards, Billboard; F. C. Kennedy, Motography; Messrs Kearney and Krahft, Evening Mail; James Milligan, Billboard; Peter Milne, Motion Picture News, and Margaret I. Macdonald, Moving Picture World, were received by Mr. Parsons in the lobby of the hotel, after which they repaired to the dining room.

Immediately following the luncheon the party proceeded to the projection room of the Pathe Exchange, at 25 West 45th street, to view the first four episodes of the new Pathe serial, "The Shielding Shadow," and a five-part Thanhouser feature, "The Fear of Poverty."

Many Pathe Successes Made by Balboa

Something About That Enterprising Concern and the Three Directors Who Made the Pictures.

THE Balboa Company is among the best known of the companies which J. A. Berst, vice-president and general manager of Pathe, has assembled under the title "Producers of Gold Rooster Plays." Three years ago, when Pathe was still releasing through the General Film, Mr. Berst purchased from H. M. Horkheimer some of the very first photoplays which had been made under the Balboa mark. Since that time Balboa pictures have been almost continuously upon the Pathe program. Nor has the Horkheimer work upon Pathe serials, such as "Who Pays?" "Neal of the Navy," "The Red Circle" and "The Grip of Evil," interfered with their production of a number of Gold Rooster plays. "Comrade John," "Little Mary Sunshine" and "A Matrimonial Martyr" are a few of the titles. Of these "Little Mary Sunshine" is worthy of more than passing notice, since it has played to capacity business everywhere and has been heralded as a truly unusual picture.



Henry King.

It has been said that a director is more than half a picture, yet he usually receives but little mention. Following out the Pathe policy of best authors for the stories, the most famous players in the casts and the highest quality of production, Mr. Berst has always insisted that the best directors only be put upon the pictures made for the Gold Rooster program. Three Balboa directors are identified with these Pathe productions. Their careers are of more than ordinary interest.



Harry Harvey.

Henry King, who first became famous as a star playing in Balboa pictures, by reason of his length of service with the company, deserves first mention. Mr. King was one of Balboa's first players, and it was only a little over a year ago that he joined the ranks of the directors. He is a modern example of the old type of Southern gentleman. After going through Roanoke College, he decided to make the stage his career. His education as an actor was gained in stock company work in Atlanta, Buffalo and New York. Then he went on the road for several seasons as leading man in such attractions as "The Lion and the Mouse," "The Devil." "Graustark" and "The Common Law."

During his summer vacation, three years ago, Mr. King was pressed into service by an eastern studio on a very few hours' notice to replace a player who had taken sick. He liked work before the camera so well that he has never returned to the stage. Coming to Balboa in July, 1913, he has remained in the employ of the Horkheimer brothers ever since. First he played "leads," but he was advanced to stardom after a year. His biggest work to date as a director was done in the "Who Pays?" series with Ruth Roland. Mr. King's first Pathe Gold Rooster production was "Little Mary Sunshine," in which he co-starred with the Balboa and Pathe "Baby Grand." This play is drawing ever stronger now than when first released.

Bert Ensminger is Mr. King's assistant director, Joseph Brotherton, of the famous Brotherton family, is chief cameraman, and Jack Blake assistant.

Harry Harvey, another Balboa director of Pathe Gold Rooster plays, was born at Kansas City, Mo., about thirty-five years ago. He was educated in the public schools of the Western Missouri metropolis, and when only a boy enlisted in the Hale Zouaves of the state militia as bugler. Later he enlisted in the Seventh Cavalry, U. S. A., and when his term expired, joined the Marine Corps, U. S. A. It was while serving in the Marine Corps in the Phillippines that Mr. Harvey won a medal of honor for gallantry at Binictican.

He resigned from the army to enter the moving picture game then in its early stages. He served his apprenticeship with the first company that made pictures on cards, which were turned through a machine to get the effect of motion.

Now Mr. Harvey is one of the most experienced directors in filmdom. Since joining the Horkheimer brothers at their Long Beach studio he has put on several notable successes, such as the "Neal of the Navy" serial. His staff is composed of Harry MacPherson, assistant director; Roland Groom, chief cameraman; Cullen Landis, assistant.

It was while practicing law in New York that Sherwood MacDonald, the third of Balboa's directors of Gold Rooster plays, was attracted by motion pictures. At every studio where he applied for work at the directing game they looked him over and offered him a place in stock. It finally got on Mr. MacDonald's nerves and he went to work as an extra, just to learn the technique of the game.

One day a scene called for a man in evening dress, and as MacDonald was the only man who possessed such an unheard of outfit he was preferred before his fellows and exalted to a regular job. The evening clothes made him a marked man. One day he appeared at the Balboa studio, Long Beach, and was put on in stock. This was the beginning of Mr. MacDonald's real career in pictures, for he manifested so much intelligence and resource that he attracted the attention of the Horkheimer brothers and was very soon promoted to a directorship.

Helene Rosson

HELENE ROSSON, of the American Company, is developing with almost startling rapidity. In a wonderfully short space of time she has become well known to the fans and every week finds her popularity growing.

Helene is only seventeen, very young to be a leading woman, but she is fully entitled to her position, for she has talents far above the ordinary, and is working hard to achieve the success which is bound to come her way.



Helene Rosson.

She has not been in the profession for very long, although she was well known on the concert platform and in amateur theatrical circles. She started her picture career with the Universal and her very first piece of work brought her into prominence. She was given important parts from the outset.

She has been playing leads at Santa Barbara ever since, and her work constantly is winning added praise. In "April," especially, she has found many admirers.

Miss Rosson is a very graceful girl with beautiful hands, which she knows how to manage to perfection. She is of medium height and her expressive eyes are blue-gray.

In private life she is an athletic girl who rides, swims and plays tennis. She is bubbling over with fun and is a general favorite. She lives in a pretty bungalow with her brother, Dick, and a sister, Queen, both of whom are prominent in their profession.

Kalem's New Series

Robert Welles Ritchie to Write "Grant, Police Reporter," Featuring George Larkin.

ROBERT WELLES RITCHIE, among the best known of current magazine contributors, has been engaged by the Kalem Company to write the stories for a new one-reel series which will feature George Larkin, the screen star, recently signed by that company. "Grant, Police Reporter" is the title of the latest Kalem effort, which, as indicated in the title, will cover the adventures met with by the average police reporter of a metropolitan daily.

It is the plan to have each of the new productions replete with the spectacular thrills and exploits which have gained Larkin his reputation as a dare-devil. The one-reelers will be released weekly, each telling an absolutely complete story, as in Kalem's "Hazards of Helen" series, and each under an individual title as part of the "Grant, Police Reporter" series.

In outlining Kalem's elaborate plans for the new series Mr. Wright of that company said: "We are once more showing the way in the production of 'Short Length Features' with 'Grant, Police Reporter.' Both in story, star and support we promised surprises and we are delivering 'the goods.'

"We have kept the idea of quality uppermost in our minds in planning for the new series. While each one-reel story will be packed with action and contain sensational thrills the plots will be logical and convincing—the work of an author of undoubted standing. Mr. Ritchie knows newspaper life from A to Z and it is the real thing that he will show screen fans in 'Grant, Police Reporter.' You will see none of the usual clap-trap of reporters who lug big note-books around with them to be pulled out on the slightest excuse, or the hackneyed stories of a reporter who is always rushing like mad to 'stop the presses' and get his 'scoop' in the paper.

"George Larkin, the star, will be seen in the title role as Grant, and you may take my word for it that he has his work cut out for him in performing the feats called for in the stories. Larkin is widely popular, a very good actor and possessed of unusual daring. His 'feature' qualities are evidenced by the fact that in the past six weeks he has been seen on Broadway in four multiple reel productions. When the complete supporting cast is ready to be announced exhibitors will see that we haven't overlooked a single link in making the new series a real 'Short Length Feature.'"

In addition to his position in the literary field Mr. Ritchie has also seen service as a newspaper man in the four corners of the globe for the New York Sun, the New York World, the San Francisco Call and the London Telegraph. He will draw on his own experience for the plots of "Grant, Police Reporter," and in many cases the stories will be based on real occurrences in New York newspaper annals. In some instances reporters on the different New York papers will be able to see their own exciting adventures on well-remembered stories portrayed in detail.

Robert Welles Ritchie has become an enthusiastic screen fan following his experience with Kalem's current two-reel series, "The Girl from Frisco," of which he is the author and which marked his debut in the screen field. The author confesses to an eagerness to see each succeeding episode of the screen productions. "I am delighted," he says, "with the elaborate manner in which Kalem has staged the stories. I must admit surprise at the lengths to which the director has gone in his demand for absolute realism. It is this that had much to do with my decision to write the 'Grant' stories, for I know that by following the Kalem policy we will give the public at last a real glimpse of actual newspaper life. It is a field fertile in opportunities for absorbing adventure stories."

The first release of "Grant, Police Reporter" will be made about the middle of September, according to present plans. George Larkin, the star, started last week for Jacksonville, where the thrillers will be staged.

"LIBERTY" TITLE CHANGED.

The titles for "Liberty" have been changed somewhat, and the Universal announces the changes given below, and also titles on all the latter installments as follows: Episode No. 4, "Dead or Alive"; No. 5, "Love and War"; No. 6, "Desert of Lost Souls"; No. 7, "Liberty's Sacrifice"; No. 8, "Broken (or clipped) Wings"; No. 9, "A Daughter of Mars"; No. 10, "The Buzzard's Prey"; No. 11 "The Devil's Triumph"; No. 12, "For the Flag"; No. 13, "Strife and Sorrow"; No. 14, "A Modern Joan of Arc"; No. 15, "The Flag of Truce"; No. 16, "Court Martialed"; No. 17, "A Trail of Blood"; No. 18, "The Wolf's Nemesis"; No. 19, "An Avenging Angel"; No. 20, "A Daughter of the U. S. A."

Pathe Keeping Up Pace On Serials

Productions for Present Year Already Completed and Work Started on Two Subjects for 1917.

WITH Pathe's serial program for 1916 completed, J. A. Berst, vice-president and general manager, announces that production of the first two serials for 1917 is already under way. This statement is particularly significant at the present time, as it indicates the thorough preparedness with which the house of Pathe carries out its plan of seven serials a year.

The first of the 1917 serial productions will be based on "The Journal of a Neglected Wife," and its sequel, "The Woman Alone," by Mabel Herbert Urner, whose stories have been read by millions in the Hearst publications and more recently in a large list of metropolitan newspapers served by the McClure syndicate.

"The Journal of a Neglected Wife" and "The Woman Alone" tell the story of "the eternal triangle"—the loving wife, the neglectful husband and "the other woman." So as to be certain that her characters will be faithfully portrayed on the screen Mabel Herbert Urner is adapting the stories for film reproduction.

The serial will feature Ruth Roland, the popular star of Pathe's successful "Who Pays?" series and "the Red Circle" serial, as well as a number of Gold Rooster productions. The serial is being produced by Balboa, with the assistance of W. A. S. Douglas, who has been assigned by Mr. Berst as Pathe's representative at the California studio.

The Astra Film Corporation, which produced "The Shielding Shadow," and some of the most successful of the Gold Rooster productions, has been selected to produce the second of the 1917 series. The story is founded on Gilson Willetts' famous novel, "The Double Cross." Leon Bary was chosen for the lead because of his acting in "The Shielding Shadow," which will be released October 1. Mollie King will be co-star with Mr. Bary in "The Double Cross." Her fine performance in "Kick In," her first release under the Pathe banner, was the reason for this choice. The production of "The Double Cross" was started last week under the direction of Donald Mackenzie of the Astra forces.

Pearl White, the most popular serial girl in the country, is starred in the last Pathe serial of 1916, scheduled for release in November. Another member of the all-star cast, as the "heavy," will be Theodore Friebus, who has attained an enviable reputation for his work in stock in Boston and New York City. This will be Miss White's fourth serial. It will have a military setting. It is from the pen of Guy W. McConnell. As part of the national advertising campaign this story will be published in the National Sunday Magazine simultaneously with the release of the picture. The National Sunday Magazine has a circulation of 500,000.

ABEL DISCUSSES "PICK-UP MAN" QUESTION.

The evil incidental to irresponsible pick-up men and messenger service as usually found in the larger cities of the United States is under discussion by the F. I. L. M. Club of Chicago, writes Sidney E. Abel of the Chicago V-L-S-E.

"Why should not the pick-up men," says Mr. Abel, "who are deriving their income from the film industry and at the expense of the safe arrival of feature film service, which is the property of the different exchanges, be subservient to and appointed by both the film exchanges they are doing business with and the exhibitor, as a protection to both? They are handling valuable property. The average film messenger is careless in his respect for the value of that property and for any delay incidental to its proper delivery.

"The F. I. L. M. Club of Chicago feels its members should be protected and that all its members, who constitute the managers of the exchanges doing business in Chicago, should have sufficient protection from injury and delay that might come, and at times does come in the handling of films on the part of messengers. Why then, should not the exhibitor have equal protection? He does not know what minute a feature used at his theater will go astray.

"Conditions in this branch of the business therefore should receive wide comment and discussion at this time, with a view to creating greater system and greater protection for each one who is subjecting himself to the difficulties incidental to the proper delivery of films."

A CORRECTION.

The page advertising plate of the Unicorn Film Service Corporation in the last issue of this paper, through an error, showed the address of the company as 126-130 West 40th street. This should have been 46th street.

Vitagraph's New Serial Ready

"The Scarlet Runner," with Earle Williams Starred, Is a Series of Twelve Complete Two-Part Stories.

SEVERAL months ago, when it was first announced that Vitagraph would do a serial picture with Earle Williams in the lead, Albert E. Smith, president of the company, stated that, in his opinion, exhibitors would appreciate "The Scarlet Runner" because each episode told its own story and the exhibitor's patrons missing one or two



Earle Williams and the Scarlet Runner.

installments would not lose interest in the series as a whole.

In many respects "The Scarlet Runner," which has been aptly termed "Vitagraph's Mile-a-Minute Motor Series," is one of the most exceptional pictures ever released by the organization that has produced "The Goddess," "God's Country and the Woman," "A Million Bid," "The Christian" and "The Battle Cry of Peace."

When it was first decided that Earle Williams should have the honor of appearing in a weekly release, the executives of the Vitagraph Company read a great many books before deciding upon "The Scarlet Runner," written by the internationally famous story-tellers, C. N. and A. M. Williamson.

William P. S. Earle, who has recently won his spurs as a Vitagraph director, has contributed to "The Scarlet Runner" series the first and fifth episodes, "The Car and His Majesty" and "The Jacobean House." All of the other ten episodes are directed by Wally Van, whose painstaking work is evident in the range of beautiful locations secured that carry out the English atmosphere of the story.

Another great difference between "The Scarlet Runner" and most other serials is that the star, Earle Williams, remains impervious to the charms of women until the final two chapters of this delightful series of motor mysteries. The love interest throughout the twelve stories is worked out by ten beautiful women who have their own affairs of the heart around which the stories center. Earle Williams as Christopher Race, owner of the speedy "Scarlet Runner," succeeds in portraying the part of Cupid's helper to the satisfaction of everybody.

As the series approaches its close, the genial Mr. Race meets the one girl in a million, portrayed by Edith Storey, and the series literally winds up with a bang when Dorothy Herbert (Edith Storey) deliberately wrecks the car she is driving in order that Christopher Race (Earle Williams) may win.

Exhibitors are asked to bear in mind that "The Scarlet Runner" does not depend upon blood and thunder situations for sustaining the interest of their patrons, but it is the type of picture that will keep them coming week after week.

The first release of "The Scarlet Runner" will be made on September 18th. It is entitled "The Car and His Majesty." It is followed a week later by "The Nuremburg Watch" and ten other complete two-part stories, released weekly, through Vitagraph V-L-S-E exchanges.

At Leading Picture Theaters

Programs for the Week of September 3 at New York's Best Motion Picture Houses.

"The Parson of Panamint."

DUSTIN FARNUM was the star at the Strand theater the week of September 3, being featured in a screen play produced by the Pallas Pictures. "The Parson of Panamint," as the picture is called, was written by Peter B. Kyne, one of the popular short story writers of today. The scenes are placed in a western village in the mining days. Panamint, the mining town, has become so prosperous that the inhabitants feel the need of a parson. Eventually, the parson proves that he is a good shepherd for his rough flock. How he accomplishes his purpose makes up an unusual story.

Featured on the musical program was the playing of a Wagnerian overture, by the Strand Concert Orchestra, to the accompaniment of an electric effect. Soloists for the week included Bruce Weyman and Autumn Hall.

The Strand Topical Review, a travelogue, a comedy cartoon and a short comedy completed the program.

"The Dawn Maker" at the Rialto.

William S. Hart, in "The Dawn Maker," displayed his likeable personality on the screen at the Rialto. In order to create the atmosphere suggested by the title of the picure, four classic dancers were engaged to interpret Grieg's "Morning," from the Peer Gynt Suite, just before the feature was shown. "The Dawn Maker" tells the story of a half-breed Indian's struggle to make his full-blooded brethren accept the educational ideals of the white man. The scene is laid at the northernmost station of the Hudson's Bay Company. When the Indians of that region save themselves from starvation during a blizzard by stealing the food supply at the trading post, the half-breed's love for the factor's daughter leads him to sacrifice his own life in saving hers. Charlie Chaplin in "The Count" was added to the bill Monday. The usual special features and musical numbers completed the entertainment.

"Each Pearl a Tear" at the Broadway.

Fanny Ward was seen at the Broadway theater for the week in the Jesse L. Lasky production of "Each Pearl a Tear," from the story by E. L. Sheldon. This Paramount picture deals with a young girl who is led by an unscrupulous millionaire to believe that she has lost a valuable string of pearls and is forced to work for him to repay the loss. How she discovers that he still has the pearls and uses them to wreck him financially, at the same time bringing wealth to her sweetheart, is brought about in a striking manner.

Miss Ward has been surrounded with a cast which includes Jack Dean, Charles Clary, Paul Weigel and Jane Wolff.

Charlie Chaplin in his latest two-part comedy, "The Count," was added to the program on Monday.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Dorothy Gish in "Gretchen the Greenhorn" and a Sennett Keystone comedy were on the program. Thursday, Friday, Saturday and Sunday, William S. Hart in "The Patriot" and a Triangle Keystone comedy were the picture features.

HELEN GIBSON IN RODEO.

Helen Gibson has taken a week's vacation from work on Kalem's thrillers, "The Hazards of Helen," to compete in the current western rodeo being held at Bakersfield, Cal. Miss Gibson will defend her title of Pacific Coast woman's champion in a number of the rodeo events.



Lillian Tucker. Jean Stuart Marguerite Blake. Adele Kelly. Zena Keefe. Edith Storey. Lillie [illegible] Betty Howe.

An Octette of "Scarlet Runner" Beauties.

Mutual Offerings

Richard Bennett in "The Sable Blessing" and Florence Turner in "Grim Justice" Are the Big Features for Week of September 11.

AS the hero of "The Sable Blessing," a five-act Mutual Star Production, one of the two big feature offerings for release the week of September 11, Richard Bennett, celebrated star of the speaking stage, makes his first appearance in a photoplay feature since his success scored in "Damaged Goods," a film version of the Brieux sociological released as a Mutual special feature a year ago.

"The Sable Blessing," a comedy drama, presenting Mr. Bennett in one of the most startling characterizations ever offered in a screen production, is from the pen of Baron Hoffman, many of whose contributions to literature have found their way to the screen. It was adapted for the screen by Anthony A. Coldoway and produced under the personal direction of Director Sargent, who staged "The Secret of the Submarine" and many other notable features. Mr. Bennett essays the role of "John Dumont," the only nephew of a notorious old tightwad who insists that he marry the girl he has selected for him.

The cast in support of Mr. Bennett is a large and unusually capable one. Rhea Mitchell, ranked among the foremost of dramatic stars of the screen, appears in the role of the little slave. Others in the company are George Periolat, the noted character man of American-Mutual releases, Adrienne Morrison (Mrs. Richard Bennett), Alfred Hollingsworth, Ashton Dearholt and several others. "The Sable Blessing" will be released September 11.

"Grim Justice," a drama in five acts, and fourth of the Mutual Star Productions featuring Miss Florence Turner, is the second of the feature offerings of the same week. This feature, adapted from the screen from the famous novel of the same name, by "Rita," one of England's foremost novelists, finds Miss Turner portraying one of the most appealing roles she has ever been featured in. It was produced by the Turner Films, Ltd., of London, under the personal direction of Larry Trimble, and gives Miss Turner most unusual opportunities of demonstrating her widely recognized talents for powerful emotional acting. September 11 is the release date.

"The Man in Black," second of the series of five-reel "Fantomas" stories, based on the exploits of the most notorious criminal in the history of French detective literature, is the Mutual's three-part offering of the week of September 11. This offering, which will be released as Episode No. 2, deals with another startling crime perpetrated by the elusive "fantomas," mystery man, and the continued efforts of the celebrated detective "Juve" to capture him. This series of "Fantomas" pictures, adapted for the screen from the stories of two of the most popular French detective story writers, has been running weekly in magazine sections of a string of newspapers with a circulation of many millions and has proven exceptionally popular.

Mutual's three two-act features of the week present a host of popular stars in the leading roles. First of them, "The Heart of a Doll," a Thanhouser production starring the famous Fairbanks Twins, Madeline and Marion, who have won a large following among Mutual followers, will be released Friday, September 15. The little co-stars are supported by various of the players who have appeared with them in the many Mutual releases in which they have been starred by the Mutual.

The Centaur two-part feature of the week, with William Clifford and Margaret Gibson as the co-stars, will be released Saturday, September 16, under the title of "Tangled Hearts." Written by Elsie M. Callaghan and staged by Alvin Neitz, "Tangled Hearts" features these popular co-stars in the most interesting characterizations since they joined the Horsley studios. Nan Christy and Alva D. Blake appear in their support.

Third of the two-act feature is a Vogue comedy, "Doctoring a Leak," featuring Rube Miller. This feature will be released on Sunday, September 17.

Comedy offerings will include two releases under the Cub brand, the first of which, "Harmony and Discord," featuring Billy Armstrong, will be released September 11, and the second, "Jerry and the Blackhands," starring the inimitable George Ovey, will go out on Friday, September 15.

The three Mutual single-reel features, Mutual Weekly No. 89, "See America First" No. 52, picturing a trip along the famous Columbia Highway in Oregon, and "Reel Life" will go to the public on their usual days of the first two named on Wednesday, September 13, and the last on Sunday, September 17.

Artcraft Selects Exchange Managers

New Pickford Company Will Have Offices in Fifteen Cities —First Release Early in October.

PLANS for the distribution of the productions of the Mary Picford Film Corporation are practically completed. Walter E. Greene, president of Artcraft Pictures Corporation, announces the organization of a chain of Artcraft exchanges from coast to coast. Within a week all of the fifteen exchanges provided for in the original plan will be in operation. Many of the branch managers are already in their territory. Al Lichtman, Artcraft general manager, who has just returned from a swing around the circuit, reports that for the handling of the first of the new Mary Pickford productions the following cities have been seleeted as centres of distribution:

New York, Boston, Philadelphia, Pittsburgh, Washington, Atlanta, Dallas, Chicago, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Seattle and San Franciseo. The Canadian agency for distribution will probably be announced as soon as negotiations are well under way.

Extensive space has been set aside in the main offices of Artcraft at 729 Seventh avenue for the New York manager, Arthur G. Whyte, and his assistant, Charles S. Goetz. They will handle the entire state and northern New Jersey. Mr. Whyte is well known in the motion picture industry as producer, manufacturer and distributor, and his selection as head of the important New York exchange is proof of Mr. Greene's desire to recruit the most capable staff that is available in the film field. Mr. Goetz was formerly with World Film and more recently with Bluebird.

Samuel Bernfield takes over New England, with headquarters in Boston. He has had charge of Pathe distribution in that section.

To the Philadelphia exchange comes B. C. Cunningham, for four years manager for the Mutual in Washington. Eastern Pennsylvania and southern New Jersey are included in this compact territory.

In Washington exhibitors in the District of Columbia, Maryland, Delaware, Virginia and a part of North Carolina will deal with V. P. Whitaker, formerly of the Paramount forces.

The rest of North Carolina, Tennessee, Mississippi and all the territory south of these states and east of the Mississippi River are grouped in the Atlanta exchange. That part of Louisiana which includes New Orleans will be served from Atlanta. C. W. Brandon, who has been successful as southern manager for V-L-S-E, is manager.

In Pittsburgh Samuel Plame goes from Paramount to Artcraft. He will have charge of western Pennsylvania, West Virginia and Ohio adjacent to Pittsburgh.

Headquarters for southern Ohio, Kentucky and southeastern Indiana is to be in Cincinnati, with Harry M. Berman as manager. He has represented Universal there and was Kansas City Metro manager.

Northern Ohio, northern Indiana and Michigan will be served by Frank Rutledge in Detroit, where he was well known as manager for George Kleine's enterprises.

Chicago and Minneapolis have been combined under the general supervision of Max Goldstine, who will organize staffs from the most successful film men in that territory. Mr. Goldstine is to have charge of distribution in Illinois, Wisconsin, Minnesota, North and South Dakota and the adjoining section of Iowa.

The rest of Iowa, all of Missouri, Kansas, Nebraska and the northern part of Oklahoma are in the Kansas City district. P. C. Wreath has been placed in eommand here. He has a wide acquaintance gained as manager of the Kansas City Feature Film Company.

From Dallas the destinies of Pickford pictures in Texas, Arkansas, southern Oklahoma and Louisiana west of the Mississippi will be directed by J. Rotchford. He has represented Pathe and Kleine in the section to which he has been assigned by Artcraft.

Arthur S. Kane is organizing exchanges in the Rocky Mountain and Pacific Coast states. He will select managers for branches in Denver, Seattle and San Francisco and will supervise their operation. In a long career in the film industry Mr. Kane has been general manager in New York for Pathe and assistant general manager for the General Film Company.

The first picture in the forthcoming Mary Pickford series is scheduled for production early in October. Mr. Greene feels that with the new organization he will be able to make a good start toward successful distribution.

New Young Subject by World

Popular Players Soon to Be Seen in "The Dark Silence," Directed by Capellani.

A NEW Clara Kimball Young play, "The Dark Silence," will be issued shortly by the World Film Corporation. This will signalize the reappearance of Miss Young in the motion picture theaters after an absence of four months' duration, her last previous photoplay having been issued by the World at the beginning of May.

"The Dark Silence" is to be a regular World Pictures program release. It is a Parisian drama containing scenes of peace and war, and its heroine, an exceedingly successful young artist in the French capital, also becomes a nurse of the wounded soldiers.

The love story of which the setting is thus indicated illustrates the rivalry between a young physician and a nobly-born Englishman for the heart and hand of the beautiful artist-nurse. It is through the girl's broken-hearted disappointment at the supposed desertion of the man she really loves that she throws herself into the work of caring for the battle-torn soldiers. This blending of tender romance with the grim realities of armed conflict is what makes "The Dark Silence" an unusual drama of the screen.

The new World picture is produced under the direction of Albert Capellani, who has devoted his utmost care and effort to making "The Dark Silence" a perfect exhibition of the stagecraft of which he is so famous an exponent.

In the principal role Miss Young finds wide range for those gifts which have gained such general recognition in the motion picture field. Indeed, those who have been favored with an advance view of "The Dark Silence" insist that the star is at her very best in her impersonation of the heroine of this World Picture Brady-Made.

Moss Announces Initial Subject

"The Power of Evil," a George Bronson Howard Story, Will Open New Program in October.

THE far-reaching effect of the drink habit, its hereditary influence and the meshes in which it may entangle are the basic ideas that George Bronson Howard has used for the new dramatic production, "The Power of Evil," to be released by B. S. Moss in October.

The author explained in a recent interview that it was through the sad plight of a young man of good family, who had succumbed to his father's sins, and to whom Mr. Howard's attention was called by an interested friend, that the idea of this film was conceived. "My every instinct was aroused against this terrible thing," said Mr. Howard.

"The Power of Evil" will be the first release of the B. S. Moss Motion Picture Corporation under its new state rights plan, and will be followed each month by an equally strong production. "In the Hands of the Law, by William O'Hurst, a parallel to the Steilow case, setting forth the danger of circumstantial evidence and the fallibility of man-made law; "Boots and Saddles," by Eugene Walters, a timely story of the Mexican border; "The Woman Redeemed," which furnishes a powerful vehicle for the art of Marie Empress, and "One Hour" are among the features now in the course of preparation.

An extensive advertising campaign has already been started to interest state right men in the new Moss plan, which has many novel features, including a service designed to help exchanges to interest exhibitors and to help the exhibitors to crowd their house.

Biographs on Request

Reissues to Be Booked Through General Film for Extended Runs.

THE Biograph Company has adopted a new plan for booking their releases through the General Film Company and hereafter no Biograph subjects will be scheduled to an exhibitor on his program unless he specifically requests his exchange to do so.

This change has been made by the request of a large number of exhibitors throughout the country who see big advertising possibilities and great drawing power in the Biograph reissues because of their quality and stars, and who have been unable to book them for a period long enough to justify liberal publicity.

Under the new booking plan it will be possible to book a Biograph reissue for a three, four or seven-day run, give it the necessary advertising and draw the business these subjects are capable of. It will, of course, be necessary for the exchanges to schedule them on programs when so instructed, but they will no longer do so on their own volition.

Five Vitagraph Reels on General Film

A Broadway Star Feature and Two Comedies Listed for Third Week in September.

HUGHIE MACK, Vitagraph's immitable heavyweight comedian, can be seen on Friday, September 15, on the General Film program in "Loot and Love," a screamingly funny farce directed by Lawrence Semon from the script by Mr. Semon and Graham Baker. "Loot and Love" is quite up to the standard Vitagraph has set with Hughie Mack comedies. Hughie receives excellent support from Patsey de Forest, William Shea, Edward Dunn and Frank Brule. The action is fast and funny, but never vulgar.

"Busting In and Out of Society" is a comedy along new lines produced by Vitagraph's Bayshore studio. The situations are extremely funny and move rapidly along to a hilarious climax.

Gordon Gray, Vitagraph Player

GORDON GRAY, the popular Vitagraph player, has just finished work on a three-part drama which is soon to be released. In this picture Mr. Gray has a role which, he says, was very congenial. He portrays the part of an artist, with much inspiration and little cash, and failing health in addition. As Mr. Gray had intended taking up art as a profession, this characterization came easy to him. His story of how he forsook the idea of becoming a painter should be interesting.



Gordon Gray.

His father, Carleton Wiggins, who is known as America's foremost cattle painter, was opposed to having his son follow the same career and offered him almost anything in the world if he would give up all thoughts of becoming an artist. When the young aspirant to fame seemed reluctant to obey, his father backed up his remarks with a threat to shoot him if he failed to follow his advice. Of course, Mr. Gray had no desire to be shot, and in order to please his father, cast about for other fields to conquer. Being light on his feet, it was but natural that he should pick dancing as his second choice and it was not long before his grace and dignified bearing in modern dances became recognized.

Soon after he had determined to become an artist of terpischore, his services were in great demand and his face became familiar to patrons of such exclusive dance halls as that of the Plaza and the Waldorf-Astoria. While Vernon Castle was in Europe, Mr. Gray filled an engagement at the Castle House. He has also been seen in exhibition dances in the better resorts along the Atlantic Coast from Maine to Florida. Mr. Gray considers dancing before an audience very easy as compared with dancing for the benefit of the camera's iens, but he has composed several new dances which, he believes, will be particularly well adapted to motion pictures, and when projected on the screen will not make the performers appear awkward, as is so often the case with the present dances. In "Letitia," a recent production, in which he also had a part very much to his liking, Mr. Gray had the opportunity to exhibit some of his dances on the screen to excellent advantage.

MARGARET GALE TO MAKE TOUR OF UNITY EXCHANGES.

The Unity Sales Corporation has completed arrangements for Margaret Gale, who plays the role of the persecuted heroine in "The Yellow Menace," to make a tour of the Unity Exchanges and appear on the stage of the largest theaters in the cities where "The Yellow Menace" is being exhibited. The tour will require several weeks and Miss Gale's first appearance will be in the historic Boston theater, Monday night, September 4.

Paramount Reaches High Standard

Program for Week of September 18 Has Many Excellent Subjects.

THE features to be released by Paramount on its program during the week of September 18, surrounded by three single-reel features issued by the Paramount Corporation, are of unusually high standard, and form one of the most interesting programs of pictures that has ever been released by this distributing organization.

The two leading features of the Lasky production of "The Storm," an unusually strong dramatic story in which Blanche Sweet plays the leading role, and the Famous Players' production of "Ashes of Embers," in which Pauline Frederick appears in an entirely new characterization.

The single reels include the thirty-second edition of the Paramount Pictographs, the magazine on the screen; the Burton Holmes travel pictures, in which series of "easy chair journeys" all around the world Mr. Holmes takes his fellow-travelers this week from Glasgow to Edinboro, and the Paramount-Bray cartoon, "Farmer Alfalfa's Wolfhound," drawn by the well-known cartoonist, Paul Terry.

The Paramount Pictographs for this week will contain four special features, the first of which will be "The Greatest American Exercise," in which there is shown in a most graphic manner how this country became a nation with an iron jaw, because the children of years past refused to heed the warnings of their mothers, and spent their pennies for chewing gum at the corner grocery, despite the fact that the parents told them that the gum was made from the hoofs of horses. This picture shows every stage of the making of chewing gum in a factory where more than two million pieces are manufactured each day, starting from the taking of the sap from the sapodilla tree in Central America to the packing of the gum, without it ever touching a human hand.

"The Light that Never Fails" is another feature, picturing the story of a lighthouse on a barren coast, and the manner in which warnings to sailors at sea are given both by day and night. This is followed by a very interesting picture on trap fishing along the eastern coast, where fishermen set circular traps and drive the fish into a sort of funnel, catching them at the other end and preparing them for market by segregating the bad from the good. The finish of this picture shows the catching of two remarkable species of shark, one a hammerhead and the other a man-eating shark, while the boat on which the fishermen were going to their traps ran into this school of sharks.

The other feature pictures the training by military standards of 1,200 boys who have gathered together at Fort Terry, Plum Island, N. Y., and show the self-control, obedience, self-reliance and other necessary qualities taught them. These boys gathered together at Washington Camp, and are in charge of Lieut.-Col. Andrew Hero, Jr., who has been interested in instilling military ideas into the youth throughout the country. What these boys do from early in the morning until late at night is shown in a most interesting manner.

The Paramout travel pictures, which Burton Holmes, the world's greatest traveler, is conducting, takes the "easy chair journeyers" who are tripping around the world with Mr. Holmes this week on a trip from Glasgow to Edinboro where they see the manufacturing of ocean liners, have the opportunity of witnessing Glasgow, one of the busiest cities in the world, and taking a most interesting ride up the River Clyde, the greatest of all man-made rivers, which but a hundread years ago was only a shallow creek.

Mr. Holmes also takes the traveler through the Scottish Lakes, made famous by Sir Walter Scott, and then continues inland, arriving at Edinboro, where they climb to the high esplanade of the castle, where they have an opportunity to inspect the evolutions of one of the most celebrated Scottish regiments, the Cameron Highlanders.

The Paramount-Bray animated cartoon, which was drawn by Paul Terry, deals with a very funny story of Farmer Alfalfa and how he bought a wolfhound to keep wild animals away from his ducks, only to find that he had a lemon, in that the hound preferred following rabbits instead of wolves, and when he attempts to sell him back to the man from whom he purchased it and is refused, he casts the hound among the sharks, expecting it to be his last day, only to be surprised after a severe struggle to have the hound appear on the river bank pulling behind it an enormous man-eating shark.

On the Kalem List

"Girl from Frisco" Episode and "Hazard" Supply the Thrills for Week of September 18.

KALEM'S list of releases for the week of September 18 is headed by the two-reel episode of "The Girl from Frisco," featuring Marin Sais and True Boardman. "The Gun Runners" is the title of this week's installment, which is issued on Wednesday, September 20. Robert Welles Ritchie has written a story in which Barbara Brent, played by Marin Sais, uncovers a gun-running scheme to aid a revolution in a South American republic. She is mistaken by the conspirators for "English Rose," an agent of rival plotters, and finds herself in grave danger. True Boardman, as her admirer, Congressman John Wallace, succeeds in saving her in the nick of time.

Frank Jonasson and Ronald Bradbury are other Kalemites seen in prominent roles in this episode, number seven in the fifteen weeks' series. Kalem officials report a number of requests from exhibitors and exchange men to extend the series beyond the period originally stated, an unusual sign of success, in view of the fact that the current week only sees the release of the fifth installment.

"Defying Death," a one-reel "Hazard of Helen," is the other dramatic release on the Kalem weekly schedule. In this thriller Helen Gibson on an electric speeder, a development of the old hand-car, races with a passenger train on an adjoining track. Coming to a switch Helen finds that the brakes on her speeder will not work and in a few seconds she is under the passenger coach, missing death beneath the wheels by inches, as she speeds along apace with the passenger coach. "Defying Death" is released Saturday, September 23.

Ham comes to bat in this week's schedule with "The Mud Cure," a one-reel comedy staged at Arrow Head Springs, the action of which finds Ham and Bud attendants at a fashionable mud bath resort. Ethel Teare is also seen to advantage in this single reeler, released Tuesday, September 19.

"That Pesky Parrot" is the title of the Ivy Close release of the week, issued on Friday, September 22. With the capable aid of Henry Murdock, Robert Ellis, William McKey and Mary Taylor-Ross, Ivy furnishes a comedy well up to the strong Kalem standard for laugh-makers.

SERGEANT "SAMMY" BURNS RETURNS.

On a furlough of thirty days, Sergeant S. R. Burns, the popular cashier of the Nicholas Power Company, returned to New York on Thursday, August 31, and was enthusiastically greeted by the officers and employes of that company. Sergeant Burns said he had no complaint to make of conditions on the border, although he is mighty glad to be back in old New York. Mr. Burns is sergeant of Company D, Seventh Regiment, National Guard of New York, and went with that regiment to the Mexican border at the time the National Guard was called out by President Wilson. Sergt. Burns does not expect to return to the border, as he believes all the New York regiments will be returned before the expiration of his furlough. In the meantime the cheerful little sergeant is back at his desk at 90 Gold street.

ARROW WANTS GOOD FEATURE STORIES.

W. E. Shallenberger, president of Arrow Film Corporation, Times Building, New York City, announces that the Arrow company is in the market for feature stories of at least five-reel length; also for exceptionally strong two-reel episode serial stories. Costume plays or stories of foreign setting are not desired at this time, as Arrow is already well supplied with big picture material of this nature.

What Arrow wants is modern American stories dealing with domestic, economic, sociological and similar problems of every-day life, but plays based merely on sex exploitation are not desired. "The Woman's Law," the five-reel feature in which Arrow starred Miss Florence Reed, represents the sort of plot that Arrow will buy. Complete synopses, rather than scenarios, should be submitted.

FAMOUS PLAYERS COMPLETE FIRST MAE MURRAY PICTURE.

"The Big Sister," the first picture in which Mae Murray has starred at the Famous Players studio since her transfer to New York after the formation of the Famous Players-Lasky Corporation, has been completed and is scheduled for release on the Paramount Program September 7. It was produced under the direction of John B. O'Brien.

That Universal Program for the Week of September 11

Four Features and a Well Selected List of Comedies and Dramas Calculated to Make Business for the Exhibitor.

STARTING with the week of September 18, the Universal Program will be made up of 19 regular program reels, including the Weekly. There will be a Red Feather and a serial in addition. In other words, the program will be twenty-six reels per week, including a Red Feather, a serial episode and the Animated Weekly. In addition to the twenty-six reels the Universal will use reissues of five reels, one comedy and four dramas, which will be considered in addition to the program and which can be ordered by the exchanges needing more than twenty-six reels per week.

The second Universal Program of the fall season of 1916 excels in interest the first program which will be released on Labor Day, September 4. Four features will be included on the program of September 11. The Red Feather release is entitled "The Whirlpool of Destiny," a five-reel spectacle drama in which Flora Parker De Haven will be featured. This Red Feather was produced under the direction of Otis Turner. Jack Mulhall and Bertram Grassby appear in support of Miss De Haven.

The second feature of the week will be Carter De Haven in "Hired and Fired," a two-reel comedy episode of the "Timothy Dobbs—That's Me" series. "Hired and Fired" was written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Vola Smith and Mina Cunard will appear in support of Mr. De Haven.

"The Caravan," an unusually fine two-reel Egyptian drama with a wealth of the color of the period, will be released in the same week, with Claire MacDowell and Lena Baskette featured. The play was written and produced by Raymond Wells and Jay Belasco. C. G. Brides and Malcolm Blevins will appear in support of the principals.

The feature of the week, however, will be the fifth two-reel episode of "Liberty," in which Marie Walcamp, Eddie Polo and Jack Holt will be featured. Written and produced by Jacques Jaccard, "Liberty" features besides the principals, Bertram Grassby, G. Raymond Nye, Maude Emory, Neal Hart and L. M. Wells. Episode four of "Liberty" will be entitled "Dead or Alive."

On September 11 Eddie Lyons, Lee Moran and Priscilla Dean will be featured in "Nobody Guilty," a Nestor comedy written by Ben Cohn and Harry Lyons and produced by L. W. Chaudet. Wilkes Gamble also takes an important role in the picture.

The following day Alice Howell is starred in "Tillie's Terrible Tumble," a three-reel L-Ko comedy. On the same day, September 12, Matt Moore and Jane Gail are featured in "Jane's Choice," a Victor comedy produced by Matt Moore. Frank Norcross appears in support of the principals.

Douglas Gerrard and Francelia Billington are featured on September 13 in the Laemmle drama, "The Price of Victory," which was scenarioized by Fred Myton from the story by Laura Oakley and produced by Douglas Gerrard. Alfred Allen appears in support of the principals. On the same day Mary Fuller will be seen in the Gold Seal two-reel society drama, "Love's Masquerade," which was scenarioized by Catherine Carr from the story by Campbell Hall and produced by Lucius Henderson. Harry Benham, Johnny Walker and Margaret McRae, appear in support of Miss Fuller. Universal Animated Weekly No. 37 will also be released on this day's program.

On September 14 Harry Myers and Rosemary Theby play the principal roles in "Baby's Toofs," a Victor two-reel comedy of babyland and domestic life, which was written and produced by Harry Myers. James Rosen plays the part of "Little Precious," the baby. "For Her Mother's Sake," a Big U drama featuring G. Raymond Nye and Vola Smith, will also be released on this date. Written by Frank M. Wiltermood and produced by Clifford Elfelt, the play also includes in the cast Marc Robbins and Edwin Brown. Another Dr. Dorsey educational, the Powers release, "Hunting Whales in Japan," will be released on this date.

The feature of September 15 will be Violet Mersereau in "The Angel of the Attic," a two-reel Imp heart interest drama written by Catherine Carr and directed by Francis J. Grandon. Harry Benham appears in the same play, playing the leading male role. On the same day Molly Malone and Jack Nelson play the principal parts in "The Timber Wolf," a Big U drama scenarioized by Calder Johnstone from the story by Arthur Statter and produced by George Cochrane. Vestor Pegg, Rex De Roselli and Ann Dodge also play prominent roles in the picture. Just to add the comedy touch to the day's program, Harry Depp and Yvette Mitchell, co-star in the Nestor rib tickler, "Speeding," which was scenarioized and produced by F. C. Hartigan from the story by R. A. Dillon. O. C. Jackson and Ernie Shields also furnish their share of the funmaking.

On September 16 the Joker comedy, "In Onion There Is Strength," featuring William Franey and Gale Henry, will be released. This laugh maker was produced by Allen Curtis from the scenario by William Warren Schoene and featured, besides the principals, Lillian Peacock, Charles Conklin and Milburn Moranti. There will be no release under the Laemmle brand on this date and the usual Bison has been replaced with the Universal special two-reel feature, "The Caravan."

September 17 will see the release of the Rex drama, "The Small Magnetic Hand," in which Hal Cooley shares honors with Gertrude Selby. Charles E. Bartlett produced the picture from the story by Sylvia Gibson Gowland which was scenarioized by Bess Meredyth. Cleo Loring and Ed Clark appear in support of the principals. On the same day Roy Clark is featured in the Big U comedy-drama, "Brick Top," which was produced by John McDermott from the scenario written by himself. A. E. Witting, Mrs. A. E. Witting, Lou Short and "Happy" Rosselli appear in support of Mr. Clark. There will be no release under the L-Ko brand on this date.

Death of Sam D. Drane

WILLIAM N. SELIG received with sadness the news sent to him recently from New York City which stated that Sam D. Drane had died of pneumonia at the German Hospital in New York on August 15. Mr. Drane was born forty-seven years ago in Dranesville, Va. His remarkable likeness to Abraham Lincoln caused him to be chosen for the role of the Great Emancipator in the Selig production of Winston Churchill's novel, "The Crisis."



Sam D. Drane.

"It is no secret now," said Mr. Selig, "to state that 'The Crisis' was not put in production for some time because we could find no actor who could undertake the role of Abraham Lincoln. The character of Lincoln predominates in Churchill's wonderful novel, and rather than have the character of Lincoln burlesqued, to be untrue to life, I concluded not to put the drama into production.

"Then one day Sam D. Drane was brought to my attention. I had carefully studied the capabilities of dozens of men willing to portray the historical character and had rejected them one by one. I confess that the Drane proposition did not appeal. However, I decided to meet Drane and wired him to come to Chicago. He came and his tests at the studio were marvelous. No other word will describe his make-up. I consider Drane's characterization of Abraham Lincoln to be wonderful in every detail. He looks like Lincoln, acts like Lincoln and gives atmosphere to the story instead of detracting from the play as is so frequently the case in like instances.

"I think reviewers and the pictureplay public will unanimously agree with me in my tribute to Sam D. Drane when they see his Lincoln on the screen. It is with regret that I learn of his passing. He has never seen the production of 'The Crisis,' to the worth of which production he contributed so talentedly."

HAGER TO MANAGE UNIVERSAL SEATTLE OFFICE.

Mr. Hager, former manager of the Universal office at Butte, Montana, has been transferred to Seattle, taking the place of Mr. Hammington. H. L. Thompson has been appointed manager at Butte.

London Trade Topics

J. D. WALKER, the agent for Famous Players-Lasky, is to release the Burton Holmes travelogues here shortly. The D'Orsey expedition pictures are also announced, these on somewhat novel lines, for they are to be released by the Birmingham firm responsible for their handling in serial form. The travel film is a doubtful factor in this country. At the better class shows they are invariably appreciated, but in the industrial areas they are often received icily. Said a showman the other day, "Never use a slide of the King to signify the termination of the program. A short travel gets them out as quick."

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The demand for comedy is having its reflex in prosperity at one house at least catering for the open market center. D. W. Russell, David Horsley's hustling agent, reports encouraging sales on the George Ovey single-reel subjects.

* * *

Edgar Wallace, the author, has under consideration a plan for filming the naval battle of Jutland.

* * *

A famous statistician, for the want of something better to do, once computed that if the wealth of the world was evenly divided the equal quota for every man, woman and child would be a trifle over £66. A diverting forecast of what would happen under such a distribution has provided George Robey with good material for a screen comedy.

* * *

Last week the Triangle organization started its trade campaign in earnest. Something like forty trade shows of subjects to be released under the three-cornered banner are being held each week in London and provinces. The old trade show system, they say, did not allow all exhibitors to attend. To give exhibitors no possible excuse for not viewing a picture the Triangle plan is to show five times each week at each of its eight depots. Three subjects will be shown at each show. "Fatty and Mabel Adrift," the first Triangle film to be released, made its appearance in public also last week. The dramatic subjects will not be seen until September, when "Peggy" will be the initial number. Roy Aitken has been over here for a few weeks inspecting premises and final arrangements for the distribution of Triangles and an extensive prefatory publicity campaign.

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Sydney M. Baber, of the Famous Players-Laskey Company, has taken out a commission as lieutenant in the Royal Flying Corps.

* * *

The imports of films (negative and positive) from the U. S. A. to this country during the month of June exceeded £141,000 in value, according to the Customs returns. This amount is about £6,000 in advance of the imports for June, 1915.

* * *

The release date of "Macbeth" (Triangle-Fine Arts), that is, the release date it will be available to exhibitors upon ordinary rental terms, is Nov. 16th. "The Birth of a Nation" is now being booked, contrary to the policy announced at its London presentation, to some of the less portentious moving picture theaters.

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A Government notice issued late last month includes, amongst other things to be treated as contraband of war, sensitized photographic film, plates and papers.

* * *

Messrs. Albert and Arthur Clozenburg who have been interested as directors in Ruffell's Exclusives, Ltd., the enterprising concern which handles the Metro output in this country, have withdrawn their interest therefrom and managerial matters are now under the control of Messrs. C. W. and A. C. Lovesy. With this change, Mr. Roscoe C. Spurin, the publicity manager, also seeks fresh fields and pastures new for his insatiable energy and resourceful ideas. It was he who evolved and adopted the most communicative member of the feathered species to symbolize a brand of films that would eventually talk, and the popular parrot as an advertising device for Metro's soon spread to the land of their birth. His work on the Drew comedies has been even better, so much so, that he is regarded by not a few as the most original and able film-booster in London.

* * *

Mr. J. D. Walker, the Famous Players-Lasky agent, has been appointed British distributor of the Mutual-Chaplin pictures. The first release is "Easy Money."

J. B. S.

Kalem to Add to Forces

New Producing Companies Will Be at Work Under Kalem Banner in Fall Months.

ACCORDING to reports current last week Kalem is making arrangements to place several new producing companies at work under its banner with the coming of the fall months. When questioned Kalem officials admitted plans were under way for an expansion of activity.

It is known that extensive alterations and additions have been taking place for some time at the different Kalem studios in California, New Jersey and Jacksonville. During the summer months the Kalem schedule of releases through the General Film has consisted of five reels, which include the "Girl from Frisco," a weekly two-reel release, and three one-reelers, the "Ham" comedy, Ivy Close comedy, and "Hazards of Helen."

Both the "Girl from Frisco" company and the "Hazards of Helen" forces are now at work in the Glendale studio, while the latter organization also does a considerable part of its work at the Kalem studio station. The "Ham" company is working alone at the Hollywood studio. Both these plants have recently been greatly enlarged, and report has it that Kalem is preparing to engage additional directors and other members of the new companies.

SELZNICK HELPS ILLUMINATE GREAT WHITE WAY

By way of impressing upon all New York the importance of Miss Young's coming appearance in his seven-reel production of Robert W. Chambers' famous novel, "The Common Law," Mr. Selznick recently had installed on the corner of Broadway and Forty-sixth street one of the biggest electric signs in the heart of the theatrical district.

This huge illumination is in two parts, one slanting so as to catch the eye of those coming downtown, the other placed so as to be conspicuous from many blocks down the big street. From across Broadway both sides of the sign blaze their double message. After the first picture is released the letters will be changed to advertise the second production and so on throughout the year.

The installation of the big sign is but one of the phases of the advertising campaign now being conducted for the Selznick pictures. Four styles of twenty-four sheet stands are being distributed throughout the country for the first Clara Kimball Young, picture. Mr. Selznick has contracted for $100,000 worth of billboards for the first year, and to make this billboard campaign of still wider scope is supplying all contract exhibitors with as many stands of paper free of charge as they can use.

Another Broadway location has been secured for a big electric sign now being constructed which will advertise the Herbert Brenon productions beginning with Nazimova in "War Brides."

LEAVES SCREEN FOR STOCK FOR MOTHER'S SAKE.

The important part of "Tommy Mainard," the juvenile in "The Wheel of Justice," in which Emily Stevens is starred on the Metro program, is in the hands of Raymond McKee. The young man has abandoned motion picture work for the winter, in order to take his mother to Florida, to gratify her life-long wish to spend a winter there. When he received an offer to play in a stock company in Jacksonville, he gave up flattering propositions to remain in motion picture work in New York. "I am young," he says, "I can wait better than mother can."

NICHOLAS POWER RETURNS TO NEW YORK.

Nicholas Power, inventor of Power's Cameragraph and president of the Nicholas Power Company, returned to New York on September 1 from Lake Bomoseen, Vermont, where he has been spending the summer at his country home. Mr. Power is highly pleased and encouraged with the business done in his absence, and in spite of the unusual conditions caused by the paralysis epidemic, etc., believes that the motion picture industry will enjoy a good fall and winter business. Mr. Power is again at his office at 90 Gold street.

Spokes from the Hub

BY MARION HOWARD

WE have been well favored here of late in having some remarkably good pictures, so many in number that I cannot do justice to them. On all sides I heard the widest praise given "The Prince Chap," "The Sting of Victory, "The Light at Dusk," "The Eye of the Night," "Davy Crockett," "The Smugglers," "The Wheels of Justice," "Paying the Price," "Flirting With Fate," "Perils of Divorce," "Hulda of Holland," "Fathers of Men," "The Daring of Diana," "Public Opinion," "The Victory of Conscience," "The Honorable Friend," "The Alibi," "Rolling Stones," and now we have "Civilization" packing the Tremont theater and creating a furore. You are all familiar with this spectacle in New York and others will be when communities wake up to its great value.

* * *

"Where Are My Children?" is going strong at the Majestic theater in spite of the efforts of overnice but well meaning persons to have it withdrawn. One scene in the play stands out clearly and is a sermon in itself—the one where the mother asks to be forgiven for not enlightening her little one. Here we find a touch of another rare picture "The Blindness of Virtue," which should be shown in every theater. "It is long past the time for the shams of concealment," said a well known clergyman to me on leaving the theater, "and I am going to send all my parishioners to see this picture, as it beats any sermon I could preach." How's that?

* * *

Upon hearing a most favorable comment on "Under Two Flags," the Fox masterpiece, I deposited my quarter, went in to see it, and must take back much that I have written on the brand, for here we have one of the very best pictures ever seen in the Hub, and which might easily have run for weeks. Theda Bara heretofore has not impressed me favorably either in her personality or vampire methods. She seemed to have a sort of wicked expression in all she has essayed—that is, in the pictures seen. Now here we see a human being with a soul and mind; a real flesh and blood woman, and she was good to look upon. This picture will do more to convert theater goers to Miss Bara than all the publicity that finds its way into print. Ouida's story is followed well.

* * *

"Common Ground" took an old theme and worked it out cleverly to the credit of the Lasky players with little Doro, a pathetic figure under an impossible hat copied from a cheap novel illustration. The story is convincing and went over well here. Reviewers have told of it, but they overlook many little touches, as in the last reel, when the Judge who has succumbed to the beauty of his little slum find takes a bunch of her pictures sent from the seminary and makes a gallery of them for his library wall. This might have been called the evolution of the hat, for here in the first we see the awful hat she wore in the first reel, improving picture by picture until the last one is one of the latest seen on Broadway. There were some fine types of women of the underworld, a dear little boy and that motherly player, Mrs. Lewis McCord. Thomas Meighan is a local favorite, having married a Hub girl, one of the talented Ring sisters. While Doro was seen in the Lasky picture her husband, Elliott Dexter, was appearing under the Paramount guidance at the Exeter theater in "The American Beauty," with Myrtle Stedman and a strong company of Pallas players. We liked this play all through and were treated to some remarkable double exposures, Miss Stedman playing mother and daughter. W. D. Taylor deserves more than passing mention for his studio and drawing room interiors.

* * *

Donald Brian in "The Smugglers" repeated his success in "A Voice in the Fog," and as he is a native of the Hub the attendance was large.

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"Shoes," the Bluebird picture with Mary MacLaren, was put over here under the name of "Where Is My Daughter?" presumably to catch the eye and keep up the "Where Are," etc., interest. "Flirting With Fate" scored, as anything does with "Doug" Fairbanks—he of the expansive, compelling smile. "Her Soul's Song," with Dorothy Davenport, was delightful, and such a dear baby! "The Prince Chap" ought to put Marshal Neilan in the front row of actor-directors, for I have not seen anything this year along that line of pictures better done in every way. All know the story of the play picturing Cyril Scott. George Fawcett was delicious as Runyon and the studio scenes were perfect in every detail.

* * *

"The Rail Rider," with House Peters doing a railway engineer romantic stunt, was certainly well directed and timely these days of strikes and discontent. He was some hero at the outset when he took the reins in his own hands and got his train out of trouble, for which he was rewarded (?) with a lay-off minus pay by the chief villain of the play—a boss in New York. I should think this might be advertised as a railroad picture, the hero doing some good amateur detective work, etc. "The Daring of Diana" gave good opportunity for Anita Stewart, but if she went through all that action I do not wonder the dear girl was stricken with fever. S. Rankin Drew directed it, and it was a good piece of work, especially in the newspaper offices. Surely Diana was daring enough for her admirers in front to applaud, notably when she actually burns her way through a door and makes an exit. There were some inconsistencies, but on the whole we liked the play, even if "yaller" in spots.

* * *

A play not listed in this letter at the opening of it is to my mind and to thousands who went more than once to see is "The Bugle Call," featuring that youngster, Willie Collier, Jr., a lad whose work was so gripping as to cause many moistened eyes. Only fourteen and able to outrank all others in the cast. Here we have an intensely human play, one for young folks to enjoy to the utmost, as it has real Indians fighting as they did many years before the government took a hand and put them on reservations. The massacre was vivid and the army life depicted realistically at a faraway post, but it was the development of the boy's character which caught us. His struggle between loyalty to his lost mother and the liking for the young stepmother (of the right sort), too, was artistic in a high degree.

* * *

Our Back Bay theater, the Exeter, is to install an organ soon and will have programs. Jarvis Jocelyn, the pianist par excellence of the picture houses, devotes much time and care to his selections, always in keeping with the picture. When a play is on picturing some foreign country we hear the airs, folk songs as well as more pretentious music typical of that land. He follows no set rules, but never slips up and rarely needs a score. His interpolations are a delight to the music lover in front. Mr. Jocelyn has been on the stage and has dramatic instincts which eminently fit him for such a responsible position.

* * *

What fun we had in "How Molly Made Good!" It was so full of meat and stage stars that one had to see it twice to get the detail. Did you note Bob Edeson's house at Sag Harbor and the statue in the front garden, that of the Indian Strongheart? Good piece of business staging a scene right there. Then we had a good look at Mrs. Edeson, daughter of the late Linn Boyd Porter. This is not a new release, but it is good for a repeat anywhere. One title was queered by the spelling of a word, "gardner" instead of "gardener."

* * *

Here is a belated comment or two on "Salvation Joan." Why have not more seen it? What are managers thinking of not to show it? Here we have lovely Edna May in a wonderfully good picture, ably supported by some strong Vitagraph players and with dear little Bobby Connelly. She films well and it is a pleasure to see her walk and wear her "fine feathers" so well and to note her shiny hair so severely worn as in her stage days. In this play there is a close-up which no reviewer has mentioned, yet it was a gem in photography. Edna and Bobby Connelly facing each other affectionately and then turning their faces toward the house. A man behind me said it was the finest he had ever seen, and after a chat later on the picture as a whole he gave me his card and it disclosed the fact that he was one of the most noted photographers in the land, therefore a good judge. Harry Morey scored.

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George Ade's fables are popular over here and we like to see Charles Stine. I saw one the other night called "The Fable of the Willing Collegian Who Wanted to Get a Foothold," and it was a scream. He interviewed men in different professions and they gave good reasons for discouraging his ambitions. Then we find him looking for a job at the Essanay studios in Chicago and here we have a good picture of the big granite entrance, some of the players

entering and leaving, and the long line of aspirants to film fame. This is all clean fun and the titles are the funniest things about the series.

* * *

If Rita Jolivet, here this week in "An International Marriage," and which I have not yet seen, could read the cut line in a Boston paper she would indeed be surprised. Beneath her expressive face we read that Col. John Jacob Astor gave his seat in the lifeboat to her when the Lusitania was sinking. We all know (or should) that Astor went to his death from the Titanic somewhat earlier and the name of the late Charles Frohman is indissolubly connected with her in the now memorable utterance "Why fear death? It is the most beautiful adventure in life." Astor naturally gave his place to his wife.

* * *

"The Light at Dusk" is a series of pictures most impressive and I know of no better one to play the lead than Orrin Johnson, who had much to do in the evolution from the Russian peasant to a man among men so far as wealth and ambition go. It was daring in the allegorical part, introducing the Saviour, but so reverently done with its lesson and all as to make this play a classic as well as an unconscious sermon. The story is a sad one, but not melancholy, for the great faith in the heart of the woman left behind stood out clearly all the way through.

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Many went in to see "The Eye of the Night" because of Tyrone Power's great work in "Where Are My Children?" a splendid ad. for him in any future picture, as he has won all hearts. "The Selfish Woman," with a good cast, including Cleo Ridgley, the dependable one; Wallace Reid, and that excellent actress Edythe Chapman (in private life Mrs. James Neill). Thrills galore we have in this and a rather sudden repentance on the part of a very naughty, selfish woman. "The Tarantula" left a bad taste on account of the hideous manner of killing the villain and the thing itself too often seen in this picture and which thousands fear as did the man himself. I was sorry to have it figure to that extent, as the play and the splendid work of Edith Storey lost weight.

* * *

Accepting an invitation to the opening of the new Metro exchange, I took a friend along and we were regaled with a reel or two of "The Crimson Stain Mystery," about which I dreamed that night. Maurice Costello, that prince of screen actors, has some part, and dear little Ethel Grandin has a lot of work cut out for her, judging from what she gets into in the second reel. Louis Mayer, the genial head of the exchange and the vice-president of the Metro Pictures Corporation, was in a happy frame of mind.

* * *

The World Equitable is showing strong here, chiefly at the Park, where I saw "A Woman's Way," made from the play in which Grace George (Mrs. William Brady) made a hit. It films very well and Carlyle Blackwell made a stunning opposite for Alice Brady.

* * *

Henry B. Walthall's name always means much to the producer, and managers are sure to give pleasure to their following in such pictures as "The Sting of Victory," seen last week at the Fenway. In a dual role he certainly scores and shows his versatility. The "Blue and Gray" spirit mingles well, with the South winning our sympathies as in the "Birth of a Nation," which disclosed to the world of playgoers scenes which were duplicated during the War for the Union and of which we hitherto knew only by hearsay. In the recent releases we have some battle scenes showing heroism and all the rest, and the atmosphere was well preserved through good photography of real Southern scenes, including a fine old colonial mansion. The double exposures were unusual and caused wonderment as to how they were managed. I told my neighbor that it was a "trick of the trade," and I would not enlighten her (fact is, I do not know it).

ANDREW J. COBE IN CHICAGO.

Having completed a tour of the exchanges in the southeast and the southwest who are handling "The Yellow Menace" serial in their respective territories, Andrew J. Cobe, of the Unity Sales Corporation, is now visiting the Balaban-Hershberg Film Attraction in Chicago, who are distributing "The Yellow Menace" in that territory, and the United Film Service, who are distributing "The Yellow Menace" in the fourteen Western states with executive offices and headquarters in Chicago. From Chicago he will proceed to Milwaukee, Minneapolis, then through Detroit, Cleveland and Pittsburgh to New York.

*Moving Picture Film**

Its General Characteristics and Properties.

By J. F. Ancona, Member Am. Soc. M. E., Special Engineer, Eastman Kodak Co.

NEARLY all motion picture film is made of a transparent nitro-cellulose base or support coated with photographic emulsion. A roll or reel of film as used in the projection machines is about 1,000 feet long and weighs about five pounds.

The film base, often termed pyroxylin, kodaloid, celluloid, pyralin, zylonite, etc., is composed largely of cellulose nitrate of a low degree of nitration. Cotton, paper, wood-pulp or other plant matter is composed largely of cellulose. If purified cellulose is acted upon by a mixture of sulphuric and nitric acids, the cellulose is converted into the cellulose nitrates. There are many of these nitrates, but they fall broadly into two classes: those of a low and those of a high degree of nitration. Many articles, such as combs, toys, etc., are made from the low nitrates; the high nitrates are used extensively in the manufacture of explosives. Film is made from a low nitrate and **cannot be exploded** by a spark, detonator or ignition.

The inflammability and combustibility of film is due to the fact that, chemically speaking, sufficient oxygen is present within the structure of the material to help support combustion, or to continue decomposition without additional outside air.

Although film is inflammable and burns rapidly, the heat generated by its burning is low, as shown in the following table:

Heat in British Thermal Units, Per Pound, Generated by Complete Combustion.

Motion Picture Film	6,800 B.T.U.
Dry Wood	8,000 to 9,000 B.T.U.
Alcohol	12,000 B.T.U.
Coal	13,000 to 15,000 B.T.U.
Gasoline and Kerosene	20,000 B.T.U.

Although the heat given off per pound of film is relatively low, as shown above, the conclusion must not be drawn that film is less dangerous than other materials, since the heat given off per minute is higher for film than the other materials, on account of the rapidity of combustion.

Film when ignited and allowed to burn with a liberal air supply burns rapidly with a yellow flame and no smoke. If, however, film is ignited with inadequate air supply it will often decompose without flame but with the evolution of dense yellowish gases having an acrid and characteristic odor. In this article this latter phenomenon will be termed "decomposition." Decomposition, if allowed to proceed, may generate sufficient heat to cause the gases to ignite and burn with flame. The gases from decomposing film may be ignited by a flame or spark applied to them; but this ignition can be prevented if the gases have been chilled below their ignition point, as for instance by water from a hose or automatic sprinkler.

A roll of film which is burned or decomposed becomes a charred, carbonaceous mass, somewhat resembling charcoal. Parts of this material continue to glow in a manner very similar to "touch" paper or charcoal, for some time, until reduced to a flakey, grayish ash. This slow combustion of charred or decomposed film may continue for hours and often sufficient heat will be caused to start another fire, providing combustible material, such as more film, is adjacent to the glowing ash.

The decomposition of film will take place at comparatively low temperatures. The following table shows the time required at given temperatures to start decomposition:

Temperatures.	Time.
302° F.	4 min. 6 sec.
311° F.	2 min. 25 sec.
320° F.	1 min. 43 sec.

As previously stated, **motion picture film does not and will not explode.** A popular impression to the contrary is prevalent.

The false theory concerning the explosibility of film may be occasioned by the possibility of decomposition products forming explosive gas mixtures. Such gas mixtures are caused by a dilution of the products of decomposition with appropriate quantities of air **under certain conditions.** The possibility or probability of the formation of explosive gas mixtures under usual conditions is rather remote, as will be seen in the following paragraphs.

*Reprinted by permission of the Eastman Kodak Company.

Motion picture film if burning freely with sufficient air gives off colorless, smokeless gases which are not explosive when mixed with air in any proportion. Decomposing film gives off yellowish gases. If these gases are mixed with excess air as fast as they are formed, as when film is decomposing in the open air, generally speaking non-explosive gas mixtures will be formed, which however contain compounds that are poisonous and should not be breathed. Gas explosions under this condition practically never occur.

If, however, decomposition occurs in a closed space and normal atmospheric pressure prevails, explosive gas mixtures may be formed. The explosibility of the gas mixture depends upon many factors, such as the air supply, temperature at which decomposition takes place, etc. Experiments made by the Eastman Kodak Company upon film storage vaults similar to those in use in exchanges and laboratories, with good sprinkler protection and properly vented, show that large volumes of gas will be formed by decomposing film. Chemical analysis of these gases with sprinklers in action indicate the possibility of explosive gas mixtures, yet attempts to produce such explosions by means of ignition were unsuccessful.

If the decomposition of film be allowed to take place in a closed space without the addition of air and the pressure within the space be allowed to build up, violently explosive mixtures may be made if the gases formed are then mixed with air in the proper proportions.

Such a condition as described in the last paragraph formerly existed in many of the film storage vaults when they were not provided with ventilators, and most of the so-called film explosions were in all probability explosions of gas mixtures formed from decomposition under pressure.

Another very prevalent and erroneous idea exists, namely, that the odor noticed in film storages is due to the emanation from the film of an explosive gas or vapor. This odor is due to a very slight quantity of volatile solvents which have remained in the film. The quantity of solvents given off in this manner is so extremely small that the idea of its forming explosive gas mixtures is absurd. The gas mixtures that do explode must always come from decomposition, as outlined in a previous paragraph.

Film **is not subject to spontaneous combustion** and it is impossible to find an authentic report or proof of spontaneous combustion ever having occurred at ordinary temperatures. Film, however, may decompose and ignite if subjected to temperatures of over 200° F. for a long period of time.

Motion picture film may be ignited and set on fire by an open flame, by a spark, by heat, by friction producing heat, by chemical action producing heat. By far the greatest number of film fires are caused by film being subjected to an open flame or spark, such as an electric flash, burning match, cigarette or cigar, contact with hot metal like a rheostat, steam pipe, etc.

Water will extinguish any film fire if applied quickly and in sufficient quantity. Film which has been burning until decomposition has started throughout the entire mass will not be extinguished even if plunged in water; the film will continue to decompose under water. Sand will prevent a film fire from spreading but will not entirely extinguish it; the film is apt to continue to decompose.

If one or several rolls of film have started burning fairly, the most important procedure in addition to dousing the rolls of film with water is to prevent fire or decomposition spreading to adjacent film. The automatic sprinkler is the most useful appliance to accomplish this result. One of the most important features of the automatic sprinkler system is the manner in which the spray or rain of water washes and chills any gases or vapors evolved, thereby keeping them below the ignition point.

The Dangers, Hazards and Remedies.

Having already outlined the general characteristics and properties of film, it seems desirable to summarize the particular dangers of the material and the remedies or methods of minimizing such dangers.

In order of their importance the principal dangers of film are as follows:

First. The ease of ignition.

Second. Combustibility.

Third. Rapidity of burning and ease of transmission of fire.

Fourth. Difficulty of extinguishing when thoroughly burning.

Fifth. The possibility of explosive gas mixtures.

The ease of ignition can only be offset by a habitually careful and conscientious elimination of all possible causes by which film might be ignited, namely, open flame, sparks or heat. The most trivial circumstances may often supply the open flame or spark, such as a match which has been carelessly dropped or trod upon, a broken electric light globe, a short-circuited electric wire, unprotected steam pipes, and the like.

Assuming film to be on fire, the combustibility and rapidity of spread can only be combated by efficient and rapid application of considerable quantities of water for the purpose of extinguishing and controlling the fire. One of the greatest factors in cutting down the rapidity of spread of a film fire is the keeping of film in approved containers, each holding a single reel; this retards the spread of heat from one reel of film to another. The containers also greatly reduce the chance of the film being ignited. Fire-fighting appliances should be provided in liberal quantities and, if possible, film exchanges, studios or laboratories should be located in sprinklered buildings.

The elimination of the possibility of the formation of explosive gas mixtures is entirely a question of proper design and construction of storage rooms or vaults. If such storage places are properly vented to the outer air, and if proper sprinkler protection be installed inside of the vault, the probability of explosive gas mixtures is very remote.

A film fire once started is difficult to extinguish, owing to the rapidity of spread of both fire and decomposition. It is imperative to get adequate volumes of water upon the blaze in the very shortest time. Five seconds at the start is more valuable than twenty minutes at the end of a fire. No known device so completely meets the requirement of quick discovery and rapid application of water when needed as the automatic sprinkler. Many tests made by the Eastman Kodak Company show the operation of the heads to be rapid; and sufficient water may be delivered to hold, control and finally extinguish all burning and decomposing film, if the sprinklers are properly installed.

The rain or spray of water from the sprinklers is of great importance in preventing the spread of fire or decomposition, in chilling the gases so that they do not burn, and also probably greatly reducing the chance of possible explosive gas mixtures.

DOUGHERTY OUT OF BIOGRAPH.

Lee Dougherty, for many years with the Biograph Company, has resigned his latest position of director general of productions, which he has held for the past five years, and is now at liberty. Mr. Dougherty's long connection with the Biograph in almost every capacity fits him for directing the work of production to an extent that is hardly equaled by any other man in the business and he will, no doubt, soon be able to announce a future engagement.

PHOTOPLAY EDITION OF "THE CRISIS."

Grosset & Dunlap, book publishers, are preparing a magnificent photoplay edition of "The Crisis." The book, which is to sell at popular price, will be illustrated with scenes from the Selig play. The publishers are also preparing to issue a line of striking publicity matter, including beautiful one-sheet posters in color, which will also carry scenes from the film drama. It is expected that "The Crisis" will be released to the public soon.

SECRETARY MEGOWN RESIGNS.

Charles E. Megown, proprietor of the Cameraphone theater and one of the hardest workers in the ranks of the Exhibitors' League, has resigned as secretary of the exhibitors' body. Megown accepted the office against his will a few weeks ago, but found that it required too much of his time. Megown and Benjamin J. Sawyer, president of the league, are credited with having built up the organization to its present strength. Megown will continue as a member of the body and will devote as much time to league work as he can spare from his business.

ARROW SIGNS SIDNEY BRACY.

Sidney Bracy, who will be remembered for his magnificent work in "The Million Dollar Mystery" and other Thanhouser serials and feature pictures, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation, for work in a number of new features which will be produced under the direction of Howell Hansel at the Arrow's studio in Yonkers, N. Y.

"THE TOLL OF JUSTICE" READY SEPT. 15.

Word comes from the studio and head office of the Florida Feature Film Company to the effect that their next five-reel picture, "The Toll of Justice," will be ready for the trade on or about September 15.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE SELIG-TRIBUNE, NO. 69, 1916 (Selig), Aug. 28.—President of France visits the battlefields on the River Somme; Generals Roques and Joffre note artillery fire; high French officials inspect 42 centimeter guns; Gov. Dunne, of Illinois, visits training camp at New Braunfels, Tex.; Ohio building moved from Exposition grounds, San Francisco; railroad presidents confer at Washington; Health authorities from 38 states discuss infantile paralysis, Washington; mortar gun practice at Fort Totten, L. I.; Donald Pope on motorcycle defeats Domenjoz in aeroplane; Walter C. Hagen wins Western open golf championship at Milwaukee; Candidate Hughes at San Francisco.

THE FAIR FARE (Vitagraph), Aug. 28.—Frederick Hiller, who wrote and directed the scenario of this one-reel picture, has cleverly interwoven a number of educational views into the plot of his story. The hero, played by Mr. Heller, keeps an auto for hire and is tricked by his newly-wedded wife into taking her on a sight-seeing tour to the points of interest about Seattle. The picture is a novelty. Caroline Vaughn brings a pleasing personality and a bright smile to the part of the wife.

HAM IN THE DRUG STORE (Kalem), Aug. 29.—However bitter the dose the customers are forced to swallow, it is a pleasant concoction that Ham, Bud and Ethel hand over the counter in this one-reel comedy to "the man out in front." Inspired by the wonderful success of a patent medicine faker, Ham and Bud break into the drug store business, mix the villain a horrible compound and dispense sodas and laughs in equal proportions.

VERNON HOWE BAILEY'S SKETCH BOOK OF WASHINGTON (Essanay), Aug. 30.—The motion drawings that artist Bailey has made of the many points of interest at the Capitol, are equal to his preceding work in point of skill. This fact, coupled with the scope of his subject, makes this number one of the most valuable of the series. Another installment of the interesting Essanay scenics is on the same reel.

THE TORMENTED HUSBAND (Vim), Aug. 30.—The domestic peace of the Newlyweds again gets a serious jolt in this number of the Vim Feature comedies, in which Harry C. Meyers and Rosemary Theby are now appearing. The picture keeps pace with the previous numbers of the series, both as to plot and the finished acting of the two stars.

THE SELIG-TRIBUNE, NO. 70, 1916 (Selig), Aug. 31.—Mrs. Walter Pierce flying at Mineola, L. I.; high Catholic dignitaries at American Federation of Catholic Societies, New York; archery tournament, Jersey City, N. J.; dressmakers contest, Chicago; public field day, Cambridge, Mass.; wounded soldiers from both sides, and shells to be used against German trenches, Herbecourt, France; British field artillery; Capt. Jack Wulf wins trap shooting championship, St. Louis; Candidate Hughes at Exposition, San Diego, Cal.

AN AERIAL JOY RIDE (Vim), Aug. 31.—Runt determines to present his wife with an automobile but finds he has only money enough to purchase a flivver. To make matters worse, he engages Plump as chauffeur, and that heavyweight loses control of the machine to such an extent that it refuses to stay upon the solid earth. The effect of the auto sailing through the air is cleverly handled. There are both excitement and amusement before the machine quits the earth.

TANGLED BY TELEPHONE (Kalem), Sept. 1.—A young dentist who neglects his patients in order to talk over the telephone to his newly-wedded wife, is the tangled-up party in this one-reel comedy. The complications are amusing. Ivy Close and Arthur Albertson head the cast. A review of the picture was printed in the issue of Sept. 2, page 1531.

THE SECRET OF THE BOX CAR (No. 95 of "The Hazards of Helen"—Kalem), Sept. 2.—An up-to-standard "hazard," a review of this number of the railroad serial was printed in the issue of Sept. 2, page 1531.

LOVE AND FRONT (Vitagraph), Sept. 1.—This one-reel comedy has the merit of containing considerable new material. The hero's father is an ardent fisherman, and favors a young woman for a daughter-in-law who is skilled in the use of a hook and line. The girl is so ill-favored, however, that the hero refuses to be caught by her bait, and complicates matters by falling in love with a pretty young lady who never landed a fish in her life. The comedy is neat, and the outdoor scenes have been selected with an eye to pictorial effect. Shirley Mouer, Wm. Lytell, Jr., and Jessie Miller are worthy members of the cast.

General Film Company Specials

FAITH'S REWARD (Knickerbocker), Aug. 25.—A three-reel star feature, this photoplay tells a clear story in which western mining life and existance in the large cities of the East are intermingled. The hero allows a sudden stroke of fortune to blind his eyes to the worth of the woman who has known and loved him in his poverty. He marries a society girl, loses his money and his wife and goes back West, to find true happiness with his old sweetheart. The plot is simple, but consistent, and the picture is acted satisfactorily by Harry King, Marguerite Nichols, Ida Van Tine, Mollie McConnell, Fred Whitman and Daniel Gilfether.

OUT OF THE MIST (Selig), Aug. 28.—Emma Bell is the author of this three-reel photoplay, which does not lack of dramatic material. The big situation comes when an aged roue is told by one of his victims that the girl he is trying to destroy is his own child. Several of the situations are rather strained, especially the one that gives the picture its title, but there is no denying the dramatic value of the story. Fritzi Brunette is an appealing and artistic heroine, and Wm. Scott, Guy Oliver, Gertrude Oakman, Frank Clark and Lillian Hayward complete a well balanced cast.

ENOCH ARDEN (Biograph), Aug. 29.—This Griffith reissue in two-reels has the reputation of being an extremely artistic picture. Wilfred Lucas has the title role, and Linda Arvidson, Alfred Paget, Bobby Harron and Florence LaBladie are important members of the cast. A review of the picture was printed in the issue of Aug. 19, page 1235.

TIGERS UNCHAINED (No. 4 of "The Girl from Frisco" Serial—Kalem), Aug. 30.—There is plenty of excitement in this installment of Robert Welles Ritchie's western serial. A band of escaped convicts capture the girl from Frisco, and there is a fine exhibition of horsemanship before Barbara is rescued. A review of the picture was printed in the issue of Sept. 2, page 1531.

Bluebird Photoplays, Inc.

BEHIND THE LINES (Sept. 11).—A five-part military drama in which the story is laid in Mexico, and the story itself an adaptation of one by Mary Rider, treats of how a young woman, in order to save her sister from being thrown to the common herd of Mexicans, agrees to become associated with a spy. A full review of the production will be found elsewhere.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 69, 1916, Aug. 29.—A hurricane sweeps Corpus Christi, Texas; women archers at National Archery Tournament, Jersey City, N. J.; the Ohio Building is towed across San Francisco Bay from Panama Pacific Exposition Grounds; Fashions; athletic contest in San Diego Stadium; trial of land-water-air craft at Newport News, Va.; test of mine-rescue squads, Tacoma, Wash.; with the Austrian army in Montenegro; Austrian Red Cross nurses at Innsbruck; Russian prisoners in Austrian prison camp; Charles Evans Hughes and Mrs. Hughes in San Francisco; Miss Norma Mack flies over Niagara Falls with aviator Phil Rader; the Allies Balkan offensive.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 70.—New York police start on twelve-day hike; national stars in tennis contests, Forest Hills, L. I.; colony of artists live in the woods of California; the life of the ancient Greeks; fashion section; bathing at Long Beach, N. Y.; marine rocks for "rookies" at Lansdowne, Pa.; Countess von Bernstoff arrives in New York; hazing "freshies" at U. of C.; preparing for railroad strike, New York; war scenes on the border of Greece; French commander of Allied forces in the Balkans reviews British troops; Serbian artillery in action; President Wilson signs the Army-Navy bill.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 51 (Gaumont), Aug. 30.—Mauch Chunk, Pa., is the subject of this number. The numerous views given of the Pennsylvania mountain district are remarkably beautiful. Mt. Pisgah and Mt. Jefferson are among the mountains in that vicinity which are shown.

MUTUAL WEEKLY, NO. 87, Aug. 30.—This number includes some interesting scenes from the French trenches; also an open air school for tenement children at Boston, the opening of an aerial tramway at Niagara, a water carnival at Balboa, Cal., and other interesting items.

REEL LIFE, NO. 18 (Gaumont), Sept. 3.—Containing "A Day With the Yachtsmen," which shows an actual yacht race with the preliminary preparations for it; "Hydraulic Gold Mining in Southern Oregon," giving a fully detailed account of the mining of placer gold, and a sketch from Life in which a young husband, arriving home late in the evening, enters the wrong house and, believing that he sees his wife being kissed by another man, proceeds to knock the man down. The turning on of the light reveals his mistake. The latter is quite amusing.

MUSIKERS (Falstaff), Sept. 5.—Rather an amusing comedy in which

Oscar and Conrad, street musicians, quarrel and finally have a reunion on the strength of the old maxim, "misery likes company." Some amusing business has been introduced in the course of the comedy.

SEE AMERICA FIRST, NO. 52 (Gaumont), Sept. 6.—This number presents some beautiful scenic views taken along the Columbia river in Oregon. It begins with sunrise and closes with sunset. Many points of particular interest are shown, including numerous waterfalls, bridges and splendid automobile roads. The photography is very fine.

TALE OF A WHALE (Gaumont), Sept. 6.—A cartoon comic by Harry Palmer, on same reel with above. This pictures the adventures of a colored girl who hooks a whale with her fish line. The animated drawings are clever and amusing.

JERRY AND THE BANDITS (Cub), Sept. 5. George Ovey appears in this number as captain of a troop which invades Mexico. He and his sweetheart are made captives by the bandits, who demand ransom money for the girl's return. Jerry rescues the girl and then she turns him down for the lieutenant. The action in this is lively and it proves fairly humorous. It is well up to the average in plot.

THE GAMBLER'S LOST LOVE (Mustang), Sept. 1.—A two-reel Western number, by Karl Coolidge, featuring Jack Richardson, Queenie Rosson and others. This is the story of a gambler who neglects his wife, Helen. The latter gets a divorce and he marries a pretty widow. Helen then takes up with Tom, her former sweetheart. The finding of the note is a pretty feature, though there is some unnecessary repetition. The gambler's neglect of his second wife and her death at the birth of her child leads up to a human and pathetic situation. The development is natural and the production quite effective, though the settings are ordinary.

THE STOLEN BOOKING (Vogue), Sept. 3.—A two-reel knockabout comedy, by F. Palmer. Rube Miller and Ben Turpin appear as two would-be actors who steal the booking contract of two real performers. They go to the small town opera house and pretend to be the players. They appear in a burlesque melodrama, which is not explosively funny, but quite diverting. The real actors show up and start a rough house, which winds up with a fire. There is also considerable juggling of the cash box and its contents. This is fairly successful; the action is of the rapid fire sort.

ATONEMENT (American), Sept. 4.—A two-reel number, by Wm. Parker, featuring Alfred Vosburg and Vivian Rich. The story is not particularly original, but attractively presented. Dick, the son of a millionaire, hits a man with a bottle at college, and thinks he has killed him. He escapes to the wharf, where he is robbed, thrown into an open boat and allowed to drift out to sea. He is discovered by a fisher girl and brought to the small village, where he falls in love with the girl and works out his destiny. The action is good and the leading characters make a strong appeal.

Mutual Film Corporation Specials

A WALL STREET TRAGEDY (Mutual Masterpicture De Luxe), Aug. 14.—This is a five-part production featuring Nat C. Goodwin. The story takes the form of a heavy drama well suited to Goodwin's capabilities. It has been forcefully staged by Lawrence Marsten with the aid of an exceptionally fine cast. "A Wall Street Tragedy" will prove a strong drawing card for any theater.

THE DIAMOND RUNNERS (Mutual Star Production—Signal), Aug. 28.—The story of this five-reel feature is rather an absorbing one, despite various inconsistencies which occur in detail. It is clearly defined and the members of the cast do excellent work with an interesting characterization. A review of the production will be found elsewhere.

THE FORGOTTEN PRAYER (Mustang), Aug. 31.—A three-part number written by Kenneth Clarke. The cast includes Anna Little, Frank Borzage, Jack Richardson and Perry Banks. The story has some originality, principally in the part dealing with the search of the old desert wanderer for someone who can help him to remember the Lord's prayer. The human element of the picture is strong, and it is moderately enjoyable.

THE COUNT (Mutual-Chaplin), August.—This proves another success for Charles Chaplin. It is full of his inimitable humor from start to finish and will bring much laughter. He first appears as assistant to a lady's tailor, but loses his job. He then breaks into a reception where his former boss intends posing as a French count. Chaplin learns of the proposed deception and claims to be the count himself. The small business in this is handled with a rare appreciation of humorous values. The number is in many ways equal to anything Chaplin has done.

THE TRAP (Centaur), Sept. 2.—A two-part western production in which Crane Wilbur plays the masculine lead. The story is moderately entertaining and treats of certain happenings in a western town where the wife of the saloonkeeper who runs the roulette wheel and incidentally draws into her net a young tenderfoot. The incident reveals to the tenderfoot's partner, a recluse, that the woman is the same one who left him a year or so previously for another man. The trap which the recluse has set to catch animals acts unintentionally as a man trap also, and forms one of the main pivots of the story.

Paramount Pictures Corporation

PICTOGRAPHS (Paramount), Sept. 3.—"With the Fisherman of the Deep," the leading article in this number of Paramount's screen magazine, shows the methods used in taking fish from the Atlantic in large quantities. Another subject that savors of the sea goes under the head of "Lighthouses." Then there is a military camp for boys where they are taught to be efficient soldiers, and finally we have pictures of chewing gum in the making. Altogether a very fair issue.

GLIMPSES OF ENGLISH TOWN AND COUNTRY (Burton Holmes), Sept. 7.—This is the second of Burton Holmes' travel series dealing with English scenes. There is variety in abundance in the trip that includes Salisbury, Wells, Oxford and Cambridge and affords glimpses of the lives of the people met on the way.

BOBBY BUMPS AND THE STORK (Brady Studios), Sept. 7.—To save his dog from a premature death, Bobby Bumps devises a scheme to fool his father. It works very well, with a chicken disguised to impersonate a stork, acting as intermediary between the dog and his enemy. Earl Hurd is responsible for this amusing cartoon. The last part of the film is devoted to a Bruce subject, "The Orang's Kindergarten," being a study of young orangoutangs.

Universal Film Corporation

ANIMATED WEEKLY, NO. 35 (Universal), Aug. 28.—An entertaining and diversified number containing many scenes of interest at home and abroad. A Texas hurrican, Chicago auto races, candidate Hughes enroute, American Industrial Commission in France, and a number of war sidelights are included.

THE CHANCE MARKET (Gold Seal), Aug. 29.—A three-reel number, written by King Baggot, who also plays a double role. He is assisted by Ireno Hunt, Jack Ridgway and Frank Smith. This is the story of a rich young man and a crook, who look exactly alike. The former shoots the latter, during a raid on his rooms, has the crook buried as himself and then goes into the underworld. Here he meets the crook's girl and falls in love with her. This is entertaining, in spite of the fact that changes of identity are frequent in stories, and bring up very much the same situations. Some of the comedy work is pleasing.

THE PINACLE (Imp), Sept. 8.—This three-reel number, by F. McGrew Willis, is happily cast, introducing Richard Stanton, Myrtle Gonzales, Hayward Mack, Calvert Irvine and Paul Scbail. The tragic and rather incomplete close will disappoint many observers, yet on the whole the production is a strong one. It pictures in an entertaining manner the life of a young lawyer, an artist and an old doctor in a tenement house. Love enters in the shape of a girl patron for the artist. He and the lawyer love her and she has still a third admirer in an unscrupulous financier. The young lawyer wins her. The story is quite dramatic and a strong one except for the closing scenes.

THE WHIRLPOOL OF DESTINY (Red Feather), Sept. 10.—A five-reel number, by Eugene B. Lewis and F. McGrew Willis, featuring Flora Parker De Haven, Chas. H. Malles, Jack Mulhall and others. The plot has a number of conventional situations and develops rather jerkily. It centers about a wild youth from the country and a city girl, whose father is a drunkard. The story gets hold of the interest, but never rises to any great dramatic heights. The number, as a whole, is of about average strength.

TILLIE'S TERRIBLE TRUBLES (L-KO), Sept. 12.—A three-reel burlesque comedy, featuring Alice Howell, Fatty Voss and others. The opening scenes have an element of humor, but are handled too deliberately. A number of laughs crop out at times, though the development is not strong. The burlesque hanging is quite well done. Two reels would have answered to carry this production.

BABY'S TOOFS (Victor), Sept. 14.—A three-reel light comedy number, featuring Harry C. Myers, Rosemary Theby and James Rosen. This is highly diverting in certain scenes, but is strung out too much. Two reels instead of three would have answered. The ornamental subtitles and settings are very pleasing. The plot is slight, but amusing, picturing the way in which a young married couple invite in their friends and relatives to celebrate the baby's new teeth. It develops that the baby merely has two white beans in its mouth.

AN ANGEL OF THE ATTIC (Imp), Sept. 15.—Violet Merserau and Harry Benham carry the leading roles in a simple story of considerable charm. The plot concerns the romance of a famous artist, who, to escape social obligations, lives in a poor quarter of the city where he meets his ideal in the person of a girl who makes artificial flowers. The picture is admirably staged and many of the scenes acted by Miss Merserau and Mr. Benham are delightful. Released in two reels.

Universal Film Manufacturing Company

THE LUCKY LEAP (Victor), Aug. 29.—A knockabout comedy, featuring Ed Sedgwick as a fat country boy who goes to the city. He meets a girl and is mistaken for a pickpocket, then wins a big reward for capturing the real thief. This is unusually well photographed and strikes a good average in plot.

AS THE CANDLE BURNED (Imp), Sept. 10.—The story of an old man about to be sent to the poorhouse. He sits by the burning candle and reviews scenes from his early life, then dies at the close. This same idea has been carried out more strongly in other ways. The number lacks any special freshness or originality of treatment.

JANE'S CHOICE (Victor), Sept. 12.—The husband selected for a young woman is entirely too stout to suit her taste and she is advised to keep him on the jump until exercise reduces his weight. Scenes are laid at a summer resort where the girl temporarily disposes of her admirer by leaving him stranded on an uninhabited island. While the man is seriously perplexed, his fiancee is becoming acquainted with a handsome youth who approximates her ideal. Needless to say, the stout man is the loser in the three-cornered romance. Matt Moore and Jane Gail are the leading players in this picture, which is pleasing in a superficial way. Locations are very attractive.

FOR HER MOTHER'S SAKE (Big U), Sept. 14.—This story, by Frank Wilterwood, features Edward Brown, Vola Smith, G. Raymond Nye and Chas. Gunn. The old poet reads the story of the girl's mother's life, written in verse. The offering is strongly sentimental and has a pathetic

close. It will probably have considerable appeal for a production of the type.

THE TIMBER WOLF (Big U), Sept. 15.—A story of the big timber country, by Helen Jonas, featuring Molly Malone, Jack Nelson, Helen Galvin and Burton C. Law. It tells of a city girl who longs to return to civilization, but falls in love and is content to remain in the woods. The plot is very simple. The settings are quite picturesque.

SPEEDING (Nestor), Sept. 15.—On his afternoon off, a soda fountain clerk takes a girl for an automobile ride and incurs her anger by attempting to kiss her. The irate young woman and her chum more than get even with the youth when they accompany him on another ride and make off with the machine while he is picking flowers by the roadside. His difficulties in getting back to town are numerous and quite amusing. A fair comedy number acted with spirit.

IN ONIONS THERE IS STRENGTH (Joker), Sept. 16.—At a meeting of the Anti-Sin League, it is decided to investigate a prison. The deacon enters the cell of a convict whose escape is being planned by a feminine confederate on the outside. The convict appropriates the deacon's clerical garb, walks out of jail and leaves the reformer in a sorry predicament. As a crowning insult, the deacon is arrested for assisting a prisoner to escape. The picture is filled with good hits of comedy business and the laughs are as wholesome as they are numerous.

V-L-S-E, Inc.

PHANTOM FORTUNE (Vitagraph), Sept. 4.—An excellent five-part comedy-drama featuring Barney Bernard of "Potash and Perlmutter" fame. This is undoubtedly one of the best comedy-dramas of the season, of which a full review will be found elsewhere.

World-Pictures.

THE VELVET PAW (Paragon—World)), Sept. 11.—A very well produced story of political life in Washington, produced by Maurice Tourneur with House Peters, Gail Kane, Ned Burton and Frank Goldsmith in the cast. Besides being convincingly acted, the picture profits by many appropriate backgrounds photographed in Washington. A review may be found elsewhere in this issue.

VIVIAN MARTIN STARTS ON NEW SUBJECT.

Vivian Martin, who has just made her debut on the Paramount program in the Oliver Morosco photoplay, "The Stronger Love," has commenced activities on a new vehicle to be released under the Pallas brand. "The Right Direction," a touching drama by Julia Crawford Ivers, is the title of the latest Vivian Martin subject in which the star appears as a waif of the tenements.

As Polly Eccles, Miss Martin will portray the "Little Mother" of the Slums of a big Eastern city who starts out to tramp to California where she expects to find a bright future for herself as well as for her baby brother Billy Boy. Many different difficulties and dangers are encountered on the way which lead up to a most surprising climax.

Playing opposite Miss Martin is Colin Chase, the handsome leading man who has just signed a long term contract with the Pallas Pictures, following his appearance in "David Garrick" and other Pallas productions. This is Mr. Chase's initial subject as leading man for Miss Martin. Other well-known players in the cast are Herbert Standing, Alfred Hollingsworth, Billy Mason and Baby Jack White. E. Mason Hopper, who also has just become affiliated with these producers, is chief director, while Homer Scott will supervise the photography.

"THE SEX LURE" NEXT IVAN PRODUCTION.

"Her Surrender" having been completed, the Ivan Film Productions are already preparing for the next production, "The Sex Lure," to be released in October. The new play which will be put into work is based on an original story especially conceived for the screen by L. V. Jefferson, one of our foremost dramatists. Because of the difficulty of its treatment and the wonderful possibilities it affords both the cast and the director, the scenario department of the Ivan Company has concentrated its entire efforts since last June to make the working script worthy of treatment by a master director.

There are six parts, each almost equally strong, and the Ivan Company has closed contracts with several stars and is at present negotiating with other stellar lights of both the silent and spoken stage to enact various roles in their next play. Immediately the cast is completed a further full announcement will be made.

Work will commence almost immediately, and "The Sex Lure" is expected to be completed early in October so that it may be the regular scheduled Ivan release for that month.

DISPATCH FILM CORPORATION.

Half a floor at 145 West Forty-fifth street, New York, is now being put into shape for the quarters of a new film rental concern known as the Dispatch Film Corporation.

This concern has been incorporated for over two months, and during this time General Manager Walter Scheuer has busied himself preparing to make a bid for his share of the rental business of Greater New York and environs.

LENORE ULRICH AT HER BEST IN "THE INTRIGUE."

Closely following Lenore Ulrich's return to New York from the Pallas Pictures studios, Los Angeles, an advance print of her new photoplay, "The Intrigue," arrived at the New York offices of the company last Friday. Immediately upon its arrival the film was viewed by several New York film men who enthused over its exceptional qualities.

Presenting a gripping story of present international conditions, "The Intrigue" displays delicate treatment of a difficult subject. Partly staged in Europe and partly in the United States, it tells of a young American inventor and his perfected X-ray gun that would revolutionize modern warfare. Foreign powers are brought into the story, but handled in such a manner as not to offend even the most sensitive, a strong humane element giving the story great sympathetic appeal.

As the beautiful Countess Sonia Varnli, a secret service spy, Lenore Ulrich appears in the stellar role and evidences even more than in her other screen endeavors her natural screen talent and charm. Supporting her are Cecil Van Auker, Howard Davies, Herbert Standing, Florence Vidor and Paul Weigel. The production will be released on the Paramount Program, October 2.

"WAR BRIDES" WELL UNDER WAY.

Herbert Brenon has completed a sufficient number of consecutive scenes of "War Brides" to give a definite idea of the nature and power of the picture, and this week he invited Lewis J. Selznick, who controls the release, and Mitchell Mark, president of the Mark Strand Theater Company, to the projection room at the studio on Hudson Heights for a private view. Mr. Mark, as a disinterested spectator, was particularly impressed, and said:

"This is a superb production of a wonderful picture. I was thrilled as I have seldom been thrilled by a photoplay. It is simply a masterpiece. It reveals the combination of two unusual geniuses: Brenon, the director; Nazimova, the actress. It is difficult to decide which has contributed more to the results, the man who has reconstructed the drama from its original form or the tragedienne whose art shines out here with all the clearness that it has in her presentations of spoken drama."

"BEATRICE FAIRFAX" IN MANY NEW YORK THEATERS.

"The Missing Watchman," the first episode of "Beatrice Fairfax," the new photoplay of the International Film Service, Inc., was shown for the first time in New York yesterday (Monday), in more than two score theaters. Before the week is out it will be seen in 150 New York theaters and approximately 1,500 theaters throughout the United States.

The new series was most enthusiastically received. Harry Fox, famous as a Broadway comedian, makes his film debut in "Beatrice Fairfax" as "Jimmy Barton," a newspaper reporter. His work is of the highest order and there is every indication that he will achieve as great success on the screen as he has as a comedian.

Grace Darling, who appears in the title role, is smart and shows marked dramatic ability. The photography and lighting of the picture is exceptionally good.

EAGLE FILM CO. REORGANIZES.

Reorganization of the directorate of the Eagle Film Manufacturing & Producing Company, Chicago, bringing the control of the company into the hands of thoroughly practical men in the motion picture field, is announced by that company. At a meeting of stockholders held recently William J. Dunn, Frank Zambreno, J. J. Aman, Howard A. Brundage, J. Leitch, N. Salopoulos, Charles M. Rose, J. B. Enders, Frank G. McClure, Theodore Hochstetter and Thomas F. Fleming were chosen directors and given full power to direct the affairs of the company according to their ideas of the best interests of the stockholders.

Subsequently these directors chose Mr. Dunn, who was largely instrumental in the organization of the company and who has occupied the position of general manager and director from the first, president of the company.

"BLACK FRIDAY" TO BE RELEASED BY THE UNIVERSAL.

The Universal announces for release on September 18 "Black Friday," featuring Dorothy Davenport and Emory Johnson, a five-reel society drama adapted by E. J. Clawson from the novel written by Frederick S. Isham and produced by arrangement with the publishers, the Bobbs-Merrill Company. The picture was directed by Lloyd B. Carleton and scenarioized by Mrs. E. N. Engleton. In addition to the featured players, the cast includes Gretchen Lederer, Richard Morris, Mark Fenton, Virginia Southern and Wilfred Rogers.

The Universal Film Manufacturing Company has purchased the photoplay rights to Mrs. Harriet Beecher Stowe's novel, "The Pearl of Orr's Island." The scenario has been prepared by S. C. Spalding, a new name among photoplay writers.

Manufacturers' Advance Notes

"THE STORM" (Lasky).

Blanche Sweet will be seen in September in the Jesse L. Lasky production of "The Storm," a Paramount drama written especially for her by Leighton Osmun, and produced by Frank Reicher.

Miss Sweet has been seen in many roles, but in "The Storm" she appears as a half wild, fun-loving daughter of a retired professor who is so submerged in his studies that he permits



Scene from "The Storm" (Lasky).

his daughter to run at will in the Maine summer resort where they live.

The majority of the scenes in this thrilling drama were taken in the mountains near an unfrequented lake. The company was forced to go several hundred miles by train, nearly fifty miles by automobile and through part of the country they had to construct their own road. Here they camped for several weeks. Miss Sweet is surrounded by a cast of unusual excellence, including such well-known artists as Theodore Roberts and Thomas Meighan.

GLADYS HULETTE IN "PRUDENCE, THE PIRATE."

Gladys Hulette, the Thanhouser star, is soon to appear in "Prudence, the Pirate," a feature that will be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Shine Girl," in which Miss Hulette is making such a success. William Parke, who directed "The Shine Girl," is "Prudence's" director.

The story tells of a girl who has piratical ambitions and who is assisted in them by a party of tramps that she enlists. "Prudence" seizes a sailing vessel and attacks a house boat, bringing about dramatic situations and sparkling comedy. A fire on the ship furnishes one of the exciting scenes.

Much of the action takes place on a "windjammer" that cruised Long Island Sound with the company while the picture was being made. Miss Hulette makes an adorable pirate. She is supported by Flora Finch, Riley Chamberlin, Barnett Parker, A. J. Andrews, Eric Hudson, James Sullivan and Billy Brown.

Panthus, said to be the ugliest pup in the world, has an important part in the production.

WARWICK DISCOVERS A STAGE "FATHER."

For a long time World Film directors who had Robert Warwick in charge experienced great difficulty in finding a man to portray Mr. Warwick's father in a picture, and still bear some physical resemblance to the star. William A. Brady and Director Emile Chautard solved the problem recently when they met Clarence Harvey, a newspaper man and story writer.

So closely do photoplayer and literary man resemble each other that Mr. Warwick, together with his manager and director, have arranged with Mr. Harvey to appear in all future Warwick pictures where a character representing his father is called for.

MUTUAL WEEKLY NO. 88 HAS WIDE RANGE OF SUBJECTS.

The war in Europe, manoeuvres on the Texas border, and the signing of the Army and Navy bills are the martial contributions of the week to Mutual Weekly No. 88. The Gaumont Company, which manufacturers and edits this reel, has secured from the Societe des Etablissements Gaumont some unusual views of a little-known phase of the war. This is the part Portugal is playing in the struggle. An American echo of the war is pictured in the gift of 4,500,000 pounds of flour by Canada to England. Lloyds of London recently gave a fleet of motor ambulances to France, and President Poincare is pictured as he accepts the gift on behalf of his country.

More peaceful scenes in this number of the Mutual Weekly show the water carnival at Waltham, Mass., the great searchlight recently built at Brooklyn, N. Y., and Charlie Chaplin endangering his life and salary by entering the bull ring during a fight at Venice, Cal. The sporting section of the reel shows the defeat of McLoughlin and Dawson by Johnston and Griffin in the National Tennis Championships at Forest Hills, L. I.

LASKY TO MAKE HOPKINSON SMITH STORY.

The Lasky company announces it has obtained the photoplay rights to the late F. Hopkinson Smith's famous novel of the Jersey coast, "The Tides of Barnegat." It will be placed in production soon with Blanche Sweet as the star. Miss Sweet will take the part of the older of two sisters who is called upon to risk her life to save the other.

In obtaining the rights to "The Tides of Barnegat" the Lasky company has captured a novel which has been eagerly sought by photoplay producers since its publication several years ago. It is one of the probabilities made possible by the consolidation of the Famous Players-Lasky studios that this production can be made on the locale the author intended.

"THE PONY EXPRESS RIDER" (Selig).

Exhibitors of motion pictures will be pleased to know of the forthcoming release of "The Pony Express Rider," written and directed by Tom Mix, the Selig cowboy star. Multiple reel dramas featuring Tom Mix are invariably found by exhibitors to be box-office winners, and are highly desirable during the hot weather months. This Selig two-reel drama will be released in regular service through General Film Company on Monday, September 11. In this production Tom Mix, the daring cowboy picture star, is supported by Victoria Forde



Scene from "The Pony Express Rider" (Selig).

and an all-star cast. There is an interesting plot and a series of stirring episodes which lead to a smashing climax. Mix performs an unusual number of his daring "stunts" and risks his life time and again in order to provide thrills for motion picture audiences. There is some wonderful riding in this subject and a wealth of beautiful scenic effects.

"THE WOMAN ALWAYS PAYS" (Essanay).

The outstanding characteristic of this picture, which is offered in three acts, is the fact that the two leading parts are played by heavies, masculine and feminine; and, further, that these two leads are among the most popular players in pictures in just such parts. They are well cast. Lillian Drew has another of the adventurous parts she plays so well, and the villain is ably portrayed by Sydney Ainsworth. It is a drama with intense situations throughout, one with a variation of the theme of how the man may recover his standing regardless of past deeds, while the woman always must pay. Well selected locations and beautiful photography mark the picture. The indicated moral is particularly good and should recommend it to any group of spectators.



Scene from "The Woman Always Pays" (Essanay).

"LESS THAN THE DUST" NEW PICKFORD PICTURE.

The first Pickford subject to be made by Artcraft Pictures Corporation is "Less Than the Dust," which is the name of the poem by Laurence Hope, to which the author of the play, Hector Turnbull, credits his inspiration for the plot. Miss Pickford will be seen as a little English girl whom misfortune places in an East Indian setting.

It is announced that "Less Than the Dust" will be presented by Artcraft early in October. Miss Pickford is giving the play an artistic and costly production, and has assembled a notable supporting company. John Emerson is in charge of the direction. When completed the picture will furnish a complete entertainment.

In view of the interest with which Miss Pickford's newest picture is awaited, the poem which inspired it is given herewith:

Less than the dust beneath thy chariot wheel,
Less than the rust that never stained thy sword,
Less than the trust thou hast in me, my Lord,
Even less than these!

Less than the weed that grows beside thy door,
Less than the speed of hours spent far from thee,
Less than the need thou hast in life for me,
Even less am I!

Since I, my Lord, am nothing unto thee,
See here my sword. I make it keen and bright,
Love's last reward—Death comes to me to-night,
Farewell, Zahirudin.

"THE DIAMOND RUNNERS" (Signal).

Most recent of the Mutual Star Productions featuring Helen Holmes, the Signal Film Corporation star, will be released August 28 under the title of "The Diamond Runners." In this production Miss Holmes for the first time in her long career as a star of the screen will assay an adventurous role, having been cast for the part of the leader of a band of notorious "diamond runners."

The scenes of this production, written and screened by Director General J. P. McGowan, are laid chiefly in the diamond fields of South Africa, and reveal the many methods pursued by the "runners" in smuggling raw diamonds into Europe and the United States.

Much of the story is founded on actual facts. Mr. McGowan, who fought through the Boer War, later serving as a member of the British Southern African constabulary, had frequently been called upon to aid in the suppression of the "runners."

Considerable of the action takes place on board a liner at sea, where various thrills have been injected into the production, among them a fight between one of the "runners" and a British secret service agent, which ends with the death of the former when he is thrown overboard.

In order to secure the proper atmosphere for the staging of various of the exteriors representing the South African coast, Miss Holmes, Director McGowan and the big company of players appearing in her support spent almost a month along the Hawaiian coast where these scenes were enacted.

"THE DAWN MAKER" (Kay Bee).

Those who admire the work of William S. Hart—and who of those who attend moving picture theaters do not—will welcome his appearance in "The Dawn Maker," a Triangle-Kay Bee feature, as one of the decided treats of the screen. In this new story Hart portrays the character of a half-breed Indian, Joe Elk. As a master of make-up, Hart has long been famous, but in this Indian character he outdoes even himself.

The story of the play gives Mr. Hart an opportunity to display his remarkable talents for interpretive acting to the utmost. That he has made a close study of the characteristics of the Indian is made clearly evident in the development of the story.

In filming "The Dawn Maker" a trip to the land of snow and ice was necessary, and the resulting effects on the screen are among the finest examples of what motion pictures can do that is denied the spoken stage in its exposition of the drama. The snow effects in the picture are truly remarkable.

An excellent company, headed by William Desmond, gives the popular Triangle star strong support in the development of the story and makes it one of the strongest and best told tales that has ever been screened. Blanche White, who appeared to such excellent advantage in "Honor Thy Name," has the chief feminine role in the picture and adds to the reputation she made for herself in that picture.

"MANHATTAN MADNESS" (Fine Arts).

It's a Fairbanks' picture. No other description really is needed of "Manhattan Madness" to insure its eager welcome by motion picture fans. In this new Fine Arts feature Douglas Fairbanks gives final demonstration, if it be needed, as to exactly why he is one of the most popular actors on the screen today. In the first place, it is brimming over with Fairbanks "stunts." Whenever a new feature starring the likable Triangle star is announced, the public expects to be treated to a series of thrills that leaves it gasping by the end of the picture, and "Manhattan Madness" will prove no disappointment in that respect.

The story is that of a young Westerner who comes back to the effete East he had left years before and in no time at all experiences all the boredom the cut-and-dried methods of living in the East gives to one accustomed to the free, easy and unconventional mannerisms of the West. He expresses himself freely to his friends at the club and at his hotel, and they, spurred on by a wager, plan to give this wild and untamed young son of the West at least one thrill here in the East. They go to elaborate pains to arrange a "plant," but he eventually turns the tables on them and, to cap the climax, carries off a charming young girl who finds it quite to her liking to accept the impetuous young man's proposal of marriage.



Scene from "Manhattan Madness" (Triangle).

The picture, which was directed by Allan Dwan, is further proof of that member of the Fine Arts directing staff's ability to send a picture galloping along to a whirlwind finish. The photography, too, is particularly good, and not a little ingenuity has been shown in preparing some of the sets, particularly those used during the scenes depicting the effort to catch the fiery young man from the West napping.

SECOND "FANTOMAS" IS "THE MAN IN BLACK."

The second release in the fascinating "Fantomas" series is called "The Man in Black." It will be released by Mutual September 14, as these three-reel episodes reach the screen at weekly intervals. The man in black is a mysterious law breaker who is in a desperate conflict with Juve. The man in black, who is in reality Fantomas, has allies everywhere, and his resourcefulness is infinite. One instance of it is when he is trapped in a restaurant. As he leaves the restaurant in charge of Juve and Faudor, the detective's newspaper assistant, he breaks away from his pursuers. They find to their chagrin that they have been holding rubber forms in the shape of arms while the criminal has had his own arms held tightly against his body.



Scene from "The Man in Black" (Gaumont).

Another feature in this release is the collision between a car running wild and the celebrated Simplon express. The most remarkable scene, however, shows the "dumb executioner" sent by Fantomas to kill the detective. This is a huge python that siezes the inexorable pursuer of Fantomas in its great coils. How the detective foils this scheme to do away with him is one of the most spectacular scenes of this episode. There is not a nerve that does not labor under the thrill.

In reviewing this episode, W. Stephen Bush, the noted reviewer said: "The acting of the principal characters is beyond all praise. The minor parts are rendered with every possible skill. There is throughout the painstaking attention to detail that characterizes most Gaumont productions. The settings are excellent; the photography is unexceptionable. This feature promises to achieve great popularity with exhibitors."

PETERS FAVORS TRUTHFUL STATEMENTS.

Speaking of the results thus far obtained through the advertising announcements of the Florida Feature Film Company, Thomas J. Peters, who is personally supervising the production of all the company's five-reel features, says: During the two weeks that the pictures of our company have been offered to the trade, through the advertising columns of the trade papers, two things have been proved to my complete satisfaction: One is that there is a good market for business-producing and money-making features, and the other is that 'truthful' advertising pays.

"The Florida Feature Film Company will continue to make plain and unadulterated statements of fact, and if those statements make an appeal to the buyer, if what we say we have is what he wants, we intend he shall come to know that he can buy on our given word. Such a reputation is worth thousands of dollars to any business concern, and we are going to gain the confidence of the trade to the extent that our reputation will be a real asset.

"All the buyers who have called for screen examinations of 'The Human Orchid,' our first production, in response to our advertisements, were not disappointed by seeing a feature that did not live up to what we claimed for it, and in consequence they are now more willing to take our word on future productions."

"IRON CLAW" MAKES PATHE RECORD.

The total collections on Pathe's serial "The Iron Claw," produced by Edward Jose from the scenario by George B. Seitz, have already exceeded those on "The Exploits of Elaine" which up to this time held the serial record.

This statement is of interest in view of the announcement that Pathe will release the Astra Film Corporation's production of Mr. Seitz, "The Shielding Shadow," on October 1, with full confidence that it in turn will prove of even greater drawing power than "The Iron Claw."

"THE SOCIAL BUCCANEER" (Universal).

J. Warren Kerrigan is soon to appear in "The Social Buccaneer," an Oriental drama produced by Jack Conway from the story by Frederic S. Isham, which was scenarioized by Fred Myton. Louise Lovely appears in support of Mr. Kerrigan, together with Haru Frijita, a Chinese girl actress of unusual ability, and by Frank Tokunaga, a Japanese actor whose work at Universal City already has attracted much attention. The cast also includes Harry Carter, Hayward Mack, Marc Robbins and Maud George.

Warren Kerrigan plays the role of "The Social Buccaneer" who robs the rich in order to endow a hospital. The buccaneer has some exciting adventures in the Orient, on shipboard and in San Francisco, where he poses as a gentleman of leisure.

Director Conway has introduced some rare old Chinese and Japanese furniture into his settings and has added materially to the strength of his story by using two Oriental actors who were able to give him some valuable pointers in his Chinese and Japanese scenes.

TOM MOORE SECURES "WAR'S WOMEN."

Tom Moore, of Washington, D. C., has secured for his Strand theater for an indefinite run, commencing the week of September 17, Thomas Ince's "War's Women," a most powerful and masterly treatment of the theme. The picture was shown at the National Press Club recently before a record and interested assembly of newspaper men, every one of whom stayed to the end. No picture shown to this critical membership this season has met with similar approval and favorable comment. The board of governors, through Jessie S. Cottrell, has conveyed its written approval and interest in the film to Samuel Cummins, of 1476 Broadway, New York, who controls the picture.

Mr. Cummins has purchased the state rights to "War's Women" for Washington, Maryland, Delaware, Virginia, West Virginia and North Carolina. His policy will be to play first-class theaters throughout the territory, and he is now preparing an elaborate advertising and publicity campaign. Mr. Cummins will open a special office in Washington for this picture.

"THE CHALICE OF SORROW" (Bluebird).

In the belief that the mission of a "program" is to diversify the subjects in an appeal to all preferences for amusement, Bluebird turns from its strictly dramatic trend for its Oct. 9 release. Where matters have proceeded with placid society plays, and scenic productions of an unusual nature, "The Chalice of Sorrow" will leaven the series with gripping tragedy.

The basic theme of this Bluebird has been applied frequently to both the speaking stage and grand opera, but Rex Ingram, who provided the scenario and directed the production of "The Chalice of Sorrow," has given the bent of tragedy a new twist, and has evolved what is practically an original scenario.

Cleo Madison makes her first appearance as a Bluebird principal in this release, assuming the role of an opera singer who makes a public conquest in Mexico, and garners a harvest of sorrow through her popularity. Charles Cummings and Wedgewood Nowell each have roles of supreme importance to the plot, and evidence the ability to do full justice to their opportunity. In the other characters John McDermott, Blanch White, Howard Crampton, Rhea Haines, and Albert McQuarrie have been happily cast.

Carrying the locale of the tragedy into Mexico, just at this time, is a particularly good stroke of showmanship, and the exhibitor will reap an added revenue from the trend of public sentiment in these turbid times when the border holds general attention throughout every community. The publicity department of Bluebird realizes that noteworthy subjects are not as common in photoplaying as everybody concerned might wish, but declares that in "The Chalice of Sorrow" a really exceptional Bluebird is at hand.



Scene from "The Chalice of Sorrow" (Bluebird).

Pathe Announces "The Test"

A Notable Picture Play Adapted from an A. H. Woods Success—Jane Grey the Star and Fitzmaurice the Director.

"THE TEST," a play by Jules Eckert Goodman, the well-known dramatist, as produced by A. H. Woods, enjoyed marked success for two whole seasons from coast to coast. Blanche Walsh starred in it and through it added materially to a popularity already noteworthy.

George Fitzmaurice of the Astra, who produced for Pathe such sterling successes as "Via Wireless," "At Bay," and "New York," was entrusted with the direction of the motion picture adaptation of this famous play. No one who has seen it in its new form will deny that it was put into worthy hands. In selection of cast, in choice of settings and locations, in photography, in sustained interest, in climaxes—in everything that goes to make the very best quality of pictures, Mr. Fitzmaurice has lived up to the reputation which he has acquired of being one of the best directors of the day.

Jane Grey, the star, was a fortunate choice. Her emotional resources are extraordinary, and her classic beauty screens more than ordinarily well. She will be best remembered, perhaps, as the "Molly Hughes" of "Kick In," the A. H. Woods play, which has enjoyed such notable success. In "The Test" she has the part of "Mrs. Tretman," the young and lovable wife of a weak seoundrel, who stops at nothing to gain his own ends, and is willing to sacrifice his own wife in an attempt to evade the retribution of the law. The supporting cast is notable, including as it does Lumsden Hare, the English actor, Claude Fleming, Carl Harbaugh and Inez Buck.

Many of the scenes are laid upon a millionaire's estate on Long Island and the locations there are a delight to the eye, including as they do among others an indoor swimming pool that cost a large fortune.

Mr. Goodman, the author of "The Test," also wrote "Mother," "Treasure Island," "The Man Who Stood Still," and "The Man Who Came Back," the latter a new play about to be put on Broadway by Mr. Woods.

LIONEL BARRYMORE IN "THE BRAND OF COWARDICE."

Work begins this week on "The Brand of Cowardice," a Metro wonderplay in five acts dealing with conditions in Mexico and on the Mexican border at the present time. Lionel Barrymore is the star of the produetion, which John W. Noble will direct, with the assistance of Fred Sittenham.

Both star and director have just finished other important productions, but are turning with zest to the new work. Mr. Barrymore recently completed the five-part Rolfe photoplay, "The Upheaval," in which Marguerite Skirvin is featured in his support, and Mr. Noble has finished the direction of the stupendous screen version of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne appear as the historic lovers. Mr. Noble took only a brief rest before beginning work on the new Barrymore production.

"The Brand of Cowardice" is from the pen of Lieutenant Charles Maigne, a retired army officer who was in the employ of the United States government during the Boxer uprising in China, and who served in the Cuban campaign during the Spanish-American war. Lieutenant Maigne has accepted a small part in the production.

Clara Whipple is Mr. Barrymore's leading feminine support in the new photoplay, and John Davidson has been engaged for an important part. Cameraman Carlton, who has been working with John H. Collins in the making of Metro wonderplays starring Viola Dana, returns to Mr. Noble with this production.

"THE UNATTAINABLE" (Universal).

Scenes of pastoral beauty are a feature of "The Unattainable," a Universal drama in which Dorothy Davenport and Emory Johnson play the principal roles and whieh is scheduled for release in the near future on the Universal regular program.

A visit was paid by Director Lloyd Carleton's company to a big sheep ranch near Los Angeles where the bucolic scene reproduced herewith was taken. Supporting Miss Davenport and Mr. Johnson in the leading roles are Richard Morris and Alfred Allen. The play was scenarioized by Eugene S. Lewis from the story by Elwood Hemming.

The play, in short, tells the story of an actress known as "The Unattainable" because of her reserve who is pursued by a rich idler. She finds relief from the persecutions of the latter by dropping off the train occupied by the traveling troupe of actors and settling down in a Western ranch town where she marries a handsome young sheep herder. Later, events bring her back to New York, where she falls into the clutches of her former wanton admirer. Her husband, fearing the worst, comes on from the West, and the play ends with some startling situations.

MRS. VERNON CASTLE SETS VOGUE.

Mrs. Vernon Castle, famous beauty and dancer, who is being screened in the great serial, "Patria," for the International Film Service, Inc., has designed the "Castle Preparedness Suit" in which she appears in several of the episodes.

"Patria," in addition to being the last word in artistic motion pictures, has preparedness as its keynote, and is declared to be the most inspiringly beautiful and intensely interesting serial ever presented. It is from the pen of Louis Joseph Vance.

The "Castle Preparedness Suit" is of tan cheviot. The skirt is perfectly plain and reaches the top of the boots, permitting free and graceful strides. The coat is of military cut and buttoned tight about the throat. There is a wide belt of tan leather and a strap of tan leather from the bust to the waist takes the place of buttons.

There is a jaunty military cap of the same material as the suit, while the boots are dark tan with light tan cheviot tops.

The dog that is shown with Mrs. Castle is the German police dog that recently killed Mrs. Castle's Japanese spaniel. It appears in several of the scenes of "Patria."

"THE PATH OF DARKNESS" (Unicorn).

Among the films booked for fall release on the new Unicorn multiple-reel program is "The Path of Darkness" in five reels, produced by the Norbig Film Company of Los Angeles. The features of the picture are the splendid characterization of a



Scene from "The Path of Darkness" (Unicorn).

blind girl by Margaret Darwin, and the beautiful exterior settings.

The leading parts are played by Margaret Darwin, Charles Fuller, Harry T. DeVere and Josa Melville.

"SAINT, DEVIL AND WOMAN" (Thanhouser).

A tale of a girl of triple personality, "Saint, Devil and Woman," will be released by the Thanhouser Film Corporation through the Pathe exchanges on September 24. Florence LaBadie, the star, is supported by Wayne Arey, Hector Dion and Ethyle Cooke.

The story, by Philip Lonergan, is based upon Dr. Morton Prince's famous treatise, "The Dissociation of a Personality," whieh discusses the case of Sarah Beauchamp, the first person of changing personality to be carefully investigated by scientists. Investigations by Boris Sidis and Dr. Hugo Von Munsterberg also were used in making the play psychologically accurate.

Florence LaBadie shows splendid appreciation of the character of a simple girl who is changed into a fiend by a chain of startling circumstances. A railroad strike plays a big part in the story, and Director Frederic Sullivan has staged a thrilling battle between strikers and strikebreakers. The feature is of unusual timeliness because of the current conflicts between labor and capital all over the United States.

SERIAL FILM CO. BUSY ON A NEW SERIAL.

William Steiner, supervising director of the Serial Film Company, announces that his organization is already busily engaged in arranging for a serial to follow "The Yellow Menace," which is being distributed by the Unity Sales Corporation. The first release of "The Yellow Menace" is set for Labor Day, and the new serial will be completed in ample time to be ready when "The Yellow Menace" is completed.

The character and theme of the new serial is certain to be entirely different from that of "The Yellow Menace," so as to enable the exchanges and the exhibitors to present to the public something entirely new, up-to-date, and unique in serials. The success of "The Yellow Menace" has proved to both the Serial Film Company and the Unity Sales Corporation that there is a field for serials among the independent exchanges, and the officials of these companies believe that they can give these exchanges a succeeding serial that will be kept well up to the developments in the industry.

MARIE DORO TO APPEAR IN "THE LASH."

Under the direction of James Young, Miss Marie Doro, the Lasky player who recently appeared in "Common Ground," has begun an elaborate picturization of "The Lash," by Paul West. This will be Miss Doro's third Lasky picture.

Miss Doro will have a supporting cast of unusual prominence, including Elliott Dexter, Raymond Hatton, James Neill, James Delmar, Jane Wolfe, Veda McEvers and Josephine Rice.

* * *

Director John McDermott, of Universal City, is filming a three-reel drama entitled "A Modern Cain," written by himself. The principal roles are played by Edward Hearn and Ruth Clifford, with Geo. Beranger playing the heavy.

* * *

Ethel Clayton and Carlyle Blackwell are again appearing together in World pictures, "The New South," directed by Robert Thornby. Besides Miss Clayton and Mr. Blackwell, Stanhope Wheatcroft, Henry West, Louis Grisel, Jessie Lewis and the youngest World Film star, Madge Evans, are in the cast.

* * *

"The Man She Married" is the title of a drama now being filmed at the World studios under the direction of Travers Vale, with Gail Kane, Arthur Ashley, Montagu Love, Louise M. Bates and Muriel Ostriche.

Picture Theaters Projected

ANNISTON, ALA.—Walter Levi, manager of local moving picture theater, has let the contract to remodel and enlarge building.

BIRMINGHAM, ALA.—D. C. Whilldin is preparing plans for a negro theater to be located on 18th street; 40 by 100 feet, with seating capacity of about 900.

GADSDEN, ALA.—R. B. Kyle will erect a three-story moving picture theater, to cost $10,000. It is planned to have the building completed by January 1, 1917. It will be leased by Will B. Wood.

LAFAYETTE, ALA.—A. J. Feldman is arranging to open a new moving picture theater. It will be known as the Picto.

MONTGOMERY, ALA.—Estate of U. J. Bell will soon let the contract to erect a moving picture theater on Montgomery street; 105 by 100 feet; standard construction; tar and gravel roof; beam, joist and double floors; steam heat; electric lights; movable roof with electric switch control; cost, $25,000.

MONTGOMERY, ALA.—Empire Theatre Company, Inc., with $50,000 capital, by Louis B. Farley, president; W. J. Naftel, vice-president; H. C. Farley, general manager, and others, will erect a theater building of pressed brick and stone construction, to cost $25,000. The structure is to be completed about October 1.

BATESVILLE, ARK.—The Princess theater has been leased by W. L. Landers.

LODI, CAL.—The Tokay theater has been purchased by Edward Stark and Walter Hodges.

SAN FRANCISCO, CAL.—The Crystal theater, located at 515 Courtland avenue, has been reopened.

SAN FRANCISCO, CAL.—The Winters theater at the corner of Mission street and Templeton avenue, has changed hands.

SANTA CLARA, CAL.—The Santa Clara theater, recently taken over by F. E. McDaniel and J. H. Hoots, has been remodeled.

STOCKTON, CAL.—Extensive improvements have been made to the Empire theater.

DENVER, COLO.—L. Nelson, 76 Lincoln street, has the contract and has commenced work on the erection of a two-story moving picture theater, 50 by 134 feet, for Dewitt C. Webber, to cost $20,000. The house has been named the Webber theater.

DENVERF, COLO.—The United States theater has been remodeled and renamed the Rialto. More than $20,000 was expending in making the improvements.

FLORENCE, COLO.—J. H. Bullington is now operating the Photoplay theater.

BRIDGEPORT, CONN.—Architect Oscar Krokstedt, Meigs building, is preparing plans for a one-story moving picture theater, 44 by 78 feet, to cost $5,000.

NEW HAVEN, CONN.—Peter N. Leone, corner Main and Gold streets, Hartford, Conn., has the contract to build an addition 150 by 125 feet and make alterations to a theater building for Sylvester Z. Poli, 23 Church street, to cost $200,000.

WASHINGTON, D. C.—Willard Estate is having plans prepared for a one-story theater building 30 by 10 feet and 133 by 106 feet, to cost $300,000.

FORT MYERS, FLA.—H. E. Heitman has let the contract to G. K. & E. M. Williams, Ocola, Fla., to erect an arcade and moving picture theater 75 by 125 feet of brick, composition and tin roof, tile floors, city lighting, plans include 15 stores cost, $30,000.

JACKSONVILLE, FLA.—John S. Glenmore, who recently purchased the Iris theater, is making extensive improvements to the structure.

PENSACOLA, FLA.—M. J. Conlin, proprietor of the Bijou theater, has made extensive improvements to the building.

ST. PETERSBURG, FLA.—Rex theater, H. L. Gambate, manager, will remodel building; construct glass and marble front, remove lobby, increase seating capacity 800, remodel and enlarge stage.

ATLANTA, GA.—The Grand theater has been leased by James Calnay, and reopened. The house has seating capacity of 2,800.

COLUMBUS, GA.—Homer Gray is receiving bids to erect a brick moving picture theater and store building to cost $3,000.

GRIFFIN, GA.—A. L. McKneeley will remodel Electric theater and equip it as a moving picture house.

ARGO, ILL.—Edward Hope plans to erect a one-story moving picture theater, 82 by 80 feet, with seating capacity of 500.

CHICAGO, ILL.—Architect A. L. Levy, 111 West Washington street, is preparing plans for a three-story moving picture and vaudeville theater 127 by 167 feet, to cost $175,000.

CHICAGO, ILL.—O. V. Nloman plans to erect a two-story moving picture theater and store building 100 by 125 feet, to cost $50,000.

CHICAGO, ILL.—R. J. Schaefer Theatres, 110 South State street, is having plans prepared for a three-story theater, store and office building, 125 by 208 feet, to cost $200,000.

HARRISBURG, ILL.—Extensive improvements are being made to the Orpheum theater.

MT. CARMEL, ILL.—A new ventilating system has been installed in the Joy theater.

BURNETTSVILLE, IND.—Elmer Lucy and L. L. Tam have taken over the Cosmo theater.

CENTERVILLE, IND.—The Old Trails theater has been purchased by J. B. Wharton.

FOWLER, IND.—The Cozy theater, recently purchased by F. O. Bryson, has been thoroughly overhauled and renamed the Fowler.

INDIANAPOLIS, IND.—Extensive improvements are being made to the Iroquois theater.

LOWELL, IND.—The Grand theater is now being conducted by Allen Robertson.

WABASH, IND.—The Orpheum theater has been leased and reopened by Dickson Bros.

CEIN, IA.—Ernest Azelein has purchased the interest of A. Anderson in the Gem theater.

LISBON, IA.—L. D. Hendrix has leased the Cozy theater and is making extensive improvements to the house. New equipment will also be installed.

HUTCHISON, KAN.—The Rex theater has been remodeled.

KANSAS CITY, KAN.—L. S. Mayer has purchased the Victor theater at 519 Minnesota avenue. The structure will be remodeled and the interior redecorated.

LAWRENCE, KAN.—Sherman Wiggins has purchased the interest of G. W. Bays in the Bowerstock theater.

TOPEKA KAN.—The Best theater has been leased by J. C. Elliott.

LOUISVILLE, KY.—Macaulcy Property Company will expend about $8,000 to remodel theater building at 331 West Walnut street.

LOUISVILLE, KY.—The Palace theater is the name of a new moving picture house opened at the corner of 11th and Walnut streets. It has seating capacity of 800.

NEW ORLEANS, LA.—H. L. Wood and W. W. Valloft are now operating the Beverly theater at 118 North Jefferson Davis Parkway.

NEW ORLEANS, LA.—F. A. Petty has the contract to erect the Strand theater for the De Soto Realty Company. Building will be two stories in height, have three mezzanine floors, seating capacity of 2,000, exterior white terra cotta, concrete and steel construction, fireproof, roof vents and exhaust fans, indirect heating, vacuum cleaner, pipe organ, interior finished in caen stone, dull black wrought-iron balustrades and fixtures, entrance finished in white marble; to contain eight stores and offices. Leased to the Saenger Amusement Co.

BALTIMORE, MD.—Joseph Brodie, 1118-22 Light street, will erect moving picture theater, seating capacity about 2,000; stores on each side of main entrance; to cost $100,000.

BALTIMORE, MD.—Walbrooke Amusement Company will soon start work in making alterations to their moving picture theater, to cost $2,000.

BOSTON, MASS.—Fleischmann Construction Co., Old South building, has the contract to remodel the moving picture house owned by the New Columbia Theatre Co. It is estimated that the improvements will cost $250,000.

HOLYOKE, MASS.—The Suffolk theater has been remodeled and the seating capacity increased to 1,600.

MARBLEHEAD, MASS.—Warwick Theater Company has plans by Penn Varney, 25 Exchange street, Lynn, Mass., for a one-story moving picture theater.

WILLIAMSTOWN, MASS.—Perry Smedley has the contract to erect a one-story moving picture theater 100 by 50 feet for H. C. Welden.

BATTLE CREEK, MICH.—The Park theater is now being conducted by Samuel and Edward Bowne.

DETROIT, MICH.—Colonial Theater Company is having plans prepared for a fireproof theater and store building to cost $50,000.

IRON MOUNTAIN, MICH.—August F. Brauj is having plans prepared for a two-story theater building, 60 by 120 feet, to cost $50,000.

PLYMOUTH, MICH.—Mrs. Margaret Jones is reported as planning to erect a two-story moving picture theater and dance hall, 37 by 140 feet.

YALE, MICH.—William Barr is having plans prepared for a one-story opera house, 50 by 100 feet, to cost $7,000.

CANBY, MINN.—Architect J. E. Nason, 622 Corn Exchange building, Minneapolis, Minn., is preparing plans for a one-story moving picture theater, 36 by 30 feet, to cost $7,000.

JANESVILLE, MINN.—The Princess theater, which recently changed hands, has been remodeled.

ST. PETER, MINN.—A moving picture theater is now being operated here by J. J. Hecker.

BROOKHAVEN, MISS.—C. S. Butterfield has let the contract to E. McCormick to erect a brick moving picture theater and store building 58 by 130 feet, two stores, glass front, composition roof, wood and tile floors, heating and lighting systems; cost, $19,000.

BILLINGS, MONT.—The Gem theater, recently taken over by Arthur Mann, has been overhauled, the interior redecorated, and renamed the American.

KANSAS CITY, MO.—The Park theater has changed hands. The new owner is making a number of improvements in the house.

KANSAS CITY, MO.—G. C. Bennett has disposed of his interest in the Elm theater at the corner of 17th and Lister Sts.

KANSAS CITY, MO.—M. A. Lewis has taken over the Central Garden theater.

ST. LOUIS, MO.—Architects Saum & Saum, Leather Building, are preparing plans for a two-story moving picture theater to cost $20,000.

ST. LOUIS, MO.—Metropolitan Opera House will erect theater building on Lindell boulevard; French Renaissance style; facade elevated; stone front; terra-cotta trim.

SPRINGFIELD, MO.—S. E. Wilheit is having plans prepared for a two-story fireproof moving picture theater 60 by 100 feet to cost $12,000. Old buildings on site being razed. Lessee, Jefferson Theater Co.

JERSEY CITY, N. J.—Mrs. Ottilie Wetter plans to erect a two-story theater, store and office building 100 by 100 feet, to cost $40,000.

MONTCLAIR, N. J.—An airdome has been opened by W. W. Hemphill and R. S. Hopkins at the corner of Bellevue avenue and Valley road.

NEW BRUNSWICK, N. J.—Work on the new moving picture theater at the corner of George and Albany streets is being rushed to completion. Lessee, Henry Landsberg.

PERTH AMBOY, N. J.—Smith Street Realty Corporation plans to erect a one and two-story theater, store and office building to cost $60,000.

BROOKLYN, N. Y.—Architect Lewis Allmendinger, 20 Palmetto street, is preparing plans for a one-story moving picture theater, to cost $20,000.

BUFFALO, N. Y.—Mrs. Etta H. O'Brien, 21 Ralins street, is considering plans for a two-story moving picture theater, store and office building, to cost $20,000.

NEW YORK, N. Y.—Robert Goelet, 9 West 17th street, plans to expend about $20,000 for alterations and improvements to his theater building.

NEW YORK, N. Y.—W. & H. Griffin, 576 Water street, has the contract to make alterations to the moving picture theater of M. Zimmerman, 318 East Houston street, to cost $10,000.

NEW YORK, N. Y.—Julian and Clarence Fischer, 417 West 28th street, plan to build an addition 50 by 95 feet and make alterations to their moving picture theater and store building, to cost $6,000.

NEW YORK, N. Y.—Madison Avenue Amusement Co., Benjamin S. Moss, president, 729 Seventh avenue, plans to erect a $300,000 theater and store building.

GREENSBORO, N. C.—Will D. McAdoo has let the contract to rebuild portion of hotel burned for moving picture theater.

SPRAY, N. C.—N. C. Jones will erect a modern moving picture theater of fireproof construction, to cost $35,000, and have seating capacity of 2,000.

GRAND FORKS, N. D.—Robert McGrath plans to erect a two-story moving picture theatre, 140 by 50 feet. The plans include stores on the ground floor and several apartments and offices above the theater.

FAIRPORT, O.—E. E. Laurence will erect a one-story moving picture theater 30 by 30 feet, to cost $4,000.

NEW PARIS, O.—The new Paris theater has been purchased by Frank Irwin and renamed the Strand-Photo Play.

WILMINGTON, O.—Charles L. Murphy, 6157 Sheridan Road, Chicago, plans to erect a two-story fireproof moving picture theater and office building.

BLACKWELL, OKLA.—The Orpheum theater conducted by O. A. Ford has been redecorated and a new ventilating system installed.

PONCA CITY, OKLA.—Frank Powell has purchased the Majestic theater.

BERWICK, PA.—Architect E. L. Grosch, 636 No. Church street, Hazleton, Pa., is preparing plans for a one-story moving picture theater, 35 by 180 feet.

CHESTER, PA.—Philadelphia capitalists have secured options on two sites in the central part of the city for the erection of another new $150,000 theater.

HANOVER, PA.—Sheppard & Myers will erect a four-story moving picture theater, bank, store and office building 100 by 115 feet.

HANOVER, PA.—George N. Gett, 29 Baltimore street, contemplates building an addition to his moving picture theater.

KULPMONT, PA.—Hungarian Young Men's Amateur League will soon start work on the construction of a one-story moving picture theater and dance hall 28 by 75 feet, to cost $6,000.

NEW CASTLE, PA.—W. P. Young, of Greenville, Pa., has purchased the Coliseum theater.

PHILADELPHIA, PA.—John C. Conner has taken title to the one-story brick moving picture theater at 5124-26-28 Greenway avenue. The building is situate on a lot 53 by 140 feet and is assessed at $15,000.

PHILADELPHIA, PA.—The Ice Rink, Inc., announces that it will convert one of the local car barns into a modern amusement building. The improvements will cost approximately $50,000.

PHILADELPHIA, PA.—Earl M. Fort has taken title to the brick theater at 5026-28 Baltimore avenue, for a nominal consideration, subject to a mortgage of $25,500. The building is situate on a lot 40 by 92.2 feet, and is assessed at $25,000.

ROARING SPRINGS, PA.—W. H. Wood, who recently purchased the Roaring Springs theater, is making extensive improvements to the structure. New equipment will also be installed. The house will be reopened early in September.

SHIMERVILLE, PA.—The Mennonite church building here has been razed and will be moved to Macungie, where former Burgess Hertzog will erect it for a moving picture theater.

GEDDES, S. D.—The Beck Theater Company, which operates the Crystal theater, is installing two new machines, an exhaust fan and an electric orchestrion. The interior of the house is also being redecorated. The new equipment and improvements will cost about $1,000.

WINNER, S. DAKOTA.—J. V. Roach has the contract to erect a one-story moving picture theater and office building, for Larkin & Fulwider, to cost $12,000.

BAY CITY, TEXAS.—P. P. Stuckey has opened a new moving picture theater here. It has seating capacity of 250.

EL PASO, TEX.—Crawford theater has let the contract to Jolly & Morris to repair the building. About $3,000 will be expended for this purpose.

HOPEWELL, VA.—Walter Sacks, Petersburg, Va., has the contract to erect a one-story moving picture theater for the Up-to-Date Amusement Co., H. S. Robinson, general manager, 761 Calvert building, Baltimore, Md.

EDGERTON, WIS.—H. E. Peters will erect a two-story moving picture theater, hall and lodge building 44 by 110 feet, to cost $12,000. Lessee, K. of P. lodge.

KENOSHA, WIS.—Plans are being prepared for Louis and Morris, 152 Market street, for the remodeling of their three-story theater and store building. The improvements will cost about $20,000. Lessee, Herzog Amusement Co.

KENOSHA, WIS.—Architect C. O. Augustine, Public Service building, is preparing plans for a one-story moving picture theater, 44 by 96 feet, to cost $14,000.

A Man Who Knows

the film business from cellar to garret, **who held responsible position with leading film manufacturers, well known as writer of scenarios,**

wants position as Scenario Editor or Assistant to the Executive,

where a man of highest calibre is wanted, where cheap melodramatic booze is tabooed and the real stuff is appreciated. Have energy plus, initiative and brains. My references are as gilt-edge as my character. Correspondence strictly confidential. An interview is solicited. B. 1000, Moving Picture World, 17 Madison Ave., New York City.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Maritime Exchanges C. O. D. Now

Pay-in-Advance Policy in St. John, New Brunswick, After September 11—Same Reasons That Move Toronto Exchangemen Are Found Here—Expect Exhibitors to Approve of the Plan Finally.

By F. F. Sully, Box 1229, St. John, N. B.

ST. JOHN, N. B.—Following in the footsteps of Toronto and Montreal, the St. John moving picture exchanges have inaugurated the pay-in-advance film service, which is to become effective Sept. 11th. The local exchange men recently held a general meeting to discuss the proposition, and after a long session unanimously voted in favor of the new scheme, earnestly believing it was for the best interests of the service men and the exhibitor to place the transaction of film rental on a more business-like basis. This policy, too, the service men feel, has been made largely necessary by trespassing or irresponsible exhibitors, who have made a practice of securing films from the different exchanges and not paying for them. It is pointed out that every time one of these unscrupulous exhibitors secures service without paying for it he hurts the honest exhibitor. The cash in advance system will have a two-fold benefit—it will protect both the exhibitor and the exchange.

All films shipped from the St. John exchanges will be paid for in advance, or the shipment will be made C. O. D. The managers say that once a C. O. D. is sent out, under no consideration will it be lifted. If a check for service is received after the shipment has been made C. O. D., the check will be returned. It has been made plain that invoices will be sent a full week in advance, which they think, is ample time to make remittances.

The inauguration of this new policy has naturally evoked some complaint from exhibitors throughout the Maritime Provinces, but it is reasonably certain, the exchange men say, that the exhibitors will see in a very short time that it is a far more satisfactory way of doing business.

E. A. Langley, formerly St. John exchange manager for Pathe, now with the Metro service, with headquarters in Ontario and Quebec, is spending several weeks in the Maritime Provinces in the interests of the trade.

W. C. Ouimet, president and general manager of the Specialty Film Company, has returned to Montreal, after a several days' business trip in St. John and vicinity.

Carl M. Crawford, manager of the St. John Fox Film Corporation office, will leave in a few days for a business trip through the provinces.

W. Kerr, manager of the Mutual service in St. John, is on a tour of inspection through the Maritime Provinces.

Exhibitor Kelty to Build.

Yarmouth, N. S.—J. Kelty, proprietor and manager of the People's theater in Yarmouth, N. S., has just announced that on September 12 he will begin the work of tearing down the old structure, which is to be replaced by what Mr. Kelty claims will be the best moving picture house in the provinces. He has just finished a third engagement of "The Alien," and says he was obliged to close the doors of the theater at 7:15.

FILM BUSINESS RALLIES.

After a Two-Year Period of Depression the Past Summer Has Brought Back Prosperity.

St. John, N. B.—After undergoing a rather lethargic period that covered almost two years, or since the beginning of the war, the moving picture business in the provinces has rallied wonderfully during the past summer. Many American tourists, who were skeptical about coming into the Dominion last summer on account of the war, have returned again this year, and have formed the bulk of the patronage at the summer resort theaters. The cool weather has likewise helped the business. In St. John all of the theaters have been playing to capacity houses, while the exhibitors in cities in other parts of Canada have been obliged to close their doors on account of the intense heat. The outlook for the winter is exceptionally bright, and most of the managers are booking elaborate programs.

New Bijou Opens.

Wodstock, N. B.—The total of theaters showing moving pictures exclusively in the Maritime Provinces has now been placed very close to 100 by the opening at Woodstock, N. B., of the new Bijou. It is an entirely new structure, and will have a seating capacity of about 1,000. C. H. Seymour is the owner and manager. He has contracted for the Fox service. Mr. Seymour is highly pleased with the great increase in business during the last half year, especially with the province laboring under the burden of a great war.

St. John Notes and Personals.

J. H. Wolf, manager of the local branch of the Metro service, has just returned from a several days' trip through the province. He reports that all theaters are playing to capacity houses.

C. B. Price of Toronto, Canadian general manager of the General Mutual Film service, has been in St. John on a ten days' inspection trip. Mr. Price says that the general moving picture business in this section of the Dominion is far superior to that in the Western and Central provinces.

Woodstock's Vogue Sold.

Woodstock, N. B.—The Vogue theater at Woodstock, N. B., formerly owned by C. H. Seymour, proprietor of the new Bijou, has been sold to MaAfee, Cockwey and Camp, who have engaged "The Eternal City" as the opening feature.

Mrs. W. C. King Opens Show.

Mahonme Bay, N. S.—Mrs. M. C. King has joined the ranks of exhibitors in the provinces, and has opened a small house at Mahonme Bay, N. S., contracting for the Famous Players Service.

To Exhibitors.

If you have some helpful new wrinkle let our correspondent know—pass a good idea on.



Electric Sign at Broadway and Forty-sixth Street, New York City, for "The Common Law."

The Big Outing at Canobie Lake

Many Prominent New England Film Men Guests of Vaudeville Managers' Protective Association on the Annual Picnic—Automobiles Take Crowd to Resort—Those Who Were There.

By William M. Flynn, No. 80 Summer St., Boston, Mass.

BOSTON, MASS.—Scores of prominent motion picturo managers, exchange men, and theater managers enjoyed the first outing of the New England Vaudeville Managers' Protective Association, at Canobie Lake in Lowell this week. It was a day long to be remembered by the entire "cast." There was not a dull "act" during the whole day, and the showmen who provide all the motion picture and vaudeville amusement for New England certainly know how to enjoy themselves when they got out together.

Over 200 members of the association and friends attended. John Shea, the president, estimated that between $70,000,000 and $80,000,000 in amusements was represented in those present.

The trip to the lake from Boston to Salem, N. H., was made by automobile, and was greatly enjoyed by all except possibly, Harry Asher of the Paramount Film Corporation, who was compelled by a blow out to do a little "small time" at a "small town" garage en route. The party arrived at the park in time for an excellent dinner that had been provided, and the entire party took their bonnets off to Secretary Fraser and the committee of arrangements for the "big hit" eats.

Betwen the soup and nuts a wonderful entertainment, was given with "talent" that only real showmen could provide, and the "show" made most of the old-timers sit up and take notice. After dinner the party was photographed and retired to the ball park, where a five-inning baseball game was played by teams representing the managers and the agents; the agents winning by a score that sounded like a back lot league affair. "Comedy" incidents marked the game, and some of the "stunts" of members of both teams caused offers of immediate "bookings" by vaudevillists on the side lines.

At the finish of the ball game, field sports were scehduled, and fat men's races, 100-yard dashes, broad and high jumps, ladies' races, and other events occasioned much amusement. The 100-yard dash was a scream. Manager Thomas D. Soriero of the Park theater, Boston's popular moving picture house, would have won, but they run the race backwards. After the athletic sports the party adjourned to the swimming pool, where aquatic sports were participated in, the feature being an "impersonation" of the submarine Deutschland by the portly Jeff Davis that "brought down the house."

At 6 P. M. the "last call" was sounded, and the tired but happy vaudevillists and moving picture men and their lady guests returned to their homes. Their first outing was a huge success, and it promises to be an annual event.

Those Who Were There.

Among those to enjoy the outing were: Ernest H. Horsterman, president of the Motion Picture Exhibitors' League of Massachusetts; George A. Haley, Mrs. G. A. Haley, George C. Elliott, Mrs. R. E. Austin, James A. Keefe, Mrs. O. G. Reedy, Thomas D. Soriero, Mr. and Mrs. Biekett, J. J. Mahoney, R. W. Drown, first vice-president of the Motion Picture Exhibitors' League of Massachusetts, and Mrs. Drown; Mr. and Mrs. A. E. Lord, Miss M. Coogan, Miss I. Coogan, J. J. Watts, William Gavin, William Hinchy, R. J. Jenkins, Mrs. G. E. Gibson, Mr. and Mrs. C. Wesley Fraser, Mr. and Mrs. Frank Dore, Glover Ware, Harry Asher, Thomas F. Toomey, N. L. Demara, C. J. Harris, George K. Robinson, John A. Flanagan, Robert S. Molaney, Jack Leonard, Herbert A. Gillman, Mrs. A. U. Birkholm, A. V. Birkholm, John T. Benson, Mr. and Mrs. William H. Koen, J. M. Mullin, P. J. Flaherty, Mr. and Mrs. Harry Rogers, Mr. and Mrs. A. H. Mailey, Roy E. Townley, J. O. Jackson, Mrs. F. B. Hurst, Bert A. Spears, Charles W. Hodgdon, Winifred I. Hodgdon, Mr. and Mrs. Herman E. Allen, John J. Barry, Mr. and Mrs. J. H. Davis, Bert Stewart, Miss Grace Chesley, Nat Sobil, Alice Marion Stewart, Jack Donahue, Mrs. John Casey, John M. Casey, Albert R. Committee, C. H. Webster, H. E. Gustin, G. M. Reddy, J. J. Cahill, Marion L. French, Grayer Chase, Sylvester A. Hand, Harry I. Wasserman, secretary of the Motion Picture Exhibitors' League of Massachusetts; George M. Rosen, F. L. Collier, J. B. Devlin, Mrs. F. L. Collier, Mrs. J. D. Levine, Mrs. J. L. Shea, Miss Noreen Le Vine, J. A. Sayer, Mrs. Sayer, Mr. and Mrs. J. E. Koen, D. J. Sullivan, Dr. Lothrop, Nat Burgess, J. E. Comerford, Miss Esther Comerford, Miss E. Jewett, A. Haynes, Theresa Rose, G. L. Acker, M. F. O'Brien, R. A. Soerby, J. D. Stanton, Mrs. F. D. Stanton, Lena D. Finkelstein, Katherine Ward, Mr. and Mrs. Matthew Ott, J. B. Sargent, Dave Manley, Rita Manley, H. E. Jones, T. J. Hames, Frank A. Harris, George F. Crocker, Lillian M. Crocker, and Nettie W. Crocker.

Public Park Free Shows Popular.

Boston, Mass.—It is estimated that a quarter of a million people have seen the Public Park moving picture shows that have been exhibited in the public parks of Greater Boston during the past eight weeks. These free open-air shows have been given for five nights a week during July and August. Every pleasant night crowds from five to ten thousand have enjoyed them. Each show begins with a news film showing pictures from real life in some portion of the country. "Recreation and Health for Civic Welfare" is the slogan of the shows, and they have been a huge success.

"Little Girl Next Door" at the Globe.

Boston, Mass.—The Globe theater has been taken over for an extended run of the photoplay "The Little Girl Next Door," which was produced under the direction of the Illinois State Vice Commission. The opening will be on Labor Day.

Master Producer Photo Play Co.

A certificate of incorporation has been given by the Secretary of State to the Master Producers' Photo Play Company of Boston. The incorporators are: Albert A. Ginsberg, Joseph Guttentag, and Luke C. MacGuinness. The capitalization is $50,000.

Baltimore Censors Slash Tellegen Play

Eliminate 1,200 Feet from "The Victory of Conscience"—Manager De Hoff of New Theater Hustles to Find Whole Copy for Patrons.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Figuratively speaking, the Maryland Board of Censors took their scissors down from the rack last week, and cut a regular pattern out of the Paramount five-part feature, featuring Lou Tellegen, entitled "The Victory of Conscience." When this picture was screened at their headquarters on East Lexington street before the whole board, so much of it was condemned that Manager L. A. DeHoff of the New theater had to make a hurried change in the schedule for the entire week at this house. The board absolutely forbade him to use the picture as it stood, and it was ordered that unless the parts censored were struck out, which amount to about 1,200 feet, he would have to strike it from his program. Needless to say, Manager DeHoff changed his program and the August judgment of Mrs. T. B. Harrison, Charles E. Harper, and William F. Stone, the entire censor board, was obeyed.

Authorities Watching Theaters.

Baltimore, Md.—On Wednesday, August 23, the Board of Estimates, discussing the infantile paralysis situation, authorized Dr. John D. Blake, Health Commissioner of Baltimore, to employ two private detectives to prosecute proprietors of moving picture houses which persist in admitting children under thirteen years of age to their shows. It has been alleged that many proprietors have disregarded the new regulation which recently went into effect. Dancing at Municipal Band Concerts, the holding of church carnivals where large numbers of children congregate, and the attending of Sunday Schools have been banned by the Health Commissioner.

"Drys" to Use Street Screens.

Baltimore, Md.—The Board of Estimates has granted permission to J. H. Baker and Lloyd Wilkinson, who are managing the prohibition campaign in this city, to erect screens in the streets for the purpose of showing pictures without charge. John Hubert, president of the second branch of the City Council, stated that the board would be absolutely neutral in this fight, and would likewise grant the same privilege to the "wets." The locations for the screens, however, will be passed on by the Board so that traffic will not be interfered with.

Cripples Miss Annual Picture Treat.

Baltimore, Md.—The little patients from Kernan's Crippled Children's Hospital will miss their usual treat this year of attending Howe's travel festival pictures, which were showing at Ford's Opera House last week. Owing to the health regulation relative to infantile paralysis, it had to be abandoned.

Baltimorean to Manage Regent.

Baltimore, Md.—The Regent theater, Market street, Philadelphia, which is now being remodeled and renovated, will soon have a Baltimorean as manager in Lionel H. Keene. He will shortly take over his new duties.

Baltimore Theater Sold.

Baltimore, Md.—The Baltimore theater, 3205-7-9 Fait avenue, owned by George Kirchner, has been sold to the Broadway Theater Company, represented by Morris A. Rome. This company operates the Broadway theater, 509-13 South Broadway. Painters and carpenters have been at work thoroughly remodeling and renovating this house, and it is expected that it will be ready to receive the public about September 9.

No Report from Building Commission.

Baltimore, Md.—Up to this writing no report has been handed in by the commission appointed by Mayor Preston some months ago to revise the building code, but it is reported a number of "dead letter" provisions have been eliminated. Chief Engineer Hendrick is chairman of the commission. The plan is to bring the code up to date in order that the building operations may be made less burdensome, but it is understood no drastic changes will result.

Newark News Letter

By Jacob J. Kalter, Newark Correspondent.

Ban May Soon Be Removed.

NEWARK, N. J.—In the opinion of Health Officer Charles V. Craster, of Newark, the poliomyelitis epidemic is nearing an end. He says in a published report that within a month, the ban placed on gatherings of children will in all probability be removed. The removal of the ban will witness the reopening of over a dozen moving picture houses which have been closed on account of the non-admittance of children. Especially have the houses in the "Hill" section of Newark suffered extremely, as they are dependent to a great degree on the support of the youngsters.

Sunday Shows Resumed.

Newark, N. J.—Sunday benefits at the local theaters started this Sunday, September 3. Benefits for relief work in the palaysis epidemic were given at about fifteen local houses. The remainder gave benefits for local charities.

Reduction in License Fee.

East Orange, N. J.—An ordinance reducing fees for moving picture licenses was passed on its initial reading by the East Orange City Council. The fees, which were $1,000 and $500, will be reduced to $100 at a meeting to be held soon.

Wildwood Incorporation.

Wildwood, N. J.—The Universal Amusement Company has been incorporated here with registered offices at 2803 Boardwalk. The concern, which is capitalized at $30,000, will conduct amusement enterprises. The incorporators are Michael J. Neary, Rollin S. Chamberlin and Thomas F. Reddington.

Objections in Montclair.

Montclair, N. J.—The public hearing on the question of granting another license for conducting a moving picture place in Montclair has been postponed until Sept. 29. So far only one local theater has secured a license, which was granted four years ago. The manager of the Montclair theater, H. H. Wellenbrink, asserts that the issue involved is whether or not it is possible to maintain the same high standard of pictures required by the exacting residents of Montclair with more than one theater in the town. As related recently in these columns, the latest applicant for a license is the McNally Securities Corporation of New York, which proposes erecting a large structure on Valley road, between Bellevue and Lorraine avenues. The proposed building, which would cost $140,000, would include the theater and ten store rooms.

A. S. Schiller Appointed Agent.

Hoboken, N. J.—Albert S. Schiller, of 84 Washington street, has been appointed agent for the state of New Jersey by the Schoenbach Amusement Company, Inc., a New York corporation.

Lyric Temporarily Closed.

Newark, N. J.—Dr. R. G. Tunison, proprietor and manager of the Lyric theater, 211 Market street, has decided to close that place until Labor Day. Dr. Tunison took this step in the interest of his patrons, whom he would safeguard against the possibilty of danger from infantile paralysis. The house is being thoroughly renovated and disinfected.

Kremer Appoints Chas. Schmidt.

Irvington, N. J.—The Kremer Amusement Company, Inc., have appointed Chas. Schmidt, of the Olympic Park, 43d street, its New Jersey agent.

Plague Ban is Closing Theaters

Pittsburgh Exhibitors and Exchangemen Meet to Discuss the Situation—A Committee Appointed to Confer with the Health Authorities of the City and One to Go to Harrisburg with Proposition to State Health Board.

PITTSBURGH, PA.—The ban placed by the Pennsylvania State Health Department upon the admission of children under 16 years of age to moving picture theaters and other places of amusement is working inculculable hardship here and has already resulted in the closing of a number of houses in Pittsburgh and vicinity. No effort is being spared to have the quarantine modified and, in order to avert heavy financial loss, exhibitors are about to ask the authorities for a complete shut-down of the theaters if these efforts for relief are futile. The latest order of the Health Department extends the quarantine to October 2.

Immediately following the issuance last week of the sweeping order excluding children from theaters until September 18, the exhibitors and exchange men met to discuss the situation and take such steps as might be deemed expedient to safeguard the industry. The first conference was held in the General Film building, about fifty being present. A. J. Barthell, president of the local branch of the Exhibitors' League, acted as chairman. A committee was appointed, consisting of M. J. C. Kornblume, Matt Rahp, Al. W. Cross, M. Feitler and G. W. Sahner, to interview Dr. Burns, head of the Pittsburgh Department of Health, to ascertain how long the quarantine would remain in force and discuss any other matters in connection with the preventative methods instituted.

This committee acted at once and reported to a second meeting held Thursday. The exhibitors were assured that fair treatment would be accorded them by the health authorities and that children need only be excluded from theaters as long as the schools remain closed. Inspection of the houses was deemed unnecessary, on account of their generally good sanitary condition. The department instructed exhibitors, however, to exercise especial care in keeping premises clean and providing all the ventilation possible.

To seek relief through an amendment to the order of the State Health Department, a committee was appointed to go to Harrisburg, with alternative propositions to State Health Commissioner Dixon. The committee consists of Frederick J. Herrington, formerly national president of the Exhibitors' League; G. W. Sahner, president of the Pennsylvania State League; M. J. C. Kornblume, of the Rowland & Clark theaters; Al. W. Cross, of the Hudson Feature Film Co., and M. Feitler, of the Elmore theater.

The first proposal to be made is that children free from the disease be admitted to theaters on the presentation of a health certificate. If the commissioner does not see fit to adopt this amendment to the order, the committee will then recommend that the quarantine be extended so as to close all moving picture houses to adults as well as children. The committee left for Harrisburg at once. A complete report on the results of the petition to Commissioner Dixon will be made at the regular meeting of the Exhibitors' League on September 7, and final action will be taken at that time.

Nixon Theater Taken Over.

Tarentum, Pa.—F. J. Nalley and Jacob York, well known exhibitors of Carnegie, Pa., have taken over the Nixon theater at Tarentum, Pa., and will reopen it with moving pictures in the near future. The house seats about 800 and has been formerly operated with vaudeville. A number of improvements by the new owners are under way which will make the Nixon one of the best photoplay houses in its district. Mr. York conducts the Lyric theater at Carnegie and has an interest with Mr. Nalley in the Arcadia, both houses being conducted along very successful lines.

William Lampropolis Visits.

Latrobe, Pa.—William Lampropolis, owner of the beautiful new Paramount theater, Latrobe, Pa., accompanied by his manager, Elmer E. Rutter, and Mrs. Rutter, visited in Pittsburgh several days ago and looked over the feature market. Mr. Lampropolis stated that the Paramount, which was opened two months ago, is doing a big business. Triangle and Paramount films are shown with changes daily, and the addition of other feature programs is contemplated. The Paramount is to be improved in the near future with a handsome marquise, extending the entire width of the theater.

Buys Comique and Variety.

Pittsburgh, Pa.—The Comique theater and the Variety theater, located on Beaver avenue, Northside, Pittsburgh, Pa., have been purchased by Harry M. Rooney and A. Spencer, who have formed a partnership to conduct the houses. Mr. Rooney formerly held half interest in the Imperial theater, Beltzhoover, while Mr. Spencer continues to operate the Grand theater at Etna. The Variety has been running stock shows during the summer, but will be reopened in the near future under the policy of pictures exclusively. Both theaters have been remodeled and much improved in equipment and appearance recently.

Swings Release Date Ahead.

Pittsburgh, Pa.—On account of the order of the State Board of Health excluding children under 16 years of age from moving picture theaters, the Quality Film Company has issued an announcement that the first episode of "The Yellow Menace" will be released September 11 instead of September 4 as previously announced. While several important bookings of the subject had to be canceled, the exhibitors saw the advantage of the deferred date and readily agreed to the change. "The Yellow Menace" is booking rapidly and gives every promise of being one of the most successful serials ever handled here.

Adarry Theater Property Sold.

Pittsburgh, Pa.—The Adarry theater property, at Penn avenue and Mathilda street, East End, Pittsburgh, Pa., has been purchased by B. Bothwell through the C. L. Saxton Company, for a consideration of $50,000. In addition to an up-to-date moving picture theater, the building consists of two store rooms and measures 50 by 100 feet. The new owner is having plans prepared for remodeling.

Personal Notes of Interest.

During the absence of Harry F. Grelle, head of the Supreme Service, Pittsburgh and Philadelphia, who is opening a branch office at St. Louis for handling the film, "Where Are My Children?" the Quaker City office has been taken charge of by Miss Goode, of the Pittsburgh office, while E. B. Kelly is in charge here.

James B. Clark, head of the Rowland & Clark theaters, Pittsburgh, has just returned with Mrs. Clark and family from a two weeks' vaction at Atlantic City, N. J.

Things Expected of Film Men

Much Is Expected at All Times—Charity Is Expected and Often Not of Means Only, but of Forbearance—Help in Time of Trouble Is Expected and Gladly Given—Now and Then the Public Should Consider.

By Clarence L. Linz, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—For some time past the exchange men of Washington have been playing Santa Claus and donating the use of films for the motion picture exhibitions given at the United States Pension Office to secure funds for the support of needy families of the men with the National Guard of the District of Columbia now on active duty. Secretary of the Interior Lane is sponsor of the undertaking and it is said that these exhibitions have been netting between $30 and $40 each evening.

There have been several weeks of these shows and nothing has been said as to when they will be discontinued, or when the exchange managers will cease this free service. It is very commendable all around to try and help the poor, but there is a Congress now in session with several bills before it looking to the appropriation of public funds for this very same purpose. The exhibitors are too patriotic to complain, but some of them are facing a part of the loss which represents the Pension Office gains.

Looking the proposition squarely in the face, it is an imposition that should not be allowed to continue. It is too much like the government, using one of its own buildings and government electricity, going out and begging the use of a few films that it may raise money to support dependent relatives of its soldiers—second-hand charity. It would not be so bad, some of the exhibitors are murmuring, if it were not for the fact that Congress has already heaped upon them a war tax and is putting through other legislation for the support of the army, and then to compete with them with free films in their very own game. And the exchange managers themselves should take the initiative and call a halt to their donations of films.

Hyman & Payette Attractions Co. Formed

Arthur S. Hyman and John J. Payette Have Taken Offices in 303-304 Barristers' Building for the New Film Concern.

WASHINGTON, D. C.—There has been a split among the members of the Hy Art Master Plays Company, which has offices in the Barristers' building, on F street, northwest, resulting in the formation of a new company to be known as Hyman & Payette Attractions Company. Arthur S. Hyman, who was the general manager of the first-named, heads the new company, with John J. Payette, who was his assistant, as the junior member. He is to have charge of the office while Mr. Hyman goes on the road booking the features they intend to market on state rights propositions.

They have taken rooms 303 and 304 in the Barristers' building and have decorated the former in much the same manner as the Hy Art offices, to be used as the booking office. The other room will be used as a stock room. At the present time Maurice Eiseman is acting as booker, but he will shortly join E. A. Sherwood and Julian Eiseman, now so employed, as an engaging manager. The new concern is now booking "Pavlowa" and "The End of the World" in this territory and is negotiating for a number of other large features. Mr. Hyman retains his financial interest in the Hy Art concern.

At the Hy Art Master Plays Co.

The withdrawal of Messrs. Hyman and Payette naturally caused a considerable shake-up in the Hy Art offices. George R. Mayo is now the secretary and general manager, and his son, G. Morrow Mayo, who has been traveling through the South booking their attractions, becomes assistant general manager, and will give personal attention to the business in West Virginia and South Carolina, as well as spending some time in the office. Lieutenant Nevillo C. Salamander, late of the British Royal Artillery, who was discharged from the army by reason of disability, will handle Virginia and North Carolina with their war pictures. And it may be said that he is meeting with fine success, despite the fact that his films depict the German side of the controversy. His talk is a very interesting one, devoid of any showing of ill feeling, evidencing the fact that there is less animosity among the men in the trenches representing the opposing nations than is to be seen and heard in our own country on the part of the sympathizers of the contenders.

A third man, Harry M. Brown, is to cover parts of South Carolina and Florida.

The other officers of the concern are: Gibbs L. Baker, president; Edmund K. Fox, vice-president, and Barry Bulkley, treasurer.

With the change comes a new policy, that of making their attractions strictly 25-cent propositions, and for motion picture houses only. This means that they will sidestep exhibitions in legitimate houses, especially on the elaborate scale they have heretofore followed.

J. A. Lavalle Heads Local U.

Washington, D. C.—J. A. Lavalle, formerly handling the Bluebird and Red Feather features and Universal service as manager of the Wilkes-Barre, Pa., and of the Clarksburg, W. Va., office, is now holding down the managerial chair at the local offices, operating as the Washington Film Exchange, Ninth street, northwest. Mr. Lavalle has recently come from West Virginia to take charge of the Washington office during the absence of J. Leo Yates, who is still seriously ill from an attack of neuritis. He leaves his former charge with Sol Burka, who has been with him for some time.

George Mann Takes the Leader.

Washington, D. C.—George Mann, manager of the local Paramount, has secured control of the Leader theater on Ninth street near E street, northwest, from Miller Bros., is the report current here, and will hereafter operate it as a Paramount picture house. The management of the theater will be in the hands of Corbin Shields, formerly manager of the Strand theater in Richmond, Va., who is very well known in this locality and is an old-time exhibitor. This house was formerly operated by Miller Bros. of Baltimore, Md.

Virginia News of Interest

Strand at Lexington Opens.

LEXINGTON, Va.—The old opera house in this place, which has been out of use for a year or more, has been remodeled into a modern photoplay theater with a seating capacity of 500, and has been renamed the Strand. It will open the first of September as a feature house, showing the V-L-S-E productions exclusively. Arthur Finburg is owner of the theater, and he will personally look after its management. He has been out of the film business for about two years, but he was formerly associated with the Wells interests in Atlanta, Ga. There is one other motion picture theater here, the Lyric, owned by W. W. Preston.

The Crossman Again Closes.

Norfolk, Va.—The Crossman theater has again been closed and a "For Rent" sign placed before its doors. This house has had three different tenants within the past six months and none have made good, despite its good location. It is thought that perhaps its small seating capacity is responsible for lack of success.

E. G. Evans Now Heads Local Mutual Office

Former Manager, B. C. Cunningham, Presented with a Loving Cup as He Leaves to Head Mary Pickford Office in Philadelphia.

WASHINGTON, D. C.—B. C. Cunningham, formerly manager of the local office of the Mutual, but who is now the manager of the Mary Pickford exchange in Philadelphia, is the possessor of a handsome loving cup, a remembrance from the employes here over whom he served as manager for many years. In his place at the head of the Washington office is E. G. Evans, who, although new as manager of the exchange, needs no introduction to the exhibitors of this territory because for three and a half years he has been traveling among them as a Mutual man.

Mr. Evans is a very pleasant man to do business with, and in all likelihood he will do equally as well as chief of the office as he has in the past as road man, as manager of the master picture department and as head of the Baltimore depot. His many friends in this section are extremely glad that the Mutual followed its usual practice and appointed him to his present position, for the company always promotes from the ranks, and so it is also that O. D. Weems, at one time manager of the Blue Mouse theater and of the Picture Garden in Baltimore, who was connected with the serial department and later transferred to the program division, succeeds Mr. Evans at the Baltimore office, and his friends in the Monumental City are also rejoicing.

Mr. Evans will also have associated with him Victor Abbey in the serial department, and B. R. Tolmas, who formerly traveled out of the Mutual's New York office, and Clarence Eiseman, who for some time was employed by the Hy Art Master Plays Company of this city. Mr. Hazlett, formerly traveling in this section, has returned to New York.

The new manager starts out in the company's new quarters located at 419 Ninth street, northwest, for the whole outfit has just been moved from the old location across the street. The front section of the floor is utilized by the manager's office and by the cashier's, bookkeeper's and booker's departments. The adjoining space contains the exhibitors' counter. On one side of this is the serial department, while on the other is the continuation of the poster room which, with the shipping, film and examining departments, occupies a large amount of space at the rear of the establishment. In the film room are fireproof safes and all modern equipment for the cleaning of films. There are twenty-one employes in the exchange, the motto of which is "Service Above All Things." These quarters were formerly occupied by the Universal Film Company, and following their removal to a new location further down the street the place was renovated and redecorated throughout.

VIRGINIA NOTES.

The Ghent Theater Reopened.

Norfolk, Va.—The Ghent theater, Norfolk's only residential photoplay house, has been reopened under the management of Mr. and Mrs. H. Trent, formerly of Florence, S. C. The new owners have been on the Chautauqua circuit for a number of years. Mrs. Trent has a very good voice and helps to entertain the patrons of the theater on certain nights of the week, and it is needless to say that these nights find the house crowded to capacity.

IN NORTH CAROLINA.

Colored People Get Concession.

Greensboro, N. C.—Following a conference with a number of prominent colored men of this place, the operators of the theater now in the process of construction on the site of the old McAdoo hotel have agreed to devote a part of the balcony to the use of the colored people.

Grand Back to Vaudeville.

Rock Mount, N. C.—The Grand theater, which has been showing feature pictures all summer, will again be turned into a vaudeville house this month and the feature program is to be transferred at that time to the Alamo theater.

Making Over the Alamo.

Raleigh, N. C.—The Alamo, owned and operated by Aronson & Brown, is undergoing very extensive alterations. This is the oldest house in the city, and naturally lacked some improvements common to modern construction.

IN DETROIT.

Manager McGee's Birthday.

Detroit, Mich.—Forty friends—one for each year of his life—gathered at the Pekin Cafe on Saturday evening, August 26, and celebrated the fortieth birthday of M. W. McGee, manager of the Majestic theater, Detroit. The affair was one riot of good-fellowship. Congratulations, Mac. May you be spared for forty more years, and then some.

C. A. Mead a Visitor.

Detroit, Mich.—C. A. Mead, new Cleveland manager for the V-L-S-E, was a Detroit visitor the last week in August, holding conference on some important matters with the local manager, Mr. Duncan. The latter, by the way, left the first of September for Petoskey, Mackinac and other northern way ports, where he expects to remain for several weeks in the hope of getting rid of his hay fever.

"Doc" Owen Back.

Detroit, Mich.—"Doc" Owen, manager ot the Knickerbocker theater, Detroit, returned August 28 from a three weeks' vacation spent at Atlantic City, New York, Boston, Baltimore and Chesapeake Bay. "Doc" met many stage folks along the Boardwalk at Atlantic City whose acquaintances he made while engaged in the theatrical profession. "Doc" has been associated with Frederick Ingersoll, president of the Knickerbocker Amusement Company, for the past fourteen years.

Baby's Picture at the Alhambra.

Detroit, Mich.—Arrangements are being made to take motion pictures of a limited number of babies who reside in the vicinity of the Alhambra theater, Detroit, managed by Thomas D. Moule for John H. Kunsky. The completed pictures will later be shown on the screen of the Alhambra. No charges are made, but the stunt is bound to pack the theater when the date is announced for showing.

Battle Creek, Mich.—Lipp & Cross, of Battle Creek, operating the Strand, Garden and Rex theaters, are building a new and fourth house that will seat 700. Admission will be 5 cents.

New Union Agreement in Detroit

Theater Managers' and Operators' New Working Contract Now in Effect—Union Agrees to Pay for Film Destroyed by Fire While Union Is in Charge of Operating Room—Other Features of Interest.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—A new agreement has been effected between the motion picture theaters of Detroit and the Detroit Motion Picture Machine Operators' Local No. 199, I. A. T. S. E., and M. P. M. O. of the U. S. and Canada. The agreement, which went into effect September 1, calls for a wage increase of three dollars per week for downtown and outskirts operators. With few exceptions, Detroit exhibitors employing union operators have granted the increase.

Unusual Features of the Contract.

There are a number of unusual and rather unique features to the new contract. One is that the operator is to get 75 cents per hour for all overtime. The union agrees to pay for any film destroyed by fire while the projection equipment is in charge of a member of the union, but no damages will be paid on film that is sixty days old. Age of film is to be figured from release dates printed in trade magazines. And no damage will be paid unless operating room is equipped according to printed rules furnished by the union. Film from one to ten days old will be paid on the basis of 5 cents per foot; ten to twenty days old, 4 cents per foot; twenty to thirty days old, 3 cents per foot; thirty to sixty days old, 2 cents per foot. Any disputes of the new contract must be settled by a board of arbitration consisting of three members. Either side can cancel contract by two weeks' notice.

Other Provisions.

The union insists that the following rules must govern the operating room:

No smoking permitted; no liquor permitted; rewind must be in approved metal box; no motors allowed on rewind, motor-driven machines must be of standard approved type; motors must be of approved type for motion picture machines; near the top of the booth shall be an opening at least 12 inches in diameter for ventilation, with pipe leading to the outer air; this pipe must be provided with an exhaust fan independent of all other circuits in theater; a film box to contain film not in use must be so constructed that each reel of film will be in a separate compartment and with an additional cover for each reel, and constructed with a hook or band so that it is impossible to leave open when film is in compartment.

All fuse blocks and switches must be enclosed; switch box and speed control for suction fan in ventilation pipe must be outside of operating room. The union will not be responsible for damage to film by fire or otherwise when operators are instructed to project pictures at a speed faster than twelve minutes to one thousand feet of film; no film shall be kept or stored in booth that is not being used as regular attraction advertised and exhibited to the public.

Musicians, Too, Want Raise.

The Detroit Musicians' Union is also demanding a wage increase of approximately three dollars per man for theaters, but up to this writing the motion picture theaters have not granted same. Most of the theater musicians are engaged in downtown houses, the bulk of the outskirts houses using organs, hence are not affected by the musicians' demands.

Beautiful Ferry Field Theater Opens

Manager Smith Promises That the Slogan of Detroit's New Picture House Will Be "Nothing Too Good."

DETROIT, MICH.—This city's newest and what is declared to be one of the most beautiful theaters in the city, the Ferry Field, at Grand River avenue and the Grand boulevard, opened Thursday, August 31, with Mary Miles Minter in "Youth's Endearing Charm."

The Ferry Field is a modern fireproof house seating 1,600. An orchestra, pipe organ, soloists and other features will make a bid for patronage. The decorations are of the Spanish renaissance type, and most of the seats are on the main floor. The Ferry Field was originally the conception of the late Arthur Caille. It is controlled by a corporation, most of the stockholders being residents in the vicinity of the theater. The Ferry Field is in a choice location—one that is developing very fast in population; and with the right kind of entertainment its success is assured. The people in that section will gladly patronize such a beautiful playhouse. Manager Smith says the slogan of the Ferry Field will be "Nothing Too Good."

Detroit Business Notes.

Detroit, Mich.—John H. Kunsky has signed a contract with the Paramount Pictures Corporation which will give the Washington theater the choice of the two releases each week. Both pictures will be privately screened for Mr. Kunsky each week, and the one he likes the best will receive its first Detroit presentation at the Washington. This means that the Liberty theater, Bates and Farmer streets, will hereafter do "open" booking.

The Strand theater, Grand River and Fourteenth streets, celebrated its first anniversary the week of September 3. DeWitt C. Shook is manager of the Strand. The first twelve months have been very successful—more so than was anticipated.

R. Von der Goltz, formerly assistant to Manager McGee of the Majestic theater, and for many months since as road representative for the Pathe exchange, has resigned to travel in Michigan for the International Film service. He assumed his new position on Labor Day.

L. E. Davis, manager of the International Film Service for Michigan, with headquarters in the Campau building, Detroit, reports that the first week of his campaign for business on the "Beatrice Fairfax" serial he signed up thirty exhibitors for Detroit. He also reports that "The Mysteries of Myra" serial is going very well, and he is anxiously looking forward to the coming International big features.

Mr. Mandelbaum, who is building the new theater on Euclid avenue, Cleveland, adjoining the Hotel Statler, was in Detroit last week, inspecting some of our leading theaters for ideas. Mr. Mandelbaum is one of the leading exhibitors in Cleveland as well as one of the best known in the country.

Michigan Briefs.

Bay City, Mich.—Work has been started by the Commercial Building Company for a new structure at Washington and Fourth avenues, Bay City, part of which will be for a moving picture theater seating 1,032 persons.

Port Huron, Mich.—The Family Theater Company, Port Huron, has been incorporated with a capital stock of $15,000. The principal stockholders are Lewis J. Nidford, Allen Appel and Herman Appel

Cleveland Exhibitors Mark Time

Stand Firm on Their Declaration That Conditions Do Not Warrant Wage Increase—Operators Won't Recede from the Increase They Have Demanded—Grievance Committee of Federation Takes Up Matter.

By Hubert Persons, 410 Standard Theater Building, Cleveland, O.

CLEVELAND, O.—The wage dispute between members of the Cleveland Moving Picture Exhibitors' League and the moving picture machine operators is temporarily in the hands of the grievance committee of the Cleveland Federation of Labor. A special committee of the exhibitors appeared before this grievance committee August 29 and September 1 to make plain the attitude of the exhibitors. The operators have refused to recede from their demand for an increase of $3.50 per week and the exhibitors stand firm on their declaration that conditions do not warrant any wage increase, but say they are willing to refer the dispute to an arbitration committee.

The matter is practically certain to go to arbitration, as there does not appear to be any chance for a compromise.

Exhibitors have been notified by their officials that because of the demand for arbitration there is no chance for a strike.

The method of arbitration and the possible selection of arbitrators was discussed by the exhibitors at their last meeting.

H. H. Lichtig Heads Stillman Theater.

Cleveland, O.—Harry H. Lichtig, a Cleveland man by birth and until recently studio manager for the World Film, at Fort Lee, N. J., is to be treasurer and house manager of the new Stillman moving picture theater. This announcement has just been made by Emil Mandelbaum, owner of the new theater. The house is to open in a few weeks.

East End Theaters Raise Prices.

Cleveland, O.—Three East End picture houses, the Knickerbocker, Alhambra and Metropolitan, have just announced that their prices hereafter will be from fifteen to twenty-five cents instead of from ten to twenty cents as formerly.

The increased cost of feature films is given as the cause of the price increase. Downtown houses increased their prices several weeks ago.

The managers say it is the choice of continuing at the old price, with inferior pictures, or securing the best and raising the admission fee.

The Week in Atlanta

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Grand Drops Pictures.

ATLANTA, Ga.—Mose Wise, a former successful road manager, has been placed in charge of the Grand theater, and is preparing to open that house with the International Circuit plays on September 11. The opening show will be "Broadway After Dark." Mr. Wise is widely known and liked and will be a splendid acquisition to Atlanta's theater manager colony. The Grand will again pass as a moving picture house. At no time has the Grand been a success as a moving picture theater; from a financial point of view.

Will Manage the Capitol Theater.

Macon, Ga.—R. H. DeBruler, formerly of Atlanta, will be manager of the Capitol, the new moving picture house at Macon, Ga., which is under construction, and will throw its doors open to the public on October 2.

The house is owned by Troup Howard, R. C. Hazelhurst and Brown Wimberly, of Macon. When completed it will have cost about $60,000. It will seat 1,000 people and will have main floor and a balcony, and boxes on the side, with an orchestra of five. Only first run pictures will be shown, and all the new and up-to-date features will be installed in the house.

A Benefit for Mountain Children.

Atlanta, Ga.—The management of the Grand theater donated the use of the theater on a recent Sunday to the Woman's Study Club of Atlanta. The exhibition was given by the Study Club in order to raise funds to take care of and educate the children in the mountains and country districts who do not have the advantages of public schools.

No admission was charged, but a free-will collection was taken at the door.

J. J. Jackson Comes Here Again.

Atlanta, Ga.—James J. Jackson, for several years manager of Alcazar and Savoy theaters, Atlanta, and recently manager of the Academy of Music, Lynchburg, Va., has returned to Atlanta, and will be in charge of the Alamo No. 1, one of the chain of Samuels theaters. Mr. Jackson is well known in Atlanta and is a capable manager.

Business and Personal Items.

Atlanta, Ga.—R. M. Savini, manager of the United Film Service and one of the best-known film men in the South, has secured Southern rights on "the film spectacle," "The Yellow Menace." The territory acquired by Mr. Savini includes North Carolina, South Carolina, Tennessee, Alabama, Georgia, Florida and Mississippi.

Miss S. Bak, of the Bluebird Film Co.'s force, is spending a month's vacation in Chicago.

NEW YORK STATE LETTER.

Ithaca Exhibitor Visits.

Buffalo, N. Y.—Dr. Howe, accompanied by Mrs. Howe and daughter, was a recent visitor at the Paramount offices, Buffalo. Dr. Howe is proprietor of the Star theater, Ithaca, N. Y. He also is erecting the Crescent moving picture theater in that city. Charles Hammer, manager of the Star, accompanied the party. Another caller at these offices was Charles Smith of the Shattuck opera house of Hornell

Metro Offices at 327 Main St.

Buffalo, N. Y.—C. A. Taylor has opened Metro offices at 327 Main street, Buffalo, and has added C. N. Johnston to his sales staff. Mr. Johnston is featuring "The Crimson Stain Mystery" in this territory.

W. P. Allen Transferred Here.

Syracuse, N. Y.—W. P. Allen, V-L-S-E representative, has been transferred from the Buffalo to the Syracuse territory. He has changed places with R. V. Matson, formerly of this city, who will look after the interests of the companies in this section.

V. J. O'Neil Soon to Wed.

Buffalo, N. Y.—The marriage of V. J. O'Neil, box office attache at Shea's theater, Buffalo, for several years, to Miss Catharine L. Dwyer of this city will take place September 30.

Local General Film Notes.

Buffalo, N. Y.—Mr. and Mrs. O'Hara of the Lyric theater, Hornell, N. Y., recently called at the General offices, Buffalo, N. Y. W. A. V. Mack, manager of these offices, has returned from the company's Syracuse branch. Frank J. Leonard, special representative, is back from his vacation at Chautauqua. Leo P. Murphy has been appointed assistant to Edward Hayes, booker for the General.

Buffalo Screen Club Meeting September 11

Entertainment and Smoker Will Follow Regular Business Meeting at the Club Rooms on Court Street.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The Buffalo Screen Club will hold its first meeting of the autumn season at its Court street clubrooms on the evening of September 11. President Christoffers will preside, and a number of new applications for membership and other matters of importance will receive attention. The business session will be followed by an entertainment and smoker. Plans for the meeting were made at a recent gathering of the board of governors of the club. Those present were: Charles A. Taylor, Metro; Ben Brandon, Mutual; W. A. V. Mack, General; J. M. Sitterly, Popular Film; Charles Johnston, Metro; Ira Mosher, Palace theater. It is expected that the clubrooms will be the scene of many social events the coming season. Arrangements for the ball which the club will hold later in the year will be announced later.

W. Leyser Goes to Cleveland.

Buffalo, N. Y.—William Leyser has resigned as road man for the Mutual, Buffalo, to take the management of a Cleveland theater.

O. A. Potter Reopens the Majestic.

Erie, Pa.—O. A. Potter has reopened the Majestic theater, Erie, Pa., with vaudeville and moving pictures.

Summer Resort House to Remain Open.

Cambridge Springs, Pa.—On account of excellent business, S. V. Wallace, proprietor of the Idle Hour moving picture theater, Cambridge Springs, Pa., has decided to keep his house open during the coming fall and winter. This town being a summer resort, the Idle Hour was formerly open only during the summer months.

A. Berg a Visitor.

Buffalo, N. Y.—A. Berg of the Grand moving picture theater, Port Allegany, Pa., was a recent caller at the Mutual office, Buffalo. He also conducts the Star theater in that town. As he controls the Port Allegany electric power plant, the lighting system at Mr. Berg's houses are noted for their brilliancy.

Artec Film Opens Office.

Buffalo, N. Y.—The Artec Film Company, which was recently organized, has opened an office in the Henry building, Buffalo, under the management of C. S. Williams This concern has the New York rights on "Twilight Sleep."

Lyric at Jamestown Opens.

Jamestown, N. Y.—Morris Slotkin and A. A. Fennevssy opened the Lyric theater, Jamestown, N. Y., Labor Day, September 4. Mr. Slotkin is general manager of the Olympic theater, Buffalo, and Mr. Fennevssy is general manager of the Family theater, Rochester. The new manager of the Lyric is Al Beckerich, former manager of the Roma theater, Berlin, Ont. On account of the prejudice against the word "Berlin" in Canada, the name of this town has just been officially changed to "Kitchener."

At the Mutual Office.

Buffalo, N. Y.—The Mutual staff of Buffalo enjoyed a screening of "A Million for Mary," the striking five-reel comedy in which Kolb and Dill, German comedians, are featured. The screening was Saturday afternoon, and the high-class entertainment took the place of the usual program of a Saturday half holiday. Buffalo theatergoers will be especially interested in Kolb and Dill because during the season of the Pan-American Exposition here in 1901 they appeared in person for several weeks in "Fiddle-Dee-Dee," a musical comedy, at a local theater.

Buffalo, N. Y.—Joseph Schuchert, head of the Theatrical Enterprises in the Iroquois building, Buffalo, has returned from a motor trip through Ohio.

Kenmore, N. Y.—Improvements are being made to the Elite moving picture theater, Kenmore, N. Y. Manager Pappalardo announces that the house will open some time in September.

Syracuse, N. Y.—George R. Jermain, manager of the Syracuse office of the Fox Film, recently visited Buffalo. Mr. Jermain motors to the various towns he covers in calling on the trade.

MINNEAPOLIS FILM MATTERS.

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

A New Exchange Manager.

MINNEAPOLIS, Minn.—Outside of the fact that "Civilization" continued to draw big crowds at the Shubert and that a new exchange manager arrived in town there was little really new hereabouts during the past week. The weather, which has been fairly cool, has helped business at the theaters a trifle and if it continues cool for another week the bumper fall season will be well on the way. The new exchange manager in the city is W. K. Howard, of Chicago. Mr. Howard succeeds Charles W. Sawin, who opened the Minneapolis V-L-S-E exchange and was transferred during the week to the Atlantic office, from which he came.

Mr. Sawin was one of the most popular exchangemen in this territory, having traveled over each of his travelling men's territories for the purpose of meeting all of the exhibitors. During the last quarter Mr. Sawin's exchange showed a record increase in business and Mr. Howard states that having found everything in such good shape he is sure he can bring the "Big Four" exchange to the top. Mr. Sawin went to New York City from Minneapolis and will join his family in the southern metropolis early next week.

New Palace Theater Nearly Done.

St. Paul, Minn.—Work on the New Palace theater at Seventh and Wabasha streets is fast nearing completion and Messrs. Ruben and Finkelstein, owners of the new show house, believe it may be possible to open the doors during Minnesota state fair week. The theater will show vaudeville and motion pictures.

Empress Now the Hippodrome.

The Empress theater, at Ninth and Wabasha, recently purchased by Messrs. Elliott and Sherman, of Minneapolis, has been renamed The Hippodrome.

A. J. Mentz Joins V-L-S-E.

Minneapolis, Minn.—A. J. Mentz, of Cincinnati, has succeeded E. S. Flynn as Dakota and Montana roadman for the Minneapolis V-L-S-E exchange. It is said that Mr. Flynn will go on the road as manager of one of the Supreme Features' "Where Are My Children?" shows.

Parade to Advertise "Liberty."

Minneapolis, Minn.—A noonhour parade in which thirty-one Minneapolis theaters were represented was staged last Friday by the Minneapolis Universal exchange to advertise its big serial "Liberty." Fred S. Meyer planned the parade and D. G. Rodgers acted as marshal. Universal employees impersonated Uncle Sam.

Abrams to Be Married.

Minneapolis, Minn.—Jerome Abrams, special representative of the Bluebird headquarters, New York, was a visitor at the Minneapolis Bluebird offices last week. From Minneapolis, Mr. Abrams went to Des Moines, Iowa, and on August 29 will be married to Miss Marie Benjamin of Oklahoma City, Okla.

New Houses and Changes.

Jasper, Minn—Roy E. Brian has purchased the Colonial theater here and will continue business under the name of the Gem theater.

St. Paul, Minn.—Fred Muehlenthaler has leased the Palm theater, on Payne avenue, and expects to open its doors about September 1.

Mobridge, S. D.—Harry Hill has opened the Strand theater here to the public. The theater has a seating capacity of 300 and is modern in every respect.

Milnor, N. D.—The Shubert theater here is to be reconstructed and made into a moving picture theater shortly.

Crosby, N. D.—A. A. Ashley has purchased the Photoplay theater here from R. W. Sellars.

Local Business Notes.

Minneapolis, Minn.—District Manager Fleckles of the Universal was scheduled to arrive in Minneapolis last Wednesday from Chicago to spend several days looking over the books of the local exchange.

Minneapolis, Minn.—Managers of releasing exchanges of Minneapolis held a midday meeting at the Cafe McCormick Thursday. Censorship and several other topics of interest were discussed at length.

Minneapolis, Minn.—Manager Otto N. Davies of the Minnesota Metro corporation, of this city, staged a special showing of the first two episodes of "The Crimson Stain Mystery" at the New Grand theater.

Minneapolis, Minn.—Among the visitors at the various Minneapolis exchanges during the week were: Frank Nemec, of the Nemec theater, St. Cloud, Minn., who arranged for dates on "The End of the World," M. R. Dick's road attraction; W. P. Crosby, who opens the new opera house at Willmar, Minn., Sept. 18, and H. A. Holbiecki, of the New Strand, at Winona.

New Palace at Superior, Wis.

Duluth, Minn.—We have received from Frank N. Phelps, manager of New Grand Theater Co. of Duluth, Minn., the following communication: Contracts for construction of the Palace theater at Tower avenue and Eleventh street, Superior, Wis., by the Cook Amusement company, have been let. The amount of the contract was withheld by the amusement company incorporators, the Cook Brothers and Frank Phelps of the New Grand theater. Furnishings for the house, heating, ventilating and lighting will be contracted for later.

Work on the theater building will begin Monday and it is hoped to have it completed by January 1. The house will be 50 x 140 feet, constructed of reinforced concrete, brick and terra cotta. It will be fireproof and will have a seating capacity of 1,200 on two floors.

Politicians Pay Attention Now

Indiana Picture Men and Patrons Not Ignored in Election Year—Candidates Make Overtures to Exhibitors on the Question of Censorship—No Favors Are Asked for or Wanted, but Merely Fair Play.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, Ind.—With a campaign just getting under way which will include the election of representatives and senators to the state legislature as well as congressmen, politicians throughout the state and particularly those in close touch at the State Capital are beginning to get together with the seven hundred Indiana motion picture theater owners and with the various organizations maintained by them. It is the first time that the motion picture men have had a place in the consideration of the big politicians, in so far as their likes and dislikes are concerned and the fact that the politicians are making overtures is brilliant testimony of the strength of the Indiana exhibitors.

Censorship, of course, is the principal topic which these politicians are interested in. It became known to them not long ago that the exhibitors were prepared to fight anything in the way of useless censorship of the films and the compact organization of the motion picture men naturally awakened them to the need of watching out for the interests of these men.

The motion picture exhibitors have made it plain to those seeking favors that they are not looking for favors. They want a square deal, these politicians have been told. The exhibitors have pointed out that there is now no censorship except the laws of common decency, and that they are not being violated. They have been made to understand that censorship is not needed in Indiana.

Other legislatures have attempted to regulate the showing of films and have failed. The prospects are now, after considerable jockeying, that few, if any such attempts will be made in the next legislature.

Dunkirk Sunday Arrest.

Dunkirk, Ind.—Herbert Dwyer, proprietor of a moving picture theater of this city, was arrested and placed under bond of $100 in circuit court recently on the charge of desecrating the Sabbath. It is alleged that he operated his theater on Sunday. The charge against Dwyer was filed by a member of the city council. The case will be heard in September.

New Theaters and Changes.

Richmond, Ind.—The New Washington Theater Company has incorporated with a capital stock of $1,000 and it is planned to open a new theater within a few weeks. The directors of the new company are James C. Reed, Pearl Sample and Ida Reed.

Elkhart, Ind.—Mr. and Mrs. Sherman Welsch, who have been operating the Star here, sold their interests to an Elkhart business man and have returned to their former home at Bluffton.

Lafayette, Ind.—Moving picture theaters have been closed because of an infantile paralysis scare.

Plymouth, Ind.—J. W. Crabb, of Culver, has purchased the Bourbon theater.

Woodburn, Ind.—The Harmony Company, of Woodburn, has filed articles of incorporation and will open a moving picture theater as soon as suitable quarters can be provided. The company will erect a new building. The directors of the company are L. F. Fuelling, Andrew Fuelling and Christ Koch.

Newcastle, Ind.—Manager Sipe of the Starette has finished placing two hundred new seats in his theater. An increase in business demanded an increase in seating capacity. Sipe has a popular house.

Decides Important Nuisance Case

Tennessee Court Won't Enjoin Sunday Baseball in Nashville—Decision Expected to Be of Value to Motion Picture Theaters in Their Sabbath Opening Discussion.

By J. L. Ray, 1014 Stahlman Bldg. Nashville, Tenn.

NASHVILLE, TENN.—Circuit Judge Thos. E. Matthews on August 26th handed down a decision of importance, which will very probably prove of ultimate benefit to all amusement owners of Tennessee. Application for an injunction was made to restrain the playing of Sunday ball in Nashville. After Judge Matthews had attended a Sunday game in person with counsel for each side, he decided that the Sunday pastime could not be construed as a public nuisance, and in his opinion stated, in part, as follows:

"Counsel for the state say that although there is no statute forbidding Sunday baseball, yet the common law forbids it; that it is an indictable misdemeanor at common law, and cites the recent case of Graham vs. State, 7 Thompson, 285, decided in 1915. Graham was indicted and convicted and his conviction was affirmed by the Supreme Court, for operating a moving picture show on Sunday on the main street of Chattanooga. The Supreme Court said in deciding the Graham case that 'The holding in State ex rel. vs. Baseball Club, 19 Cates, 310, when properly understood is not in conflict with any of the cases' cited to sustain the ruling in the Graham case. The 19 Cates case decided in 1912 was not overruled nor criticized. I attended with counsel. I saw no drunkenness, no profanity, no insults, and no fights. The noise was no greater than I have frequently heard at theaters, and it did not seem to me that any residents were annoyed or disturbed. I therefore decline to issue a preliminary injunction. MATTHEWS, Judge."

Certainly if Judge Matthews could find no objection to the noise of a baseball game with 3,500 people in attendance, it does not appear consistent that the operation of moving picture theaters on Sunday, where there is a pronounced absence of cheering and boisterous conduct, and where both players and audience are silent, could be termed as a public nuisance. In upholding the lawfulness of the ball games, it was specifically pointed out by the court that the noise was no greater than frequently heard at theaters. This being true, how then could the "noise" incident to a photoplay exhibition be considered objectionable?

Fire at Dreamland Theater.

Nashville, Tenn.—Fire which broke out in the operating room of Dreamland theater on August 23d, destroyed several reels of film and badly damaged the theater. Prompt action by several fire companies prevented total destruction of the building, which is a wooden structure. Manager Vester rushed the necessary repairs, and the house is again in operation.

Speaking of Enterprise.

Nashville, Tenn.—When Exhibitor W. H. Wassman made a trip to Atlanta a few days ago, the picture people learned of the fact beforehand. On arrival at the station Mr. Wassman was confronted with the difficult task of choosing a conveyance for the uptown ride. Difficult? Difficult is right—there were eleven film men with nine automobiles waiting to carry the popular Tennesseean to the hotel.

Plans to Reopen Lincoln.

Nashville, Tenn.—If negotiations, which are now under way, are carried out, the colored populace of Nashville will again enjoy a first class vaudeville and picture program this winter, through the reopening of the Lincoln theater. H. I. Banks, a negro theater man of Alabama, spent several days in the city last week looking over the prospects for the coming season, and expects to formulate definite plans within a few days. Banks is interested in the picture business in Huntsville and Decatur, Ala., and is president of the Twin City Amusement Company. The Lincoln is a splendid house, located in the heart of the negro business district, and it is believed proper handling will make it a winner for the coming season.

"Nation" Opens Vendome Season.

Nashville, Tenn.—Upon his return from a New York trip, Manager W. A. Sheetz announced to the Nashville public that the Vendome theater, the largest playhouse in the city, would forego the usual minstrel show opening date, ushering in the season instead with a week's return engagement of "The Birth of a Nation." Owing to the fact that the opening week, September 18-23, covers the same period in which the Tennessee State Fair will be held, indications point to another record-breaking run of the big feature. Thousands of visitors from over the South are annually in attendance at the agricultural and stock display, a large part of whom have not had an opportunity to witness the picture, and Mr. Sheetz is making every arrangement to handle the big crowds with the highest degree of efficiency.

Youngstown Operators Ask Increase

Demand $6 More a Week—Some of the Larger Houses Said to Favor Giving In to Save Loss in Business.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, O.

YOUNGTOWN, O. — Exhibitors in Youngstown have before them a demand by operators for an increase of $6 a week in wages and a meeting is to be held to determine what shall be done about the matter. Most of the larger houses are understood to be in favor of granting the increase, as an alternative to possible trouble resulting in the interruption of business; but others feel that the additional burden would be unjust, many of the smaller houses having lost money recently, according to their proprietors. Some adjustment of the matter may be arrived at by a compromise based on the size of the theaters, and no serious trouble is therefore anticipated, as both sides are inclined to discuss the question amicably.

Ohioans See "Fall of a Nation."

Youngstown, O.—Local audiences are having an opportunity to see "The Fall of a Nation," the film made from the Thomas Dixon novel of that name, and in a way a sequel to his famous film, "The Birth of a Nation," which has been repeatedly barred from Ohio. The former was shown first in Cleveland, and Youngstown is the second city in the state to see it. The Hippodrome booked the film for a week's run, and met with decided success, as there was deep interest in the subject. The objections which barred "The Birth of a Nation" were to the treatment of some phases of the negro question from a Southern angle, but nothing of this sort occurs in "The Fall of a Nation," and Ohio people are consequently to be allowed to see it, with its strong appeal to the widespread sentiment in favor of preparedness.

Orpheum at Urbana Sold.

Urbana, O.—The Orpheum, which is the oldest moving picture house in Urbana, has been disposed of, Mrs. Frank Reifsnider, who has owned the house for some years, having sold it to Mrs. J. A. Schultz. The house has been popular and profitable and the new owner expects to keep it running in a way to merit a continuation of this record.

Manager Clark Young Weds.

Bowling Green, O.—Clark Young, the popular manager of the Lyric theater, and Miss Hazel Keeler, of Haskins, have announced their marriage, which took place on August 18. In celebration of the occasion Mr. Young declared the public his guests at the Lyric on the evening following the announcement and gave his patrons a full program free of charge.

J. F. Richardson Buys the Clifton.

Cincinnati, O.—The common pleas court of Hamilton county authorized the sale of the Clifton Amusement Co., following the opening of sealed bids submitted for the purpose. Both the real estate and the various personal property connected with the operation of the theater were submitted for sale, but bids were received only for the whole, as a going concern.

The highest of the six bidders was James S. Richardson, who offered $18,000 for the property, and he will accordingly become the legal owner of the Clifton. For the purpose of the sale the property was appraised at $15,000, and it could have been sold for considerably less than this, so that it can be seen that its value as a revenue-producing business was highly appreciated. The company was incorporated for $25,000, and receivership proceedings were brought several months ago by creditors and stockholders, on the ground that various causes had prevented the company from making money.

But Few Plague Cases Here.

Cincinnati, O.—The fact that there have been a few cases of infantile paralysis discovered in this city, and at least one death from the disease at the general hospital, has occasioned some alarm, not only among parents of children, but among moving-picture exhibitors, in view of the ravages of the epidemic elsewhere. In Toledo an order was issued by the health department a few days ago barring all children under the age of ten years from moving-picture shows, on account of the prevalence of the disease. However, the precautions taken by local authorities have so far made the number of cases in Cincinnati negligible, and unless more of them appear it is not probable that any restrictions of the sort referred to will be necessary.

Film Happenings in Illinois

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Gets Bad Shock in Booth.

ROCK ISLAND, Ill.—W. J. Derby, an employe of the American theater, touched a live wire while repairing the electric machine and received a severe shock. He fell against the machine, breaking the circuit, and then dropped to the floor unconscious. In falling he received an ugly cut over the right knee.

New Illinois Incorporations.

Woodlawn Amusement Company, Chicago; capital, $75,000; to conduct and operate theaters, places of amusement and entertainment; incorporators, Nicholas Kyriakopoulos, Constantine P. Tampery, Daniel M. Healy.

The Main theater, Anna; capital, $7,000; incorporators, E. S. Alden, G. C. Parks, H. Reemes.

The Romeo Theater & Amusement Com-

pany, Chicago; capital, $1,000; incorporators, Isaac W. Flight, Rasolito A. Sanden, J. W. Brown, Henry Huhm, J. B. Peters, Margaret Marion.

To Encourage Fly-Swatting.

Joliet, Ill.—L. M. Rubens, photoplay magnate of this city, has been aiding in work of recruiting for the Army of Fly Swatters. He will give free 500 tickets good for the Princess, Colonial, Crystal and Lincoln theaters, each ticket being exchanged for 250 dead flies. This means 125,000 less flies.

New Illinois Theaters and Changes.

Sidney, Ill.—G. C. Allen has sold the moving picture theater here to James Bozard.

Mendon, Ill.—Robert Haisting has purchased the Electric theater.

Champaign, Ill.—The Nell theater, 315 North Nell street, closed after three years of operation. It was under the management of Verne and Glen Corley.

Danville, Ill.—Manager Jarodski has finished the remodeling and redecorating of the Colonial theater. The stage has been torn out, making it an exclusive moving picture house. This increased the seating capacity to 400 and gives twenty per cent. more room in the auditorium.

Rutland, Ill.—The Opera House reopened as a moving picture theater September 2 with a Pramount feature, "The Heart of Jennifer."

Oak Park, Ill.—The Oak Park theater found it profitable to play Annette Kellermann in "Neptune's Daughter" again.

Edwardsville, Ill.—Manager Edwards of the Wildey theater had the first showing in Illinois of the film of the Illinois Firemen's Association tournament.

Waukegan, Ill.—The Barrison theater, which reopened September 2 under the management of Sid Heyman, has been remodeled and equipped with moving picture apparatus. It was redecorated with a five-tone color scheme.

Brookport, Ill.—A. E. Herman is the owner of the new moving picture theater opened here. The performances were inaugurated with a serial, "The Diamond from the Sky."

Waukegan, Ill.—Mr. and Mrs. Carl Muller, of the Elite theater, who gave a performance to 800 children, as mentioned in last week's WORLD, followed this up with another performance for the mothers of the children. William S. Hart in "The Apostle of Vengeance" was shown.

IN MICHIGAN.

Children Barred from Kalamazoo Shows.

KALAMAZOO, Mich.—The notice of the fifth case of infantile paralysis led Dr. R. L. Leland, city health officer, to notify all exhibitors in Kalamazoo to bar from their shows children under fifteen years of age. Warning is given that any violation of this order will be met by closing the theater.

Will Build New Muskegon Theater.

Muskegon, Mich.—Paul J. Schlossman, of the Schlossman Amusement Company, has announced that he will erect, beginning April 1, 1917, a $30,000 motion picture theater seating 800 persons. Plans are being prepared by Howard Crane, architect, Detroit. The site selected includes the lobby of the present Majestic theater, but the Majestic will remain in operation as long as possible. The auditorium of the new theater will be 44 by 90 feet. Two hundred of the seats will be on the mezzanine floor. A big pipe organ will be one of the features. Another novelty will be that the auto loges will run down the center of the main floor. It is hoped to have the house in operation about August 1.

Battle Creek, Mich.—The People's theater, 38 East Main street, formerly under the management of Miss Kathryn Caldwell, has been opened under the management of J. C. Miller.

Manager Smith Got Film to Music Hall

Word Came That Feature Had Not Arrived—Exchange Man Starts His Own Express Service and Picture Gets There in Time.

By G. D. Crain, Jr., 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—In justifying the Mutual Film Corporation's slogan, "Service Beyond Films," Percy L. Smith, manager of the organization's local office, was recently forced to virtually establish an individual express line to get a certain feature to Shelbyville, Ky., in time for the matinee performance at Music Hall.

It seems that the film was booked at the Victoria theater, of New Albany, Ind., with instructions that the film be carried over to the hotel, and there picked up by the express company. The express company failed to pick up the film, and the next morning a telephone call from Shelbyville put Manager Smith "hep" to the fact that something had gone wrong.

Investigation proved that the express company had picked up the film that morning instead of on the previous night, and that the film was somewhere between New Albany and the express depot. A taxicab was summoned and a hunt started for the wagon. It was finally located about two miles from nowhere, and sauntering along at a walk. The film was taken out of the express driver's hands and a quick run made to the interurban station, where it was found the express car had made its last trip and the passenger car had left just a few minutes before. There was no chance to head the express car, but the taxi driver agreed to catch the passenger coach if Smith would pay his fine in case of arrest.

As the interurban car had to make a detour to get out of the city and the taxi took a direct course, the passenger car was finally headed a few miles from the city, but the conductor refused to take an express package, it being against the rules of the company. Manager Smith dismissed the taxi, boarded the car with the films which he delivered at the theater in time for the matinee, the hall already being filled with people waiting for the opening of the show.

After figuring up the expense of the trip it was found that it had cost $15 to deliver a $25 subject, but Manager Smith had justified the corporation's claim concerning service.

May Close Second Story Theaters.

Shelbyville, Ky.—From present indications it looks very much as though Brown's theater, formerly operated by the late R. M. Brown, will shortly be closed. Following the recent death of Mr. Brown the executors, who had announced that the theater would be sold at public auction, leased the theater to Ivory Ethington for one year, with the privilege of seven additional years. At a meeting of the city council a few nights later a committee composed of City Attorney Barrickman and Councilmen B. A. Logan and W. A. McGrath, was appointed to prepare an ordinance which shall prevent the establishment or operation of moving picture theaters excepting on the first floor. The Brown theater is on the second floor and may have to take up quarters elsewhere.

C. E. Sullivan Buys the Park.

The Park theater, at Highland Park, a suburb of Louisville, has been taken over by C. E. Sullivan, who has reopened his house with some good film material.

Looked Their Booths Over.

Louisville, Ky.—Following a recent report from Hamilton, O., to the effect that an operator had been electrocuted while at work in his booth, Louisville operators looked over their wiring and mechanical equipment in order to be sure that there were no non-insulated wires or other dangerous parts. Since August 1 the operators in the larger theaters have been working under the Workmen's Compansation Law, enacted last spring and effective on August 1. The larger exhibitors quickly agreed to the provisions of the law, and put their men under its regulations. The Star, Alamo, Majestic, Casino and all of the houses operated by the Broadway Amusement Company have accepted the act.

Louisville Film News Notes.

The Rex theater has been booked by the Mutual Film Corporation for the first run on the new Baumont-Mutual "Fantamos Series." Business with the Rex is reported to have picked up with cooler weather and the five-cent admission.

A recent visitor to Louisville was C. M. Brown, manager of the Memphis, Tenn., office of the Mutual. Mr. Brown was called to Louisville on account of illness of relatives residing in this city. On the return trip he stopped off in Nashville for a day or two.

J. J. Barry of New Haven, Ky., who operates "The Movie," was recently in the city for the purpose of booking films with which to reopen the house, which was closed during the hot weather.

One of the best drawing cards booked at the Alamo theater this summer was the Mutual "Soul Mates," featuring William Russell. Manager Fred Dolle reported an excellent run of two days.

Walter Van Walker, representing the General Film out of Indianapolis, Ind., was recently in Louisville calling on the exhibitors.

Charles Wilson of the Cincinnati office of the Standard Film was recently in Louisville, where he booked "The Yellow Menace," at the Star and several other theaters. J. Johnson Musselman, manager of the Star, reported that this was the first serial he had ever booked for that theater.

The Gayety theater, which at various times has played pictures, vaudeville, burlesque, etc., opened the season on Sunday, August 26, with "While the City Sleeps," and will show International shows this year at popular prices. Forty-two shows have been booked for this season, according to Manager Wall, and include dramas, comedies, farces and melodramas. Matinees will be given on Sunday, Tuesday, Thursday and Saturday. The Buckingham, the burlesque house, has been open a few days.

Woodland Park, formerly Lion Garden, which has been operated as an airdome for the past two years or more, has been doing an excellent business this summer under the management of Alf Oldham. On August 30 a big picnic was booked at the park during the afternoon and evening by the congregation of St. Phillip Neri's Church.

A. C. Farrel, manager of the Louisville offices of the Central Film Co., has done exceptionally well on booking the new forty-reel picture "Liberty."

Kentucky News Notes.

Lexington, Ky.—Charles H. Berryman, who is connected with the Lexington, Ky., Opera House, and the Ben Ali theater, was named chairman of the reception committee of the Republican state campaign committee, to take charge of things at the opening of the campaign in Lexington on September 5.

Campbellsville, Ky.—The front of the new Alhambra moving picture theater has nearly been completed, and the show house will be ready to open shortly.

Dover, Ky.—The Airdome theater has discontinued regular shows and is now showing on Saturday nights only.

Move Against Suggestive Ads.

Kansas City Advertising Club Voted Disapproval of Certain Demoralizing Advertisements—The Films in Question Were Harmless, but the Paper Was in Bad Taste and Invited Hostilities—Poor Business.

From Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City Advertising Club on August 29 voted its disapproval of the tone of several advertisements of moving pictures; and made plans for correcting that tone, which it was stated appealed to the baser passions, and was therefore demoralizing. Technically, the club will attack this particular kind of advertising because it seems to promise salacious pictures, and doesn't deliver the goods.

The subject was presented to the club by Otto Barth, who told of investigations that had been made by the vigilance committee; and later the chairman of the vigilance committee (the names of members are not public property) endorsed his statements.

"Listen to these," said Mr. Barth, and read lines from several display advertisements of moving pictures. The lines were in general as follows:

"Marriage for money is less sinful than a childless union."

"Patronage of children not solicited."

"Children admitted only when accompanied by parents."

And many similar ones.

"Now these pictures are perfectly all right—the police allow them to be shown, so there cannot possibly be any danger in them. As a matter of fact the fault of the appeal to passions is not the fault of the manufacturers of the pictures or the exhibitors. These provide what the public wants, and of a character that is good. The fault is with the men who write the advertisements. They are palpably trying to draw trade by making certain classes think they will see off-color pictures.

"The advertisements put into the minds of the young people—and the old ones perhaps—the only evil thoughts that are aroused by the pictures. And the people who go expecting to see something off-color are disappointed. The evil is still in their minds, however, unsatisfied—unless it has been driven away by the moral qualities of the show."

Bad Business.

"Such advertising is wrong. It is bad business in the first place, because it offers something that the exhibitors can't deliver, and do not give. And permanent business can't be built up on deception. I have no doubt that the evil of such advertising can be corrected through the honest advertising law, though prosecutions will not be necessary, I believe. However, I have no doubt that a trial would reveal the variance between the advertising and the pictures sufficiently to bring convictions.

"But this can be reached by appeal to the advertising men themselves, on the ground of good business, and the advantage of advertising that which is offered, and giving the exhibitor a chance to make good. Honesty pays in advertising of other commodities—why not in moving pictures?"

An allustration of the character of such sense-appeal advertising was given, of the news-butcher on the train, who sold sealed envelopes—the victim had no grounds for complaint, because he expected to get something he had no right to have. So with moving picture shows: The patron who responded to the innuendos of the salacious advertising, and went expecting to see a questionable show, has no grounds for a complaint when he finds the picture perfectly proper. The only statement he could make is that he was led to believe he would see a show that should be condemned—and didn't see it—that he hoped the law would be violated, but it wasn't.

Invite Open Hostility.

Other speakers added words to the argument—all on one side; that most of the manufacturers and exhibitors were doing their part towards giving the moving picture business a high standing, but that the writers of the advertising were laying the foundation for open and organized hostility of church and other organizations.

Manager Kubach Recovering.

Abilene, Kan.—G. A. Kubach, proprietor of the Lyric theater, Abilene, Kan., one of the handsomest theaters in the state of Kansas, has been sick all summer, and is only now growing able to attend to business. But the theater has had one of its most prosperous seasons. The reason is that when Mr. Kubach was taken ill, his wife pitched in, took charge, and has run the house most efficiently. The Lyric seats 500, and 5 and 10 cents are the charges. Features are run every night.

Didn't Lose an Airdome Night.

Russell, Kan.—R. E. Sturtevant, proprietor of the Crystal and the Airdome at Russell, Kan., beat this year his record of last year with his airdome. He has not lost a night with it. The weather has of course been ideal for airdomes—a long drouth. In 1915 there was an excess of rain, but he lost only 2 days. Mr. Sturtevant reports better business in summer with his Airdome than in winter with the theater.

Kansas Film Men Hope for End of Censors

Recent Convention at State Capital Disclosed Interest of Many State Officials in Anti-Censorship—An Appeal to the People.

TOPEKA, KAN.—Optimism for the fight against the censorship pervades the moving picture men of Kansas just now, and they are starting on their campaign energetically. It seems that the Topeka convention was planned with far-seeing wisdom. The film men invaded the state capital, even the state house; and they laid their cards on the table. They said openly to state officials, to city officials, to organizations, and to the public, that they were out to repeal censorship because it was injurious to the proper improvement of the quality of pictures, and unfair to the industry and to the public. And they found so many officials and leading citizens taking the same view that the task of killing censorship really looked easy.

One of the most interesting developments of the convention was the conclusion that the public hasn't heretofore taken much interest in the controversy as to censorship. It's all been between the film men and the censorship board—and the appeal board itself deprecates the necessity of occasionally killing a picture! The newspapers have found such good reading in the fight, however, that the appearance has been given of a widespread interest, with the inference that the opinion of the public is about equally divided. But the public has just been looking on.

Henceforth, however, the public is to be brought into the campaign, and aroused to its interest in the elimination of state censorship. The extraordinary demonstration, at the parade and the ball, was sufficient encouragement to the exhibitors that the people probably will be on the side of free pictures.

The Association to Boost Sunday Shows

Amusement Association of Kansas to Give Aid for Open Sabbath Theaters Only Where There Is a Sentiment Favoring Them.

TOPEKA, KAN.—The Amusement Association of Kansas will probably stimulate interest in the various towns of the state in the subject of Sunday theaters. The policy of the association has been made plain, that it will help to Sunday opening only in towns where the public sentiment is clear for Sunday shows, and encourages Sunday closing where there is no strong demand. Some of the largest towns of the state have Sunday shows, including Kansas City, Kan., Leavenworth, and others in the eastern end of the state. Topeka theaters are closed on Sunday. Wichita will know in a few days whether theaters are to be open there on Sunday or not. The police and authorities of any Kansas town can close theaters and other lines of business on Sunday if they please, under old laws.

Policewoman Compliments Omaha Shows

Mrs. C. H. Cox, City's Special Policewoman, Has Always Found Show Managers Ready to Cooperate—Has Never Had to Make an Arrest.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

OMAHA, Neb.—"I think Omaha moving picture houses are conducted along first-class lines," said Mrs. C. H. Cox, special policewoman around Omaha theaters for the last two years. The co-operation of the managers has been splendid, she says. Incidentally it has never been necessary for her to exercise her power to make arrests. Mrs. Cox made the statement, praising Omaha exhibitors, prior to leaving for the Pacific coast to see what policewomen there are accomplishing.

About Live Nebraska Exhibitors.

Omaha, Neb.—The Boulevard theater, Thirty-third and Leavenworth streets, is now under the management of its owner, Mr. McCaffery.

Snyder, Neb.—A moving picture show has been opened here by Schoeneck & Konnovsky.

Falls City, Neb.—R. A. Dittmar has purchased the Movies theater from W. M. Oliver. Chester McDowell, formerly operator at the Electric theater, will have charge of the projection.

Columbus, Neb.—Manager Swan of the Lyric theater has purchased two lots and will erect a 44 by 100-foot brick and concrete motion picture theater. It will be equipped with a stage for vaudeville.

Omaha, Neb.—The management of Ma-

nawa Park decided to finish the outdoor amusement season by giving feature moving pictures, changing the program nightly.

IN IOWA.

An Exhibitor with Some Good Pep.

Clear Lake, Ia.—The arrest of C. E. Carragher, a local exhibitor, for operating his moving picture show on Sunday started something.

Carragher regarded his business as having as much right to stay open as others, and filed informations with the courts against forty other concerns which he believed violated the law just as much as he did. The list included druggists, confectioners, garages, restaurant keepers and even the band which had been hired to give Sunday concerts.

Sabbath Fine in Knoxville.

Knoxville, Ia.—S. L. Elder, an exhibitor here, was fined $10 and costs in a justice's court for keeping his moving picture theater open on Sunday.

Operators' Local 355 Elects.

Sioux City, Ia.—C. A. Barr has been elected president of Moving Picture Operators' Local No. 355. Other officers chosen were Clair Hilgers, vice president; Robert Marksburg, business agent; Carl Gilbert, secretary-treasurer; E. Sternberg, assistant secretary-treasurer; Fred Hurd, sergeant-at-arms.

Buck Grove, Ia.—Hemphill & Hamer have purchased motion picture equipment and will operate a moving picture show here.

What Omaha's "Movie Inn" Looks Like.

Omaha, Neb.—"Fourth floor! lawn mowers, sport shirts, kitchen ware, 'Screen Club.'" This may be the direction of elevator boys to patrons of the Brandeis' stores in Omaha, Neb., which has just opened a cozy little dining room to be known as the "Movie Inn."

The Screen Club of Omaha already has made the place its headquarters. The idea originated with R. C. Phelps, who is manager and proprietor of the blue room, green room, Pompeian room, candy store and soda counter in the same store. In working out his plan he had the aid of the World, Mutual and Fox and other film corporations, with the result that the walls are covered with pictures of the leading photoplayers. The Inn promises to be a popular retreat for the women patrons of the theaters. Manager Phelps plans to have a series of afternoon teas, as soon as colder weather begins. In recognition of his efforts to help the business of the exhibitors in the city the Screen Club decided to make it the future meeting place for the association.

St. Louis Fall Openings Begin

Picture Lovers See Prospects Good for Fine Winter Crop of Films—World Representative Finds Downtown Theaters Reopening with Crowds Coming Back—Prosperity Seems a Pretty Sure Thing.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—St Louis is in the betwixt and between season just now. For the last week the weather has been so cool that people in the al fresco places no longer look longingly at the scenes laid in the Klondyke, and other snow and ice stuff, and about half the time the nice little creepy feeling that starts out to be a thrill at the big moment of the play changes itself into a chill. The seats and benches of the airdomes are ornamented with more dead leaves than patrons, and to quote the poet of Film Row, whose name will be sent for a properly addressed and stamped envelope:

"The melancholy days are come,"
The husky door-man cried.
"'Tain't hot enough for airdomes,
And too blamed hot inside."

But it's an ill wind that blows nobody patrons, and the people with roofs over their places are rubbing their hands in joy and sloshing paint and soap suds all over the place in their preparations for the fall opening.

We took a trip down town and found things humming away in great shape, and signs out announcing openings for the first of September at theaters that have been closed all summer.

Strand's Autumn Opening.

The Columbia, home of Orpheum vaudeville, which took care of the Strand audiences during the hot weather while the Strand was being regilded and repainted and treated to a new ten thousand dollar pipe organ, closed up on the 28th, and the Strand opened the next day and blocked the sidewalk up and down Sixth street all afternoon and evening with its first-of-the-season crowd.

Triangle features and "Gloria's Romance" are on at the Strand, and the place looks very fine and brave with its beautiful interior decorations, and Charlie Vollmer, who showed us around, is as proud of the place as a girl with a new fall hat.

Royal Opened Sunday.

The Royal, under the management of Mrs. Rose Cornelius, is getting ready to open on Sunday, the 3rd of September, with Paramount features, and at the Lyric, the other downtown house controlled by the same management, which is scientifically cooled and ventilated, and did not close all summer, the effect of the cool weather is already being felt in the crowds that fill the lobby waiting for seats every night.

Gem Under New Management.

The Gem, a house of much history and proud record in the past, will reopen about the first of September under new management, and a gang of cleaners are busy flopping up the sidewalk and making Sol Oppenheimer and Oscare Dane, the booking agents who have their offices on the second floor step high like a school girl crossing a creek, every time they step out of the building.

Not Ready Yet.

The Hippodrome, of which there have been rumors of opening with mixed bill of pictures and vaudeville, is still dark, and looks as if it might remain so, notwithstanding the rumors.

There are two houses on St. Charles street that are for rent, the St. Charles and the Broadway, diagonally across the street from each other, but no doubt as soon as the season is fully opened and things get to going good, they will open their doors. We hope so, for we are proud of our record of "No closed houses in town," which has been our boast heretofore.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Central's Good Business.

The Central, at Sixth and Market, which has just closed a successful run with the revival of Mary Pickford in "Tess of the Storm Country," was filled to the doors with "The Folly of Sin," and Sweeney says things are picking up with good indications of a fine fall and winter business.

A Buzz Around the Broadway.

Around the corner on Broadway we found the Astor, buzzing along under its new manager, John Angelich, and Charles Wagner, the assistant manager, who has been on the job steadily for nine years. This place has not been closed for a single day since its initial performance except once four years ago, when a fire necessitated closing for a month while it was rebuilt, and Mr. Wagner spoke very feelingly of the days when the program was one and a half reels, and contrasted that day with the nine and ten reels that form the show now.

Newly Named Variety.

Half a block farther on is the erstwhile Dixie, which passed under the management of Fineschriber and Ansell a short time ago. The new management has changed the name of the place to the Variety, and has added a fifteen hundred dollar mechanical orchestra to the house. Business is good at the Variety, and Mr. Ansell reports handling thirteen hundred people on the Sunday just passed.

Rainbow Prosperous.

The Rainbow was found to be prosperous, as usual. George Angelich, a brother to John, who has just acquired the Astor, is the manager of the Rainbow, and he was entertaining a nice crowd with a Biograph reissue showing Blanche Sweet in "A Temporary Truce," and Mary Fuller in "The Trail of Chance." The soda machine in the lobby of the Rainbow was out of order, but it was too cold for soda anyway, so we were not disappointed, and moved on up the street to the Famous, which is on the frontier of the downtown district.

Doing Famously.

Miss Tillie Schwartz presides at the Famous and has managed to keep the place humming along gall summer, but she talks very strongly of making a roof garden on top of the house next season.



"Movie Inn," the Home of Omaha's Screen Club.

Coasts' Cool Summer Makes Good Business

California Exchangemen Say That Business Has Flourished This Summer and Is Now Above the Average.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, Cal.—Leading film exchange men of this city advise that business during the summer now coming to a close has been the best in many years. Country trade has held up especially well and fewer houses in the interior valleys have closed than is usually the case. The cool summer that has been experienced is given as one reason for the very satisfactory conditions that have been prevailing, and another is that modern houses have supplanted many of the old-time store theaters, and that these have been equipped with cooling and ventilating systems, making them superior even to airdomes. Last year everyone who could get away made a visit to the Exposition at San Francisco during the summer, and this year most of them are remaining at home, the ideal weather that has prevailed throughout the state having rendered trips to the cool coast cities unnecessary. The few theaters that did close for the summer are commencing to reopen again, and within a few weeks all will be in operation.

Locally business is above the average for this season of the year, despite labor troubles in many lines. It is well above that of last year, and the satisfactory condition of affairs is reflected in the number of new houses being opened and the changes being made in others. Work is under way on three fine theaters in the downtown district, and several in the residence sections will be opened at an early date.

New Exchange for Film Row.

San Francisco, Cal.—The Western Feature Film Company has opened offices at Leavenworth street and Golden Gate avenue and plans to sell and rent films and handle theater supplies of all kinds. D. S. Markowitz, for a few weeks manager of the local office of the General Film Company, Inc., is associated with this concern, which already has a large stock of films at its command.

Coast Managers of General Meet.

San Francisco, Cal.—The managers of the Pacific coast branches of the General Film Company, Inc., met a short time ago at the fine new headquarters of this concern on Golden Gate avenue and conferred with Fred Aiken, who has charge of the territory west of Chicago. Those present were H. H. Hicks, who is once again manager of the local office; W. H. Cree, manager of the Los Angeles branch; A. L. Todd, of the Portland office, and Frank L. Hudson, manager of the Seattle branch. From here Mr. Aiken will go to Los Angeles and will then return and look over the Northwest.

Former Exhibitor Sells Theaters.

San Francisco, Cal.—Fred Frisk, formerly well known as an exhibitor both here and in the Northwest, is now at the head of the United Theater Exchange, Pacific building, and has handled a number of important transfers of late. His experience as an exhibitor, and the fact that he is enabled to assist purchasers in getting started in the business, has assisted materially in building up the trade the firm enjoys. Among the recent sales made through the medium of this office has been the transfer of the Napa house of David Solari to A. Fischer of San Francisco, who plans to make a number of improvements; the sale of the Empire theater at San Jose to C. F. Morse, who purchased it from G. G. McLachlan; the transfer of the Regent theater on Fillmore street, San Francisco, from J. F. Hughes to Leroy Blanchard and L. F. Salbach, and the sale of the Fairyland theater on Devisadero street, San Francisco, to A. O. Smith, formerly of Seattle, Wash.

Gets Clara Kimball Young Pictures.

San Francisco, Cal.—Sol L. Lesser, of the All Star Feature Distributors, Inc., has returned from a hurried business trip to New York, bringing back with him the California rights to the Clara Kimball Young productions. A heavy business is expected on these as soon as bookings commence, as exhibitors have filed many inquiries as to where the productions could be had.

E. Auger Visits Coast.

San Francisco, Cal.—E. Auger, a special representative of the Mutual Film Corporation, spent several days here recently looking over the local exchange. He has since left for Los Angeles for a brief stay.

Cohen Now with Charles Klopot.

San Francisco, Cal.—I. N. Cohen, well known in local film exchange circles, is now with Charles Klopot, who conducts the California Comedy & Feature Film Company, 120 Golden Gate avenue. He will have charge of this office when Mr. Klopot goes to Texas shortly to open a branch exchange.

International's Big Business.

San Francisco, Cal.—The International Film Service, Inc., is meeting with great success with its new serial, "Beatrice Fairfax," more than sixty bookings having been made in this territory, and the first week's run at the Rialto has not been concluded. Manager H. L. Knappen is delighted. The arrival of assistant manager J. K. Burger on the Pacific coast is expected at an early date.

Bluebird Bulletin Out.

San Francisco, Cal.—A neat house organ known as the Bluebird Bulletin is being issued from the local Bluebird office by manager Charles I. Luntz and is now eagerly looked forward to by many California exhibitors. It lists all past Bluebird releases, tells the story of the current production, and gives advance information regarding coming attractions. Mr. Luntz has succeeded in booking several productions at Idora Park, Oakland, since the policy of showing feature attractions was inaugurated there, and has had a flood of applications for bookings as a result of the national advertising campaign in the Saturday Evening Post, combined with other Bluebird publicity.

George Metcalfe on Two Months' Trip.

San Francisco, Cal.—George Metcalfe, head of the supply house bearing his name, left recently for Seattle, where a branch is maintained, and from there will make a series of trips through the entire Pacific Northwest to meet dealers and exhibitors. He will be gone for at least two months and during his absence the San Francisco office will be in charge of W. L. Stern.

Back From Long South American Trip

S. Blumenthal Tells of Opportunities to Sell Film South of the Canal—Charlie Chaplin in Spanish Speaking Cities.

San Francisco, Cal.—S. Blumenthal, who is known in film exchange circles throughout this country and South America, was here recently making arrangements to handle the stocks of films of local independent exchanges in the new film exchange to be opened by himself and two brothers, G. Blumenthal and E. Blumenthal, at El Paso, Tex., early in September. Quarters have been secured in the Trust building and business will be carried on under the name of the Peerless Feature Film Exchange, with a stock valued at about $40,000. From here it is planned to serve the states of Texas, New Mexico and Arizona, and a specialty will be made of feature attractions. Arrangements have been made to handle among other lines the films of the Peerless Film Service, Inc., of this city, of which E. H Emmick is manager, and those of the Morgan Film Company of Seattle, Wash.

Mr. Blumenthal returned recently from a business trip of nine months through the countries of South America, from the Isthmus of Panama to the Argentine Republic, with a stock of American-made films and has a fund of information in regard to the wants of exhibitors there. He declares that the mistake made by exporters in this country is in not making a more careful study of the market before sending films. Many films are taken into the South American countries with the titles in English, he says, and these are about as useful there as films with Spanish titles would be in this country. Spanish is the language spoken there, and the patrons of moving picture houses prefer films with Spanish actors. However, American films are coming to the front, through their superior quality, particularly in the large cities of South America, and it is believed that in time the Southern republics would prove a splendid outlet for the plants of this country. Mr. Blumenthal found that Charlie Chaplin was becoming popular with theatergoers there and that the small boys of the Spanish-speaking countries were commencing to imitate his famous walk. He advises all who may be planning to take films to South America to secure Spanish titles for their productions, to secure posters in Spanish and to be prepared to pay high rates of duty on both film and advertising matter.

Singelow Visits San Francisco.

San Francisco, Cal.—A. Singelow, manager of the Morgan Film Company of Seattle, was a visitor here this week on business for his firm. In addition to being a well versed film exchange man, Mr. Singelow enjoys a wide reputation as a camera man, having taken many pictures for Pathe.

Pantages Books "Yellow Menace."

San Francisco, Cal.—So well pleased has the management of Pantages theater been with serial film productions as a drawing card for its circuit of vaudeville houses that it has booked "The Yellow Menace" to succeed "The Iron Claw." In view of the manner in which the Asiatic question has been pushed to the front on the Pacific coast, and the popular feeling on this subject, it is believed that the production will meet with great favor. Manager Robert Drady of the local house is enthusiastic over the merits of serial films as an attraction for vaudeville houses, expressing the opinion that when properly selected they have a splendid drawing power, and the splendid business enjoyed by this house during the past year serves to bear out his convictions.

San Francisco Briefs.

The Poppy theater on Valencia street, which has been conducted as a 5-cent house, has gone to 10 cents, and has instituted World Film service.

Max Graff is now manager of the local office of the United Film service.

The Sunset theater is to reopen shortly

under the management of A. E. Lynch and a World service will be shown.

E. G. Vollman, for some time with the World Film Corporation, has resigned to become manager of the Yosemite theater at Stockton, Cal.

Charles Grog of Grog's theater, Bakersfield, Cal., was a recent visitor here, accompanied by his wife, having motored through the valley.

J. J. Moore, who formerly handled "The Whirl of Life" in this territory, has joined the booking staff of the Golden Gate Film.

Cory Bros. have disposed of the Fairyland theater on Devisadero street to A. O. Smith, and W. A. Cory will now devote his attention exclusively to the management of the Cory theater on Union street.

California Business Pointers.

Oakland, Cal.—The Santa Fe theater has been reopened, after having been closed for several months, the new manager being George W. Foster, Jr.

Marysville, Cal.—K. A. Adelberg, who formerly conducted the Liberty, which was damaged by fire some time ago, has announced his intention of erecting a fine moving picture theater there.

Fresno, Cal.—The White theater will be reopened at an early date by Robert G Barton.

Cedarville, Cal.—The Surprise theater is now being conducted under the management of James Hawkins.

Fruitvale, Cal.—A gallery is being added to Brown's theater and other improvements made.

Hollister, Cal.—The Viola theater has been purchased by G. G. McLachlan, formerly of San Jose, and will be reopened as soon as needed changes can be made.

Berkeley, Cal.—The Pastime theater has been purchased from J. Scotti by E. Staub

Redwood City, Cal.—The Sequoia theater has been opened by Ellis Arkush, the opening attraction having been "The Ne'er-Do-Well."

Richmond, Cal.—The Regent theater has been purchased by Spies & Fisher, and extensive improvements are planned, including the installation of a new front.

Stockton, Cal.—Ground has been broken for the erection of a new theater for the Turner & Dahnken Circuit and this is to be ready within six months' time.

Oakland, Cal.—The Reliance theater, which will take its place among the best moving picture houses here, is to be opened on September 2. Metro service will be featured four days a week.

WISCONSIN NOTES.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Circuit of Specially Chosen Films.

EAU CLAIRE, WIS.—A movement for better pictures in this part of Wisconsin has taken definite shape. Under the direction of Miss Gertrude Shaughnessy of Minneapolis and Miss Bessie Crane of Eau Claire, a circuit embracing Eau Claire, Menomonie and Chippewa Falls has been arranged. In Eau Claire the Eau Claire Theater Company will show them at the Unique theater Saturday afternoons and in Menomonie the Grand theater will have them on Friday afternoons The first program included Bobby Connelly in "Old Goodfornothing," "Dreamy Dud at the Old Swimmin' Hole" and "Alladin and His Wonderful Lamp." 10c. admission is charged.

Worth Noting.

Milwaukee, Wis.—The Palace theater, using vaudeville and pictures, has been opened at Grand avenue and Sixth street.

LaCrosse, Wis.—The Domo theater on Rose street has been remodeled.

Fon Du Lae, Wis.—William L. Ainsworth, formerly connected with the Idea theater orchestra, purchased the interests of Edward Prinzen and Emery Martin in the Orpheum theater, assuming the management September 1. He will devote his entire time to the theater.

Seattle's Alhambra Back to Vaudeville

Jensen and Von Herberg Theater to Be Reopened with Orpheum Big Time Vaudeville—Has Had Varied Career.

By S. J. Anderson, East Seattle, Washington.

SEATTLE, Wash.—The Alhambra, one of the big downtown moving picture theaters owned and operated by Jensen & Von Herberg, is to be opened with Orpheum big time vaudeville on September 24. Carl Reiter, for seven years the manager of the Orpheum here, and last year manager at Portland, will be the local executive in charge. Vice-President L. C. Brown and Secretary S. Lansing, of the Orpheum Theater Company, San Francisco, have been here several days negotiating. The lease covers a long period of years, and The Alhambra will be refinished outside and in. Two performances will be given daily.

The Wilkes Stock Company has retained the lease on the old Orpheum theater and will continue there through the winter.

This is by no means the first change that the Alhambra has seen. It was first opened in 1909 under Schubert management. Since then it has run the gamut of uses to which a theatrical building may be put. From legitimate to vaudeville, then a combination of vaudeville and pictures, then, as the first theater acquired by Jensen & Von Herberg, recognized as one of the finest and best motion picture theaters in town. Early last spring its bill was changed again to one of vaudeville and pictures and now comes this last change.

"Hulda from Holland" at Coliseum.

Seattle, Wash.—When Mary Pickford was booked for the Coliseum in "Hulda from Holland," it was decided to put the play on in appropriate fashion. Manager C. S. Jensen therefore clothed his eighteen pretty usher girls in the garb of The Netherlands, while his house men all donned Dutch blue and wooden shoes.



Coliseum Ready for "Hulda."

The effect was the creation of a striking Holland atmosphere the moment the theater was entered, even before the box-office was passed, in point of fact, for the big, "practical" windmill above the main entrance was an effective Dutch herald in itself.

Miss Pickford played at The Coliseum to the record business of the house.

Eugene Roth Likes Liberty.

Seattle, Wash.—Eugene Roth, of the Portola, in San Francisco, was here recently looking over the theaters to get some ideas for his new San Francisco house. After he had left it was understood that the new San Francisco theater would undoubtedly be patterned after the Liberty theater here.

The Clemmer Gets Out Paper.

Seattle, Wash. James Q. Clemmer, of the Clemmer theater, has just begun to publish the Clemmer Theater Weekly News. This contains announcements of the shows at picture theaters, vaudeville and legitimate houses.

Ellensburg Has Fine New Theater.

Ellensburg, Wash.—A. E. Bideler, pioneer motion picture man of Ellensburg, has just opened the finest theater in the town. He bought the building from the Seattle Stage Lighting Company and has had it newly decorated and fully equipped with all modern conveniences. The Ellensburg, as the new theater is to be called, has a seating capacity of 650. Triangle plays are to be used six days in the week, with Metro on Tuesdays.

Kleine's District Manager in Seattle.

Seattle, Wash.—W. O. Edmunds, district manager for George Kleine, with headquarters in San Francisco, has been in Seattle for two weeks looking over the situation here. He reports business as very promising.

"Iron Claw" Has Run at Pantages.

Seattle, Wash.—Alexander Pantages reports for Pathe's "Iron Clew" the most phenomenal run of any serial ever shown at any of his theaters on the coast. On the evening of August 18, when the end of the serial was shown, the crowd lined up in front of the box-office extended a block down the street for an hour before the doors were opened. Mr. Pantages is going to follow up this play with Pathe's new serial, "The Shielding Shadow," to be run in all his theaters on the Pacific Coast both in the states and Canada.

W. A. Crank, Metro Road Man, in Seattle.

Seattle, Wash.—After a very successful trip to Portland, Boise, Spokane and several other cities of the Northwest, W. A. Crank, road man for Metro, is spending a few days in Seattle. He says that exhibitors throughout the territory covered by him report very good summer business. In addition to the regular Metro features Mr. Crank booked Figman and Drew comedies and the "Crimson Stain Mystery."

New Theater for Port Angeles.

Port Angeles, Wash.—Hopkins & Halberg are soon to open a new theater in Port Angeles. It is said that this is to be the finest small town house in Western Washington.

Visitors to Seattle.

Seattle, Wash.—Among the visitors to the different exchanges the past week were: From Tacoma, H. T. Moore, of the Colonial, and A. C. Anderson, of the Apollo; Mrs. Geddes, of The Strand, Moscow, Idaho, was in town making bookings for her theater, which has just opened; Charles Glaze, of the Princess, Everett, Wash.; R. W. Cram, of The Arcade, Walla Walla; J. C. Erlich, of the Stewart, Puyallup, Wash.; F. A. Stannard, of Wenatchee.

Portal, N. D.—A. M. Reite, a druggist, will erect a business building here, the upper half of which will be used as a theater.

Demands of Portland Labor Union

Labor Council Submits Proposed Wage Schedule and Union Rules to Theater Men —All Branches of Union Labor in Theaters Affected—Object to Compel Theaters to Use More Men.

By Abraham Nelson, 601 Journal Building, Portland, Oregon.

PORTLAND, ORE.—The affiliated labor unions of the city have submitted to the theaters a proposed schedule of union wages and regulations under which they intend to work after September 1. The document in the hands of the theater managers is a lengthy affair and they say if all the provisions in it are accepted by employers of union labor in theaters it will mean that those theaters must about double their salary expense. The unions have, however, invited a committee from the theater managers to discuss the matter before the proposed schedule goes into effect.

It is evident from the proposition made by the unions that it is their purpose to compel the theaters to employ more union labor. In the case of the musicians a wage scale is proposed that compels a theater employing but one man in its pit to pay him part of the wages a second man would get if employed, and if a house employs more than one man the wages decrease conversely with the number of men.

It is proposed that union operators cannot do any other electrical work about the theater. At several theaters the operators now care for the motors and other electrical apparatus about the house during their spare time at added salary. Neither can stage men handle any electrical apparatus under the proposed union rules nor can union workers, except bill posters, handle the theater's display, and a rate of four cents a sheet is proposed for hanging paper where no regular bill poster is employed.

Picture men who run an occasional vaudeville act are vitally affected by the proposed schedule and some of them say that the union demands violate an agreement made with the theatrical association a year ago.

New Mutual Office.

Portland, Ore.—The Mutual Film Corporation exchange at Portland, Ore., recently moved into a building erected for it at Ninth and Davis streets, adjoining the new Universal exchange. The new Mutual quarters occupy 50 by 100, and every bit of the space is utilized. Manager G. A. Reed has his office near the entrance of the building where he can greet the exhibitors as they come in.



Mutual Film Portland Office.

Light offices with glass partitions are provided for the road men and booking clerks. The poster room, shipping and inspecting departments are all separated from the main office by substantial walls.

Worthy of special mention is the Mutual projection room, which is without doubt the classiest in town. It is supplied with comfortable upholstered seats, decorated with potted palms, and the ventilation is perfect.

Manager Reed has succeeded in making Portland's Mutual office real homelike, and upstate exhibitors make it their headquarters when they are in the city.

Tom North Talks Entertainingly.

Portland, Ore.—Tom North, Pacific Northwest manager for V-L-S-E, made a hurried trip from Seattle to visit the Portland boys August 23. Mr. North always has many things to talk about, and this time he told the boys about his ideas on the open booking system and the workings of the V-L-S-E office besides expatiating on the bright future for the film industry generally in this territory.

Mr. North says six out of eight large theaters in Spokane are using the open booking system, and in Seattle all the big houses use it for part of their service. Hardly a week passes, says Mr. North, but that two big houses in Seattle are using Big Four pictures simultaneously. Mr. North has his entire office staff view the new releases and comment on them. The local price of the pictures is determined from the comments, taking into consideration the local conditions. An example of the workings of the plan cited by Mr. North is a recent Edna May release. This actress is very little known on the Pacific Coast, and were the price fixed by the eastern office it would undoubtedly be more than western exhibitors could afford to pay.

Every Monday night the Big Four staff meets to discuss ways and means and the salesmen send in their letters giving their ideas. Mr. North is strong for co-operation and every man is his own boss in the department in which he works.

Mr. North says he has signed the new Jensen & Von Herberg house, in Butte, for the opening show, and for three months' service. This house expects to open on Thanksgiving.

Mr. and Mrs. North motored down from Seattle, making the trip in ten hours.

INTERESTING SPOKANE NOTES.

By S. Clark Patchin, 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, Wash.—Leading attractions at the Liberty theater during the last week included pictures of the work of forest rangers throughout the west and the Keystone comedy, "The Surf Girls." Seating and standing capacity was taxed at times. With these a special Triangle feature, "Honor Thy Name," presenting Frank Keenan, also Charles Chaplin in "One A. M." were shown.

The Chaplin feature was the first of the Mutual Chaplins to be shown in the Liberty. Manager Ruffner also arranged to show Clara Kimball Young in "The Common Law," having booked it in Seattle, where he went to witness trial runs of the above pictures. The last was booked from M. Rosenberg, northwestern representative of the De Luxe Feature Film.

Filming Spokane Harvest Scenes.

Spokane, Wash.—P. J. Hubbell, special cameraman of the International, with headquarters in San Francisco, spent a couple of days in the city after taking moving pictures in Glacier National Park, Mont. He is now getting views of the Spokane country and harvest scenes.

Fashion and Athletic Films at Clemmer.

Spokane, Wash.—The Clemmer theater has started to run the Florence Rose fashion films and will show them exclusively in Spokane. They will be shown at the matinees, as they are considered especially for women. The Clemmer will also run the Selig Sporting Series of athletes every two weeks.

Joe Sykora's Been "Turning" Around Here.

Spokane, Wash.—Joe Sykora, representing the Gaumont company, New York, is taking a number of pictures in this section. He got pictures at a miners' annual picnic at Kellogg, Idaho, last week.

Fielding Looking for Partner.

Spokane, Wash.—Romaine Fielding is scheduled to be in Spokane next week to appear on the vaudeville stage and at the same time seek a partner to star with him when he returns to the moving picture field. Reports are that he is seeking a second Mary Pickford.

Are Suburban Theaters Losing Ground?

Some of Portland, Oregon, Film Men Hold Outskirt Houses Are Passing—What Unity Theater's Manager, L. Michel, Believes.

Portland, Ore. — Several prominent film men here, including S. Morton Cohen, have indicated that the suburban theater has seen its day. They say that with the progress of the moving picture art, the progress of theater construction, management and operation has advanced to a point where super-excellent equipment is necessary to maintain the ever rising standard and that as the advance of the art continues the cost of meeting the competition with downtown houses becomes prohibitive to the suburban theaters. Each center of population in Portland has its motion picture theater, but in many cases where there were two or three theaters there is now only one.

L. Michel, manager of the Unity theater in the southeastern part of the city, believes that if the suburban theater manager progresses as the motion picture art progresses the suburban theater will remain a community institution just as the grocery store. Mr. Michel opened the Unity a few months ago and to-day has a patronage that crowds his house nearly every night. Twenty-two separate managements had been in the theater prior to the time Mr. Michel took it over. He puts on the newest pictures, uses an occasional act of local talent vaudeville and above all is a community booster.

"Yellow Menace" Shown.

Portland, Ore.—"The Yellow Menace" had its premiere showing here August 24 when three chapters were screened for the inspection of the exhibitors and censors at the Heilig theater. There was a good crowd present and the picture was well put over.

Manager F. M. Simonton, of the Standard Feature Film Company, which is handling the serial, has started an extensive publicity campaign on it.

"Kirk" a Camper, Too.

Portland, Ore.—We left the name of A. S. Kirkpatrick off the roster of the gay film fraternity encamped on the shores of Sucker Lake at Oswego. We did it unwittingly; we did not know he was there. We have recent information, however, that "Kirk" is the baritone of the Oswego quartette, composed of Messrs Myrick, Simonton, Fleishman and Kirkpatrick.

Heilig Closes to Pictures.

Portland, Ore.—The Heilig theater has been selected to house Orpheum vaudeville for the coming season and will close to pictures October 1. Just where the Orpheum would locate was a matter of conjecture on Film Row for some time. Orpheum attractions will show four days a week and road shows the balance. The Heilig showed pictures only during the summer.

With the above announcement it was also stated that the Alhambra would close to pictures in favor of Orpheum shows. The Alhambra was heretofore a picture house, managed by Jensen & Von Herberg.

Heard on Film Row.

Portland, Ore.—The American theater, over in Albina, opened recently, took in 60 cents and closed for the summer.

Portland, Ore.—L. A. Todd, manager of the local G. F. exchange, has gone to San Francisco to attend the conference of the G. F. coast managers.

Centralia, Wash.—The Rose theater has closed. H. Downey recently opened this house with splendid equipment.

Portland, Ore.—Norman K. Whisler, of the Los Angeles Hippodrome, passed through Portland recently on an automobile tour. He left for Eastern Oregon, Idaho and Nevada by way of the Columbia Highway.

IN BRITISH COLUMBIA.

Aubrey Kennedy on Vacation.

Winnipeg, Man.—Aubrey M. Kennedy, the man who was the first manager of Universal City, and who has held many other important positions in the film world, is now in Winnipeg, his home town, enjoying a vacation. Mr. Kennedy has just finished the production of the Unity Film Corporation's serial, "The Yellow Menace," which is being handled in Canada by the Famous Players Film Service, Ltd.

Sam Whitehead Coming.

Vancouver, B. C.—Advices just received from Sam W. Whitehead, handling the second Canadian transcontinental tour of "The Spoilers," state that he will arrive in Vancouver the latter part of September, with a new copy of the big picture. The business done by "The Spoilers" in Vancouver will probably stand as a record for a long time to come, and the new era of leniency in the censor's department dates from the time when after his rejection of this film, the matter was carried to the attorney-general of the province, and the censor's decision was reversed. George L. Broy, Mr. Whitehead's partner, is now in California.

J. J. MacDonald at the Globe.

Vancouver, B. C.—J. J. Macdonald, booker for the National Amusement Company's houses, is now at the Globe theater, the firm's leading local house, having been placed in charge at the front of the house.

Notes of Special Interest.

Winnipeg, Man.—The Gaiety theater has fallen in line with the prevailing tendency toward longer runs, and will hereafter put on but two shows each week, showing a Fox feature for the first three days, and a Metro production the last half of the week.

Prince Rupert, B. C.—Mr. Stilwell, formerly a musician at both the Westholm Opera House, and the Majestic theater, is now manager of the Majestic, which has been dark for the past two months, and has opened up with Paramount service. Good business is reported.

Vancouver, B. C.—The Famous Players' new publicity medium is still without a name. So many good suggestions were sent in that it was found impossible to make a choice, so the latest number contains a coupon on which a vote for any one of the names suggested may be cast. The prize of $25.00 will be awarded to the one who suggested the name which receives the most votes.

Should Favor Liberal Candidate

British Columbia's Coming Election Gives Liberal Minded Citizens a Chance to Stamp on Autocratic and Irresponsible Censorship—The Liberal Leader, Mr. Brewster, Favors Fairer Handling of Film.

By E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—On September 14 the general elections will be held in British Columbia. Seldom has a change in government meant more in real dollars and cents to those engaged in any industry as this one does to the exhibitors of moving pictures, as well as to all others in the trade. If the Bowser government is defeated at this election a new censor will be appointed, and to most of those who have had any dealings with the present incumbent, this will come as a decided relief.

The Liberal leader has gone on record as being in favor of treating the moving picture business as legitimate industry, and not as a political plaything with which to curry favor with certain factions, as was instanced more than once in the suppression of such pictures as a George Ade fable in slang, because it "ridiculed the temperance movement."

Mr. Brewster has stated that he is in favor of the establishment of an appeal board to review rejected films. So also is the Bowser government, but Mr. Bowser states that "of course" the censor would be the chairman of the appeal board. He would have the deciding vote in passing on his own decisions!

In 1915 untold thousands of cuts were made by the British Columbia censor in films submitted to him, and in addition to this, eight hundred full reels were rejected. And Mr. Bowser stated in the House, "I may say that I agree with the censor, and encourage him in his stand for a higher moral standard."

While comparatively few rejections are being made at present, it is pointed out that the old censorship regulations are still in effect, but are simply not being enforced; and it is the general opinion that the old conditions of a few months ago will be brought back if the Bowser government is again elected. During the recent discussion in the Legislature relative to the amendment to the Moving Pictures Act the Liberals attempted to bring about changes in the censorship matter, but the Conservatives, led by Premier Bowser, successfully blocked the attempt.

Plague Touches Vancouver.

Vancouver, B. C.—On account of the discovery of a single case of infantile paralysis in this city, there is a possibility that an order will be issued prohibiting the attendance of children at local theatres. Mayor McBeath held a consultation with the Vancouver exhibitors on a recent morning, and the matter was gone into thoroughly.

The mayor stated that the authorities did not wish to work any unnecessary hardship on the exhibitors, but that in view of the serious consequences which might result, extreme care was necessary, and theatres should at this time be particularly well ventilated. It was finally decided that, pending developments, the order barring children would not be issued at present.

It is probable that the fall opening of the schools will be postponed for two weeks on account of fear of a spread of the disease.

Herbert Lubin Calls on Us.

Vancouver, B. C.—Herbert Lubin, representing the Standard Film Service, Limited, controlling the distribution of the Metro program in Canada, has arrived in Vancouver, and has already made many friends among local exhibitors. The WORLD man recently had a chat with him regarding Metro's plans and prospects in British Columbia, having been forwarded a letter of introduction by Sam W. Whitehead, owner with George L. Broy of the Canadian rights for "The Spoilers." (Hello, Sam. Many thanks for them kind words.)

Mr. Lubin brought copies of several of the Metro productions with him, and trade showings have been given at the Dominion and Colonial theaters. At this writing it is thought that the program will have been definitely booked at a Granville street theater within the next day or two, and Mr. Lubin will then inaugurate a very extensive publicity campaign with the object of getting the local house off to a good start.

Mr. Lubin is now looking about for suitable exchange quarters, and states that Metro has come to Western Canada to stay.

Welcome to our city.

Will Spend Much on Improvements.

Vancouver, B. C.—A great deal of money is about to be spent by the National Amusement Company in renovating several of the houses controlled by the corporation, and the work planned will be undertaken immediately. W. P. Nichols, managing director, recently outlined to the World correspondent the improvements which are contemplated.

The Globe theater in this city will be greatly changed and improved. A glass marquise will be built over the sidewalk, and the interior of the house will be very materially altered. The present two aisles will be replaced by three, the two side ones being thrown over nearer to the walls. The boxes at the rear of the auditorium will be lowered to a height of about eighteen inches above the floor, and new loges will be installed around the front of the balcony. The seating capacity of the balcony will be increased by extending this part of the auditorium through to the front of the building, and doing away with the rooms which at present occupy this space. During these alterations business will be carried on as usual.

In Victoria, the company's Columbia theater is being renovated, and new seats installed, while at Nanaimo, the fine opera chairs now in the Opera House will be transferred to the Bijou theater, the Bijou seats going to the Opera House. The music at the Bijou will hereafter be furnished by an orchestra exclusively, the pipe organ being taken out and transferred to the Broadway theater in Vancouver. This beautiful new house will be opened about September 15.

"The Strange Case of Mary Page" will start immediately at the Columbia theater in Vancouver, alternating each half-week with "Peg o' the Ring." It is stated that E. H. Benson, manager of this house, will leave in the near future.

Note: James Pilling, manager of the Orpheum theater, who assisted the World man in securing this batch of news from Mr. Nichols, insisted on having his name mentioned in connection with the items. Mr. Pilling is the well-known raconteur of serious men who achieved fame in the fall of '63 by driving a swarm of bees from Omaha to Baker City, Oregon, without the loss of a single bee.

North Vancouver, B. C.—The moving picture as an incentive to crime is in trouble again. Following the robbery of the vault in the City Hall recently, it was discovered that a hole had been bored in a wall opposite the door of the vault, and it was decided that the thief learned the combination of the safe by secretly watching some authorized person open it.

The police remembered that in a serial picture recently shown at the Empire theater just such a method of learning a safe combination was used by one of the characters, and they promptly pointed their accusing fingers at the long-suffering pictures.

As old Imro Fox used to say, "Mahvelous! Everyt'ing I do is mahvelous."

Toronto's Regent Theater Opens

City's Newest Theater Is Its Finest—On August 25 Many Invited Guests Admire the Beauty and Splendid Appointments of the New Regent—Leon Brick Is Manager and E. L. Ruddy Is President of the Company.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, ONTARIO.—Toronto's finest of the fine, the new Regent theater, Adelaide street near Yonge, was formally opened on Friday night, August 25, when an invited audience completely filled the house. The guests were pleased. Famous Players and Pathe furnished the films for the first show and the selected feature was Marguerite Clark's "Little Lady Eileen," a fanciful romance. A comedy number was "Sis Hopkins' Double Elopement," the first Sis Hopkins' release to be screened in Toronto, while a news reel, the British Topical, was also included in the opening show. The fourth subject was a Pathe scenic release, The Matsushima Islands, projected in natural colors.

An unfortunate part of the opening was that the house was not quite finished. The $11,000 Cassavant organ was not ready for use while several features of the handsome structure required finishing touches. There was sufficient in evidence, however, to arouse the unqualified admiration of the gathering. It was something entirely new for a Toronto audience to find itself able to roam through promenades, reading, reception and rest rooms—all richly furnished and well aired.

The admitted cost of the new photoplay house is half a million dollars. The old theater on the site of the Regent is said to have cost half of this sum and it was merely torn out to make room for the beautiful new building, the seating capacity of which is 1,500, with 960 on the ground floor.

One of the different features of the Regent consists of the lighting system which permits of changing tints to conform with the screen subject. The aisles and stairs of the house are covered with a rich red carpet, while the general decorations are of the so-called Adam's period, gold and blue in color.

The symphony orchestra consists of fourteen pieces and is placed on the stage itself, the screen being forty feet from the first row of seats. Frederick Edgerton of the Woodstock Conservatory of Music has been engaged as organist.

E. L. Ruddy, president of the Regent Theatre Company, and Manager Leon Brick have arranged with the Famous Players, the Metro and Pathe for film service and there will be changes in the programme three times each week.

Thomas W. Lamb, the New York theater architect, designed the Toronto Regent.

Exchangemen Ask Express Companies to Aid

Cash-Basis Plan Needs Quicker Accounting on C. O. D. Collections and Adjustments on Lost Shipments.

TORONTO, ONT.—In connection with the decision of the managers of Toronto exchanges to maintain a cash-in-advance business policy starting September 4, it has been found necessary to enlist the cooperation of the three express companies having offices in Toronto. According to information given to your correspondent, the express companies have been taking as long as two months' time before credit has been given to a consignor of films for a C. O. D. shipment. There will be many C. O. D. packages when the new business basis is established, it is believed, and the Toronto exchange managers have decided to draw the attention of the express companies to the delay in which collections are turned over. This tardiness will be the only troublesome feature of the new trade arrangement unless the express companies will adopt a better plan.

The suggestion of J. Travis, manager of the Specialty Film Import Company, which distributes Pathe releases, is that the express companies make combined payments weekly of all collections on parcels of film. This arrangement would save bookkeeping work, it is thought.

The attention of the express companies is also being drawn to the fact that adjustments on lost or mis-sent shipments of film are frequently not made for six to nine months after a mistake or loss has occurred. A speeding-up of the adjustment department is asked for.

The three companies which are said to be at fault are the Dominion, Canadian and Canadian Northern express companies.

Toronto film exchanges have taken steps for the closing out of all old accounts with "clients" so that each exhibitor using a service from one of the exchanges will be starting with a clean financial sheet in September. The Canadian Universal has notified its exhibitors by letter that all film bills must be paid up completely by September 2nd and that all orders for films for the week starting September 4th must be accompanied by check, otherwise the reels will be shipped C. O. D.

Changes in Blue Bird Offices.

Toronto, Ont.—Changes having an important bearing on activities in the Canadian nests of the Blue Bird have just been made, according to announcement.

Harry Price, formerly of the Famous Players Film Service, has been appointed special representative for both the Blue Bird and Universal services in the Canadian West.

R. J. McKinney, formerly a road man for the Universal with routes running out from Toronto, has been appointed Toronto manager of the Blue Bird in succession to W. A. Campbell, who has gone to Cleveland. Mr. McKinney will look after Blue Bird distribution throughout Ontario.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

G. E. Bernard at Auditorium's Helm.

London, Ont.—The Auditorium, which has been operated as a moving picture theater under the direction of the London Y. M. C. A., was reopened for the fall and winter season under the personal management of G. E. Bernard. A previous announcement contained the information that the theater would be reopened with F. Brick, son of Manager Leon Brick of the new Toronto Regent, as managing director.

Star the Only Burned Theater.

Toronto, Ont.—The fire holocaust in northern Ontario which resulted in the loss of more than 200 lives, wiped out only one moving picture theater, according to the official analysis of the destruction of properties. This was the Star theater at Cochrane, Ontario, operated by W. H. Warke, which was totally destroyed along with the entire village. The future plans of Mr. Warke have not yet been announced.

Montreal News Letter

By Lane McLean, 7 Phillips Square, Montreal, Canada.

The Imperial's Fall Program Popular.

MONTREAL, QUE.—The Imperial, Montreal's pride, is again playing to capacity houses. With the welcome drop in the temperature last Saturday and Sunday, which has broken the continued hot spell, the public responded readily to the high-class program which is being offered at this theater under the management of H. W. Conover.

Mr. Conover is the dean of exhibitors in Canada, having represented the Keith and Albee interests for a great many years, and his initiative ability, reinforced by his wide experience, has enabled him to carry his theater sueeessfully through the hot months.

The fall program of the Imperial consists of one Famous selected from the two weekly releases, one Metro and one V-L-S-E. In addition to these excellent drawing cards, Mr. Conover has seeured the Fadettes of Boston to furnish his music, and the support of this twenty-piece orchestra will add greatly to the Imperial's attractions. Mr. Conover stated that his record house was attained at the showing of Madam Petrova in "The Eternal Question."

Crowds Fill the St. Denis.

Montreal, Que.—The beautiful St. Denis theater, under the highly effieient management of E. L. Perry, is now enjoying one of the most prosperous periods of its eareer. Mr. Perry is a Keith man and received his degree in the liberal art of advertising while connected with the Mastbaum interests of Philadelphia, and let it be said to his credit that Mr. Perry has introduced in behalf of his new theater some of the most modern and unique advertising schemes ever placed before the Montreal public and under his scientific "treatment" the St. Denis is playing to standing-room-only houses.

Manager Teel a Visitor.

Sherbrooke, Que.—Manager E. H. Teel of His Majesty's theater, Sherbrooke, Que., was a visitor in Montreal this week for the purpose of completing plans for his fall program. His Majesty's will feature Metros, Worlds and the V-L-S-E releases.

Theaters Respond in Sailors Behalf.

Montreal, Que.—The liberality and patriotism of the managers of the leading theaters in Montreal has been clearly demonstrated by their free-handed cooperation with the committee in charge of the Sailors' Relief Fund, which is engaged in raising money to assist the sailors and their families who are in need as a result of the European War. Practically every leading theater responded heartily to the eall and on September 5th, 25 per cent of the gross receipts accruing to these houses will go into the treasury of this fund. The eommittee, in turn, with the co-operation of the local public press, has given much pubilicty to the houses which share their receipts on that date.

Many Autos Help Film Business.

Montreal, Que. — Montreal exchange managers are rapidly coming to the point of securing automobiles to be used in calling on the trade and in the delivery of rush order films. This is practieally a new departure in this city. A. H. Sawyer, president and general manager of the Standard, is the latest recruit in the ranks of auto owners, but with the progress that is being made here in the film business there is no doubt but that every one of the dozen exchanges in operation will use automobile service of their own at an early date.

Stories of the Films

VITAGRAPH.

THE FAIR FARE (Aug. 28).—Written and produced by Fred Hiller.

Mrs. Henry Moon, whose husband is a chauffeur specializing in sight-seeing tours, yearns to see the scenery around Seattle and other points in Washington, but hubby tells her that he cannot afford the trip. She covers her face with a heavy veil and, meeting him at his auto, asks to be taken on an all-day trip. The $20 expenses, she says, is a mere trifle. They start off and before the trip is finished, all the wonders of that section of Washington have been revealed to her admiring eyes (and those of the audience). Among the things she sees are the Snoqualmie Falls with its wonderful mist enshrouding its base; Mount Rainier in all its majestic glory, ice topped and towering over all surrounding country and Mirror Lake; at the foot of Rainer, as still and clear as a mirror, reflecting the beauty of the great mountain. After the trip they return to their starting place, where hubby requests his fare, but receives a shock when wifey removes her veil and tells him to go fish for it.

IT'S A BEAR (Sept. 4).—The cast: Daisy (Mary Anderson); Tommy (Archie Warren); The Janitor (George Knakel); The Butcher Boy (Ralph MacComas). Written by Mark Swan. Directed by Dave Smith.

Tommy brings a puppy home to his wife. Their steam doesn't warm up, so they call up the husky, hasty-tempered janitor. Tommy's tirade angers the janitor, and when he spies the pup he informs them flatly that dogs are not allowed. A cigar soothes him, but he turns nasty again, and all the smokes Tommy has are exhausted. Then the janitor reiterates his demand. Later, after tanking up a bit, the Janitor returns for more trouble, and takes the dog away, finally returning, by dumbwaiter route, several sausages—the remains. Tommy goes off, and enters into a raffle for a beautiful bear skin (rug optional).

Meanwhile Olga, a trance medium, has called on Tommy's wife, Daisy. The medium hears the sad news and says she will go into a trance and seek the pup. When she comes to she says she will take Daisy out and locate the dog. Tommy wins the rug, or skin, and starts for home to show Daisy. Daisy and the medium go out, but the latter has a poor clue, for the dog isn't found. Olga says she'll try to materialize him. Tommy, home, finds them gone, and so decides to take a bath. While he is taking a bath the janitor, outside his bathroom window cleaning it, looks in, sees him and his clothes on a chair near the window. The janitor takes the clothes. Before Tommy can get out to seek more, Olga and Daisy return. The medium goes into a trance. She feels that spirits are near, while Tommy, terrified, reaches out from the bathroom to get the only refuge he has—the bear skin. Daisy sees the package disappear and faints. Tommy comes out in the skin; Olga comes to and phones the janitor, who, having tanked up to celebrate his victory, comes in. He flees to the dumbwaiter, is pulled up by Tommy, the bottom drops from the car, Tommy catches the janitor and as Daisy has grasped the deception she makes the janitor promise better ways. Then, to disclose the deception the janitor yanks Tommy's bear skin. He is near portieres and grabs them.

A VILLAINOUS VILLAIN (Sept. 8).—The cast: Sherlock Oomph (Hughey Mack); Ida Dukkets (Patsy DeForest); The Villain (Harry Hammill); Old Man Dukkets (William Shea); Gentleman Joe (Ed Dunn). Authors, Lawrence Semon and Graham Baker. Produced by Lawrence Semon.

The master crook steals the sweetheart of Sherlock, a great detective. Sherlock undertakes to recover her. The crooks make futile attempts on his life and then to lure him to their den, they drag the girl at the end of a rope tied to an automobile. Sherlock chases it, catches the girl, and while she is trying to untie the rope, he holds the auto by strength. The auto and he pull and the rope parts in the middle. Sherlock falls over while the auto plunges over the end of a pier. It sinks to the bottom where the crooks strip the tires off, and, using them as life preservers, come to the top, just as the master crook pushes the girl into the water. Sherlock blows his police whistle and the motorboat cops start up. Sherlock, in casting off the rope that ties the boat to the dock, gets tangled in it and is dragged through the water after the boat. The crooks and the girl flee in a rowboat. The motorboat cuts through the frail craft, throwing the crooks and the girl into the water. As Sherlock flies by at the end of his rope, he grabs the girl and they climb into the motorboat and are saved. They leave the crooks struggling in the water.

BIOGRAPH.

MAN'S ENEMY (Reissue—Three Parts—Sept. 6).—Cast: Grace Lisle (Lillian Gish); Sarah Banks (Vivian Prescott); Tom Warriner (known as Tom Drake) (Franklin Ritchie); Fred Lisle (William Jeherson); Harry Stanton (David Swait); Count Ivan Lanski (Hector V. Sarno).

Warwickshire, England. Warriner and his neighbor, Sir Arthur Stanton, become bitter enemies. Warriner goes on a hunting trip and in climbing over the fence dividing the two homes his gun accidentally goes off and he is killed. Despite the fact that the shooting was proved accidental, Tom Warriner believes his father was murdered by Sir Arthur and swears to avenge his death.

Years later, in London, on the occasion of Harry Stanton's twenty-first birthday, Sir Arthur warns Harry that drink was the besetting sin of the Stantons, and Harry promises to be guided by his advice. Grace Lisle is Sir Arthur's ward and prospective daughter-in-law, and her brother, Fred, is Harry's pal.

Tom Warriner, now known as Tom Drake, is proprietor of a London gambling house. He is assisted in his work by Sarah Banks, an adventuress, who poses as his sister. Fred becomes infatuated with Sarah and when she pleads with him for a loan of money he gives her lodge funds intrusted to his care.

Harry locates Fred's haunt, and becomes deeply infatuated with Sarah. As time goes on Harry takes Sarah as his wife. He is now a heavy drinker, and his degredation has been helped by Tom. Fred informs Sir Arthur of his loan to Sarah who refuses to give the money back to him. While Fred and Sir Arthur are questioning Sarah why she refuses to give up the money, Harry comes in in an intoxicated condition. Sir Arthur learns that Sarah is his son's wife and the shock is so great that he has to be assisted home by Fred.

Years later Fred Lisle, now a clergyman, and Grace persuades Sir Arthur, who has steadily fallen in his health as the result of his son's act, to go to the Riviera for a rest. On the Riviera, Harry, Count Lanski, Tom and Ikey (a bookmaker) spend their time gambling until Harry loses all his money, the Count being the winner. Sarah, anxious for more money, starts a flirtation with the Count. She upbraids Harry for not having any money for her and he is about to seek solace in drink when he meets Grace for the first time since he left home. She begs him to stop drinking. The Count and Tom see her consoling Harry. He promises Grace not to drink.

Worried over the money he owes the Count, Tom resorts to trickery in wiping out his indebtedness. He informs Harry that Sarah is going to elope with the Count. Words follow between Harry and the Count with the result a duel is fought between them. Harry loads only one pistol, and arranges that the Count should pick the empty one. The Count is killed and Tom reveals his identity to Harry, telling him that he will swear he (Harry) killed the Count.

Ikey, who has witnessed the shooting, forces Tom to inform the crowd that the Count committed suicide.

In London Sir Arthur learns that Harry is in the city and a search is made for him. Polly and Adolph, formerly servants in Drake's gambling house, are now married and conduct a public house. Mrs. Sanders quarrels with her husband, Bill, for spending money for liquor instead of caring for the children. Bill is stopped in his abuse of his wife by Grace and Lisle. In the crowd that has gathered are Sarah and Tom. Lisle questions them as to Harry's whereabouts but they plead ignorance. Harry is working as a night watchman in an effort to rehabilitate himself. Tom and Sarah bribe Sanders to get Harry to drink. They succeed in getting him to drink again. Ikey discovers where Harry is working and notifies Grace.

Harry is discharged for intoxication and Sanders takes his place. Sarah learns that Grace is coming to take Harry home. She bargains with Sanders to spoil Grace's beauty by throwing vitriol in her face. Grace finds Sanders (who has fallen asleep) in Harry's place and is about to awaken him when she is prevented by Sanders' child, who volunteers to lead Grace to the overseer for Harry's new address. Sarah is furious that her fiendish plot has failed and shakes Sanders, who wakes up bewildered and throws the vitriol in her face by mistake.

Ikey takes Harry to Polly and Adolph's lodging house. Tom, disguised, follows Harry. The police arrest Sanders. Harry, crazed with drink, starts raving. He attacks Tom and after a violent fight throws him out of a window. Some time elapses and we find Mrs. Sanders taking care of Harry at his father's home. Sir Arthur forgives Harry. Harry asks Grace to marry him when he is divorced, but Grace and her brother point out to him that it is his duty to save his wife from further sin. Lisle has found Sarah, whose face is horribly disfigured, and Tom, who is recovering from a broken arm, living in a miserable garret.

Ikey, meanwhile, has struck it rich and when approached by Tom for a loan he gives him money to take him to America. Tom decides to desert Sarah. Sarah discovers his motive and pleads with him not to leave her. She grabs the money and they have a fearful fight and Tom kills her. He is arrested and later dies in prison. Harry and Grace are married.

FOR THE SON OF THE HOUSE (Reissue—Sept. 11).—The cast: The maid (Mae Marsh); the son (Charles H. West); the minister (Charles H. Mailes).

In this story we are shown the sins of society against the girl who struggles for her existence. More sinned against than sinning, she at length reaches an easier way, only to make a sacrifice of self in her secret love and gratitude for her benefactor. At the beginning of the picture she is working in a sweatshop where hundreds of other girls are employed. She attracts the attention of the owner, but upon her refusal to accept the easy path which he offers, he discharges her.

At the end of her resources, she seeks employment. The want ads yield nothing. Two white slavers are about to lure her away with their false promises when a minister happens along. He rescues the girl from her predicament, and, believing the girl's story, realizes that she is a victim of circumstances and resolves to help her. A few days later she visits his mission in the settlement as she promised, and there meets a lady of means who is interested in philanthropic work. This woman agrees to take the girl home and give her a chance as a maid and companion. The woman herself, however, is not without her own troubles. She has indulged her son to the breaking point so that now he is little else than a weakling and a gambler. The girl, however, is pleased with his kindly interest in her.

Later, the son loses all the money he borrowed from his mother. He had none to pay his gambling debts. To him there is only one way open. That night he returns. The girl hears him, and coming down into the hallway she finds him opening his mother's safe. He takes out her necklace and puts it in his pocket. He stumbles against a chair, the girl dodges behind a curtain, which fell between the door leading into the next room. The butler and the mother appear. The police are summoned. On their arrival they demand that a search of the house be made. The son denies all knowledge of the crime. It is then that the girl steps forward. In her secret love and gratitude for the young man she refuses to incriminate him and, going to the flower pot where he deposited the necklace, she takes it and assumes the guilt herself. It is then that the young man's manhood asserts itself. He calls back the officers and confesses his own guilt. The mother withdraws the charge and the affair is closed.

Several months later a letter arrives from the West. It is to the mother and it ends something like this: "and I find your son one of my most trusted employees." The woman kisses the little maid upon the cheek, gives her the letter and goes out of the room. The little maid is honored at the kiss. She reads the letter, but is very sad. Why?

A BLOT IN THE 'SCUTCHEON (Reissue—Two Parts—Sept. 12).—The cast: Mildred (Dorothy Bernard); Thorold, her brother (Charles H. Mailes); Henry, her lover (Edwin August); Mildred's companion (Claire McDowell); servant (William J. Butler).

Thorold, Earl Tresham, proud of his ancestral escutcheon, which he claims, shows no tarnish, welcomes the proposal of Henry, Earl Mertoun, for his sister Mildred's hand, as it will mean the uniting of two noble houses, he not knowing that Mildred and Henry, who are both young, ignorant, and unguarded, have already met, sinned and now attempt a reparation. He learns from one of his servants that an unknown visitor, who is none other than Henry himself, was seen leaving his sister's chamber, and in a fury of rage, sets out to right the wrong as he believes to be the only way.

VIM.

STRANDED (Sept. 14).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Millionaire Slocum (Frank Hanson); his daughters (Ray Godfrey and Florence McLaughlin); Ray's sweetheart (Robin Williamson).

Tired of business worries and an endless round of social activities, Plump and Runt board their speed boat, the Scum, and sail for the wilds. At sea their attention attracted by a strange object, they make a close examination and then—Crash! Bang! Oblivion. Consciousness returned, their boat in splinters and themselves all but dead, the conclusion slowly forces itself on them that they landed on a target at the very moment the artillery let loose.

After a long swim they crawl ashore and fall asleep. Time passes and millionaire Slocum and friends choose the same spot for their camp. His daughter's wealth and beauty have attracted the attention of an adventurer and he arrives to press his suit, in spite of the girl's evident dislike. Out hunting, the beauty disturbs Plump's slumbers by a shot thus bringing about an introduction. A sportsman to the backbone, the old man goes fishing and loses his artificial teeth. Our heroes restore them. The villain, mad with jealousy, seizes the girl and sails away with her. A wonderful shot from Plump's rifle and down comes the sail. Foiled again, the bad man places a bomb on the craft, ties up the girl, and leaves her to her fate. Plump and Runt rescue her, throw away the bomb, which blows up the escaping scoundrel.

PAYMENT IN FULL (Sept. 15).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Pokes' sweetheart (Ethel Burton); her father (Frank Hansou).

Forced by the threat of old Moneybags to foreclose the mortgage unless he receives the hand of Ethel in marriage Jabbs reluctantly pleads with his daughter to accept the old miser's proposal. Ethel, in love with Pokes, is torn between love and duty, but finally consents to act according to her father's wishes. Pokes, heartbroken, confides in his friend, Robin, an actor, who promises to help him out of his difficulties. Robin succeeds in making Pokes up to resemble Jabbs and after sending a letter down town by a decoy message, Pokes invites Moneybags to the Jabbs' home to receive Ethel's answer. Once he has the mortgage in his possession Pokes demands that Moneybags, who has not penetrated the disguise of Pokes, to give a demonstration of his muscular prowess and forces him through a series of gymnastic exercises that nearly kill the old man. The test is too much for Moneybags and, after surrendering all claims to Ethel, he wrathfully quits the house. When Jabbs returns home disgusted with the fool's errand on which he has been sent. He is dumbfounded to find himself face to face with his double. Believing that he is confronted by a madman, Jabbs secures a revolver and shoots and is then terrified by the conviction that he is a murderer. However, when Pokes comes to life after pulling off his disguise and produces the mortgage papers, Jabbs is only too happy to give Ethel into Pokes' outstretched arms.

VIM FEATURE COMEDY.

HIS STRENUOUS VISIT (Sept. 13).—Harry arrives in town and telephones his college friend, Fred, who has since been married, that while he is in town he would like to meet his wife. Fred notifies his wife, Rose, that he will have a friend home for lunch. Rose goes out to purchase a few things and Harry, who is somewhat a flirt, not knowing that Rose is Fred's wife, flirts with Rose and is snubbed. His persistency, however, angers Rose, who calls a policeman and has him arrested. Harry calls upon Fred to bail him out and, together, they start for Fred's home and, as Rose is busy getting lunch, she fails to hear them enter.

Suddenly Fred is called away, and before going tells Harry to make himself at home and while he is looking the place over, Rose is frightened by the sight of the flirt in her home and again calls the same policeman, who arrests Harry for the second time. Fred, who is again called upon to get Harry out, decides to hold him at the office this time and Rose makes up her mind to tell Fred of the experiences. She calls at Fred's office during Fred's absence and is again frightened by the same flirt, and the victim of circumstances is arrested for the third time by the same policeman.

Rose accompanies Fred to the station this time, and after bailing Harry out for the third time, demands an explanation. Apologies and explanations are in order, after which everyone is forgiven, and Harry is properly introduced to Rose. Morale—Harry, who thinks he is away from everyone, especially the girls, is quietly fishing, when along comes several beauties and rather than flirt Harry jumps overboard and comes up to find a mermaid facing him. He dives under again, followed by the mermaid and the bubbles are evidence of his end.

KALEM.

HAM IN THE DRUG STORE (Aug. 29).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Peaches (Ethel Teare); Wild Bill (A. Edmondson).

Ham and Bud as expert soda dispensers—you can imagine the rest. Their troubles start when Peaches orders a "Cupid's Kiss" and end when Ham is left in charge of the prescription department and mixes up an indigestion cure for Wild Bill. Wild Bill isn't at all gentle in his wrath, and when he recovers from the effects of Ham's prescription he takes to the warpath in rampant mood.

TIGERS UNCHAINED (Episode No. 4 of "The Girl from Frisco"—Two Parts—Aug. 30).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); "Red Shirt" Gordon (Ronald Bradbury); Benny Stokes (Hart Hoxie); Benny's Sister (Priscilla Dean). Directed by James W. Horne.

"Red Shirt" Gordon and Benny Stokes break from the State Prison. Plodding over the roads in a mountain they come upon Barbara, who has become separated from her father with whom she went fishing. The men abduct her. Meanwhile a detachment of militia in charge of John Wallace, Barbara's admirer, is pursuing the escaped convicts. They come upon Ace Brent searching for his daughter Barbara, and then the terrible truth dawns upon them. Barbara determines on strategy, and plays on Benny's better feelings, gradually enlisting his aid. When the pursuit grows too dangerous, "Red Shirt" scratches a warning on a board: "The first one what shoots I kill the girl."

At the next stop "Red Shirt" forces his attentions on Barbara, but she succeeds in getting hold of his gun and keeping him at bay until Benny comes to her aid. "Help me to escape, Benny," she says, "and I will help you." Benny empties all the cartridges from all the guns so as to delay pursuit, mounts the only horse in camp and, as he sweeps by, pulls Barbara into the saddle behind him. They have scarcely escaped when the militia descend upon the gang. Grabbing their guns, the convicts take refuge in a farmhouse, and a pitched battle is soon on. But "Red Shirt," burning for vengeance, has sneaked off alone in pursuit of Barbara and Benny. Wallace and Brent have also taken up this search.

"Red Shirt" comes up with the pair just as Barbara is sending Benny away to secure safety for himself. A shot from Gordon's gun throws Benny from his horse and he lays apparently dead. "Red Shirt" pounces on Barbara; her revolver is knocked from her hand, and a struggle follows. Benny, with his last bit of life, crawls inch by inch until he reaches the revolver and with a shot that also marks his last breath dispatches Gordon. A few moments later Wallace and Brent come upon Barbara.

TANGLED BY TELEPHONE (Sept. 1).—The cast: Nell (Ivy Close); Jack (Arthur Albertson); Shiftless Steve (Henry Murdoch); Suffering Sam (William McKey); Aching Agnes (Mary Taylor-Ross). Directed by Robert Ellis.

Jack, a newlywed dentist, makes one very big mistake at the outset of his married career. He has a telephone installed in his home. He discovers his error the first morning following the honeymoon when wifey calls up at the most inopportune moments, just to hear the sound of his manly voice. The telephone leads to one tangle after another, ending in a whirlwind finish that finds the telephone smashed and out of commision, wifey repentant, and hubby begging forgiveness for his righteous anger.

THE SECRET OF THE BOX CAR (No. 95 of "The Hazards of Helen"—Sept. 2).—The cast: Operator at Lone Point (Helen Gibson); Bank Official (G. A. Williams); Gentleman Joe (P. S. Pembroke); His Pal (George Routh). Author, E. W. Matlack; director, James Davis.

Escaping after an early morning bank robbery, Gentleman Joe and his pal succeed in boarding a freight train headed toward Lone Point. Fearing rightly that a warning has been sent down the line, they secrete their loot in a box car, and, after noting its number, alight and seek cover until after the pursuit has cooled. Later, when they plan to resume their journey, they are seen by the telegrapher, but a struggle follows in which they overcome him. Boarding an unguarded automobile, they speed down the track towards Lone Point. The telegrapher, recovering, sends a warning ahead to Helen. The car, No. 11165, had been placed on a siding at Lono Point but is now being taken up by the freight engine. Helen, giving chase, succeeds in boarding the caboose and warning the train crew.

Meanwhile, the crooks, abandoning their auto by the roadside, have boarded car No. 11165, and are about to get away with their loot when the train crew, headed by Helen, comes upon them. There is a struggle, but Gentleman Joe escapes and runs across the tops of the cars, carrying the loot. The mail train is roaring along on the adjoining track as Helen comes upon Gentleman Joe from behind and deals him a blow that momentarily stuns him. Helen grabs the bag of loot and runs along the flat car seeking to attract the attention of the mail train crew. Joe gets to his feet and pursues her, but, in the nick of time, the mail crew put out the "arm" which seizes the mail bags and Helen swings to safety.

HAM THE FORTUNE TELLER (Sept. 5).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Maid (Ethel Teare); Gypsy Leader (A. Edmondson).

Ham and Bud wander into a gypsy camp and are about to suffer a dire fate when, in their fright, they manage to give the mystic sign that allows them to enter the inner circle. They are given the fortune telling privilege. Mr. Lotsacash, who had that morning had a quarrel with wifey, takes a walk along the road when his auto breaks down. He decides to let Ham tell his fortune. Ham speaks of a handsome dark man who is stealing his wife's love and, all in all, prophesies so well that he gets a large fee, with the added warning, "But woe unto you if I find you have been lieing to me." It is then up to Ham to find a dark man to capture Mrs. Lotsacash's heart and Bud is elected to the job. The result brings on a merry tangle of fun that ends with Ham and Bud seeking safety in the tall grass.

THE ORE PLUNDERERS (Fifth Episode of "The Girl from Frisco"—Two Parts—Sept. 6).—The cast: Barbara Brent (Marin Sais); Ace Brent (Frank Jonasson); John Wallace (True Boardman); Miller (Ronald Bradbury); The Sheriff (Hart Hoxie); Mine Superintendent (Edward Clisbee); Andy, Car Boy (Jack Hutchison). Directed by James W. Horne.

Because of his ill health, Ace Brent consents to allow his daughter, Barbara, to handle the trouble that has cropped up at his Golconda Mine through the heavy thefts of a gang of "high graders." The advice of Wallace, her admirer, against the adventure is in vain. Arrived on the ground, Barbara decides that the only method of breaking up the work of the high graders is to go into the mine in disguise herself, as spies in the past have either been bought off or scared away. She dons overalls and effectually disguises herself, securing a job as a car boy.

Underground, she befriends Andy, a car boy who has been the unwilling tool of Miller, leader of the high graders, and from him gains the information she needs. But Miller and his gang come upon them and, as he starts to beat Barbara, her cap comes off, disclosing her wealth of hair. Miller decides on a vengeance that will forever silence the pair. They are carried to an abandoned shaft of the mine and placed in a water-flooded pit. Bound hand and foot, with the outlet pipe flooded, the water mounts rapidly, and it seems but a matter of minutes before both will meet a terrible death.

Wallace, grown anxious regarding Barbara, arrives in Goleonda just as the superintendent has set a search on foot. At first it is in vain, but the clue of the choked up outlet pipe on the surface sends them scurrying below to the abandoned shaft in time to save Barbara and Andy. Miller and his gang are brought to trial after Wallace has forced the cowardly sheriff and justice to action. On the day of the trial, after the jury has gone out, Wallace is arrested on a trumped-up charge by the sheriff and lodged in the little jail. The cry of "lynching" is in the air as a means of intimidating the jury. Barbara mounts her horse and speeds over to the next town where a detachment of militia is in camp. Before she returns, however, the jail has been stormed, and Wallace and his lone defender, Ace Breut, are in the hands of the mob. Their fate seems sealed when the militia burst in on the town and a rapid-fire battle ensues. The victory of the militia stiffens the backbone of the jury and Miller and his gang get their deserts.

METER IN THE KITCHEN (Sept. 8).—The cast: Fanny (Ivy Close); Frank (Robert Ellis); Motorman Bill (Henry Murdoch); J. P. Plunks (William McPey); Fanny's Mother (Mary Taylor-Ross). Director, Robert Ellis.

The gas supply in a small town is suddenly turned off. Fanny was anxious to have the light because she wanted to show J. P. Plunks, of the Classy Designing Company, her original designs. Motorman Bill and Fanny's mother didn't want the gas because they were very much in love—to which Fanny objected. When J. P. Plunks departs in wrath, Motorman Bill feels somewhat guilty, so he pursues in the town's one and only street car. Plunks is overhauled and made to look at the designs by the light from the street car.

ABLAZE ON THE RAILS (No. 96 of "The Hazards of Helen"—Sept. 9).—The cast: Operator at Loue Point (Helen Gibson); Construction Superintendent (P. S. Pembroke); Foreman (George Routh); Detective Kent (Jack Messick); His Sweetheart (Gladys Blue); Benton (G. A. Williams). Author, E. W. Matlack; producer, James Davis.

Helen, by a courageous leap from a motorcycle, reaches the burning box car in which the detectives are imprisoned and succeeds in applying the brakes in time to bring it to a stop and save them from almost certain death. Her bravery also enables Detective Kent to secure a coveted reward for the capture of the famous crook, which puts the seal of a "happy ending" to his romance.

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JOKER.

IN ONION THERE IS STRENGTH (Sept. 10).—The cast: Gale (Gale Henry); The Deacon (Wm. Franey); Maggie (Lillian Peacock); Heine (Charles Conklin); Warden (Milburn Morante). Scenario by William Warren Schoene. Produced by Allen Curtis.

Gale and her husband, the Deacon, belonging to the Anti-Sin Society, one day decide to investigate prison conditions. Maggie's sweetheart, Heine, is serving a term and she plans to get him out; he escapes and meets Maggie in the park as per arrangement.

Meantime they espy the deacon on his way to visit the prison and compel him to change clothes with Heine. And so it is that some time later, the deacon has the opportunity to study conditions in prison at very close range. When Maggie and Heine try to rob the club the prison gang working outside on the road come to the rescue and a general fight ensues.

POWERS.

HUNTING WHALES IN JAPAN (Sept 11).—In this picture the Japanese sea industries are shown. The pearl industry has its centre in Mikimoto. The divers are all girls who are very adept at the art of getting these treasures of the deep. After the shells are produced they all have to be sorted, and the pearls are graded according to their size and lustre.

Another one of the industries is that of whaling. The whalers embark and then keep a sharp lookout for the spout that indicates the whale. The whale is shot with a harpoon gun, and then the final blow, an explosive shell, is fired. The whale is then dragged on shore and stripped of its blubber. This is very interesting, as the men get into the carcass with bare feet and shovel out the oil. After the fat has been rendered the residue is baked and dried for fertilizer.

LAEMMLE.

THE PRICE OF VICTORY (Sept. 13).—The cast: Manuelo Delmare (Douglas Gerrard); Theresa (Francella Billington); Mateo (Alfred Allen). Senario by Fred. Neyton. Produced by Douglas Gerard.

Manuelo Delmar, a young Italian, lives with his father, Mateo, who gets his son to promise that he will never become his brother's slayer. A short time after this war is declared, and volunteers are called for. Manuelo, true to his promise, does not enlist, and so gains the title of "the coward" from his sweetheart Theresa. But at last, unable to stand the opprobrium, he enlists.

Manuelo is reported dead, and the two who loved him, Theresa and Mateo, grieve for him. Some time after, Manuelo, dazed by the suffering which he has witnessed, returns to his home village. There is a happy reunion between Manuelo and his father and sweetheart.

VICTOR.

JANE'S CHOICE (Sept. 12).—The cast: Jane (Jane Gail); Jack (Matt Moore); Dad (Frank Norcross). Produced by Matt Moore.

Jack is living alone at the seashore because he has been disappointed in love. Jane is living nearby with her father and is heartbroken because he has picked out a fat man for her to marry. Fatty arrives for the week-end and Jane proceeds to make him thin.

So early the next morning she gets him up and takes him for a paddle. But when she gets him out on an island she paddles away and leaves him to swim home.

While she is paddling home the canoe upsets and Jane is in great danger. Then comes our hero and saves her from a watery grave. And by the side of the murmuring waves they pledge their love.

BABY'S TOOFS (Two Parts—Sept. 14).—The cast: Little Precious (James Rosen); Ma (Rosemary Theby); Pa (Harry Meyers). Written and produced by Harry Meyers.

Mother and Father are the proud possessors of that general nuisance known as a baby. Mother carries its picture around in her purse and shows it to all the salespeople in the stores, while Father has a copy of his Precious on the desk downtown and does nothing but admire it all day. One day when Mother is shopping the baby gets unruly and the nurse gives it some beans to play with. When Mother gets home she at once telephones her hubby that the baby has two teeth—toofs, she calls them. Father at once tells the whole office and then sets out to see the toofs for himself. But the people in this world are so unobliging and the car just creeps. The motorman seems to take longer than ever before, in spite of the fact that Father tells him of the wonderful new toofs.

At home his excitement knows no bounds and he decides to give a big blowout to celebrate. So all the relatives are summoned and all the preparations are made. They even buy a keg of beer. That night they all arrive and make merry to the full extent of the keg of beer. There is great carousing and as a climax to the evening's entertainment Father proposes that they all go up to see the wonderful new toofs.

But when they go to look for the toofs they are not to be found. There must be a conspiracy, and the maid is summoned and questioned. She reveals the true secret. It seems that the child had managed to stick a couple of beans in its mouth so that they looked exactly like teeth. The parents were considerably chagrined, and the guests left.

L-KO.

TILLIE'S TERRIBLE TUMBLES (Three Parts—Sept. 12).—Alice has to work hard to support a large family—the large family consisting of a husband who weighs in the neighborhood of three hundred and thirty-three pounds. Fat's supply of booze runs low, so he asks his wife for money, and when she refuses he takes all her hard earned savings and goes out. When he comes home he is "all the way under."

Just about this time a little doggie takes a notion to wander in the neighborhood, and Alice thinks that it would be of more service as a dead dog than as a live one. So she takes a gun and fires at the mut. But just at this time her hubby happens to come in and falls down when he hears the shot. Alice thinks that she has killed her man, and is horrified to find a few minutes later that the body has disappeared.

The police arrive and accuse her of the crime. They find an old shoe in the stove, and this leads them to believe that Alice has killed the man and then burned up the body. In jail Alice bemoans her fate. But the situation is made much brighter when the friendly neighbor comes and offers to help her to escape. He changes places with her and she escapes in the uniform of a policeman.

But a copper on the corner sees her and thinks that she does not swing her club at the professional angle, and so gives chase. Over roofs and barns they go until at last Alice is cornered on a flag pole. But the pole breaks and the two of them are thrown down and land in the execution room just as they are on the point of hanging the friend because the real culprit is not handy. Of course, when Alice arrives they take her instead, but this breaks the heart of the neighbor, who really loves Alice. But at this moment Fat, who is still pickled, forcibly breaks into the death house and the proceedings have to be stopped as the murdered man has come to life. Then follows a general rough-house, which ends as Alice takes her husband and drives him out into the street.

GOLD SEAL.

LOVE'S MASQUERADE (Two Parts—Sept 13).—The cast: Violet Dane (Mary Fuller), Howard Benson (Harry Benham), Robert Ashton (Johnny Walker); Evelyn Winston (Margaret McIlee). Scenario by Catherine Carr. Produced by Lucius Henderson.

Violet is summering at a seaside resort with her parents, and is a great favorite with everyone. One day she is down at the beach when by accident she falls into the water. Her mishap is seen by Howard Benson, a naval officer on leave, and he comes to her rescue. This gives rise to a romance between the two and they soon become engaged. But before the wedding Howard receives an order to report for service in foreign waters. This spoils all the plans for the wedding, and the couple are heartbroken when it is suggested that they be married on the way to 'Frisco. This is agreed and a minister is taken along on the boat and the ceremony performed there.

Howard is away for over two years, and in this time many things happen. In foreign waters he meets Evelyn Winston, the daughter of a consul, and falls in love with her. And back in the States Violet has met and fallen in love with an artist, Robert Ashton. But both are faithful, as each thinks that the other is true.

At last Howard returns on leave. He looks forward with great sadness to the meeting with the wife whom he hardly knows and does not love. Violet has gone again to the resort and there sadly awaits her husband. Robert has meanwhile arrived at his cabin in the nearby woods to drown his sorrow in art. And Evelyn has come back to the States and has gone to the same resort with some friends.

On the way down to the place Howard meets an old friend, a lawyer, who tells him that the marriage was not legal since the ceremony was not performed in the same state that the license was taken out in. But Howard does not want to disappoint the girl that he thinks has been pining for him for the past two years.

When he arrives Violet does not greet him warmly, and he in turn is all broken up when he sees Evelyn at the hotel. At last Violet cannot stand it any longer, and having found out that Robert is in the vicinity, she decides to elope with him. But Howard finds her in his cabin, and when he accuses her of being false, she confesses that she does not love him at all. Then they both realize the great mistake that has been made, and there is a double wedding and both the couples are happy.

REX.

THE SMALL MAGNETIC HAND (Sept. 17).—The cast: Sylvia (Gertrude Selby); Randolph Sterling (Hal Cooley); Hortense (Cleo Loring); Doctor (Ed Clark). Scenario by Bess Meredyth. Produced by Charles E. Bartlett.

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Sylvia one day meets Randolph Sterling, the matinee idol, and ere long she has promised to become his wife. But so different has been her mode of living, that now as the wife of the ultra-fashionable Randolph Sterling, she is quite out of place. Sterling tires of her, and seeks his pleasure elsewhere.

One night, dreaming over the baby clothes, Sylvia falls asleep waiting for her husband's return. When he does come, he is intoxicated, and as he throws her away from him, she stumbles and falls. Long weeks of illness follow, and when she learns that she is not to be a mother, Sylvia is heartbroken. But gradually the devotion, the penitence of Sterling, has its effect, and later we see them in a happy home with a baby holding the attention of the two.

BIG U.

FOR HER MOTHER'S SAKE (Sept. 14).—The cast: Ruth Travers and Nell Travers, her mother (Vola Smith); Kenneth Reynolds (Edwin Brown); Bert Travers (G. Raymond Nye); Jackson Parrish (Marc Robbins). Written by Frank M. Wiltermood. Produced by Clifford Elfelt.

Kenneth Reynolds, a poet, relates how he in his youth was a timberman, living near the cabin of an aged mountaineer, Jackson Parrish, and his daugbter Nell. Kenneth and Nell are sweethearts, and Nell's father smiles on the match.

One day, however, there comes to the mountains a friend of Kenneth's, Bert Travers, and Kenneth welcomes bim as a guest at his cabin. Bert falls in love with Nell, and covertly woos her when Kenneth is at work in the woods, and, as Bert is a polished city chap, he finally persuades Nell to flaunt both Kenneth and her father and elope with him.

Kenneth, who has been a constant friend to Jackson, buries Nell's father who has died of grief, and some time later, as Kenneth strides up the mountain trial, he is met by Nell, with a babe in her arms. She has been deserted by Bert. When Nell dies, Kenneth makes her grave alongside her father's. The babe he adopts and she grows to be the image of ber mother.

THE TIMBER WOLF (Sept. 15).—The cast: Nell (Molly Malone); Bob (Vester Pegg); Nell's father (Rex De Roselle); her mother (Ann Dodge); Youth (Jack Nelson). Scenario by Calder Johnstone. Produced by Geo. Cochrane.

Nell, a sweet little mountain maid, has as a sweetbeart Bob, a product of the forest: her father is the owner of large tracts of forest lands over which Nell roams at her own sweet will.

One day there comes a city youth who emnloys Bob as a guide and so it is that he meets Nell. Bob is a little suspicious of his intentions and keeps a pretty close watch upon him.

The youth and Nell take many strolls and it is not long before he is making love to her—but comes the day when he attempts to force his attentions upon her. Bob intervenes and the two struggle desperately. Bob hurls the youth over the bank into the water and then rescues him. Bob and Nellie are reconciled and happy.

BRICK TOP (Sept. 17).—The cast: John Stover, Red Head (Roy Clark); Sheriff Stover (A. E. Witting); his wife (Mrs. A. E. Witting); Chili Mac (Lou Short); Watch Fob ("Happy" Rosselli). Scenario and production by John McDermott.

John, known to his school companions as the "Brick Top" because of the color of his hair, is a very mischievous boy and takes a great delight in tantalizing the boys and girls and making his teacher's life miserable. Finally his teacher sends John home, and the sheriff locks the boy up in his room.

John decides that he will run away from those people, who mistreat him. He bravely travels some distance, but finally, becoming weary, and seeing a cabin that is apparently deserted, he lies down on some straw in one of the rooms, and goes to sleep. Now it happens that this cabin is a rendezvous for a gang of bandits, and they shortly return with the loot from a hold-up.

The sheriff, looking for John is directed to the cabin. When he arrives he is disarmed and thrown into the other room. John cuts his father's bonds and leaves through the window for help. There is a general fight between the sheriff and the bandits, and one of the latter is just about to shoot the sheriff when the posse arrives and the sheriff is saved.

The next day John returns to school, quite the hero of the occasion.

A MOUNTAIN NYMPH (Sept 22).—The cast: Molly Hawkins (Molly Malone); Jack (Jack Nelson); Burt (Vester Pegg); John Hawkins (George Berrill); Revenue Officer (Fred Burns). Written by Fred Burns; produced by George Cochrane.

Jack and Burt, two brothers, who are engaged in the illicit manufacture of whiskey, are both in love with Molly Hawkins, the daughter of one of the mountaineers. She, however, favors Jack. One day the brothers discover that there is a revenue, officer in the neighborhood of their cabin, and they think it is a good time for them to take some of the whiskey down to the construction camp. They leave Molly to inform her father of what they are doing.

On her way home the revenue officer overtakes her, and they engage in conversation. She finally allows him to return home with her in order to enable the boys to visit the camp. But the revenue officer has several deputies with him, a fact which she does not know, and they pursue the boys. The revenue officer remains only a short time at the Hawkins' cabin, and Molly then tells her father what the boys are planning. He advises her to go immediately to the camp; but, not overtaking them on the way, she takes a short cut.

In the meantime, the boys have been surrounded by the revenue officers, and Burt, because of his love for Molly, decides to shield Jack. In the fight that follows Burt is killed, as well as one of the revenue officers. Soon after Jack and Molly discover his body, and they are very sad to think that he gave his life for his brother's happiness.

NESTOR.

NOBODY GUILTY (Sept. 11).—The cast: Wilkes (Wilkes Gamble); Eddie (Eddie Lyons); Elsie (Priscilla Dean); Potts (Lee Moran). Written by Ben Cohn and Harry Lyons. Produced by L. W. Chaudet.

Wilkes is the owner of a department store from which a great many things have been stolen, and he tells his manager that it has got to stop. He notifies the famous detective Potts, who comes to the store to investigate. Potts arrives at the store, and after several mistakes gets to work to find the thief.

In the meanwhile Elsie, the boss's daughter, who is a kleptomaniac, arrives and asks Eddie, the manager, to show her some necklaces. When his back is turned she gently slips one of them into her pocket, but Potts sees it and takes both her and Eddie before Wilkes. But on the way up Elsie manages to slip the necklace into Potts' pocket.

Potts finds it and is terrified to think that they may accuse him. So he, in turn, slips it into Eddie's pocket and Eddie gives it to the old man. Then Elsie confesses her weakness, and when the old man finds the jewels in his pocket he thinks that, as he does not remember them, the disease must run in the family. So Eddie marries Elsie to take care of her, and Potts is engaged as a permanent caretaker for Wilkes.

SPEEDING (Sent. 15).—The cast: Soda Fountain Clerk (Harry Depp); Proprietor (O. C. Jackson); The Girl (Yvette Mitchell); Sport (Ernie Shields). Written and produced by P. C. Hartigan.

Harry, a soda fountain clerk, takes his employer's Ford without permission and takes a girl for a joy ride. When far from home he gets fresh with the girl, and she gets out and walks home. She and a girl friend plot to have Harry take them for a ride. He does. While some distance out of town they find an excuse to get Harry out of the Ford and drive away, leaving Harry to walk it. The girl then picks up Harry's rival and takes him in the Ford. While speeding through the town a constable takes the number of the car.

Harry finds the Ford stalled on roadside, takes rope from seats and pulls car home. On the way home he is arrested for speeding by the constable who has taken number of the car before. The constable enters the Ford and forces Harry to pull him to police station. Harry is placed in a cell and the desk sergeant

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phones to the owner of the car. The girls are in the ice cream parlor as the proprietor receives phone message, much to their amusement.

The owner of the car, after seeing condition of Ford, hopes Harry gets a life sentence. Picture closes with girls serenading under cell window, and Harry discovered between bars.

RED FEATHER.

THE WHIRLPOOL OF DESTINY (Five Parts—Sept. 10).—The cast: William Martin (Bertram Grassby); Polly, his daughter (Flora Parker De Haven); Mother Giles (Nanine Wright); Thomas Bell (Charles Malles); George, his son (Jack Mulhall); Tom Scott (Jack Lott); Davidson (Ed Hearn); "Babe" Morris (Marjorie Bilin). Scenario by F. McGrew Willis. Produced by Otis Turner.

In Paradise Valley, Cal., Thomas Bell lives with his son, George. The boy is wild and the climax is reached when one day he sells his father's favorite horse to go on a spree. George is told to get out of the house forever. In St. Louis live Polly and her father, William Martin, an habitual drunkard. Martin has not always been a structural iron worker, but was once a prosperous business man, only to have his life ruined by the drink habit.

He is discharged for intoxication. In a saloon row he is hurt and when Polly leaves her work in a store to come to him, she loses her job. This so enrages the old man that he tries to thrash the girl. Polly, terrified, pushes a chair in front of him and he falls unconscious to the floor. Polly thinks that she has killed him and tells the matron of the Salvation Army that she has murdered her father. Upon investigation it is found that the man is alive. He is somewhat sobered and gets his job back, but the liquor has left his nerves shattered and he falls to his death from a high building. Polly then enlists in the Army.

George happens to come to the same city. He rescues Polly from a drunken loafer, and an interest between the two is thus engendered. In Paradise Valley there is a drought and old Bell is hit hard, as he has a great many cattle and no feed. George goes into the hay business, and sells his product to his father at an enormous profit. Then he asks Polly to marry him, but she refuses, although she loves him. She has found out that he drinks and says that she will not marry him until he can cure himself of the habit. When a call for nurses comes from Paradise Valley she answers it.

When Polly arrives out West there is a commotion at the station, for Bell has fallen from his horse and has broken his leg. A nurse is needed and Polly takes the position. As the sick man recovers he grows fond of Polly and finally gets her to stay permanently. In the city George has repented of his ways and asks the matron of the Army to tell him where Polly has gone. George has to take the pledge before she tells him, and then he leaves for his father's ranch.

At Bell's ranch the foreman has fallen in love with Polly and tries on several occasions to make advances to her. Bell notices this and discharges the man; but the ex-foreman again advances to Polly when the old man leaves for town. But just at this moment George arrives and is astounded when he finds that it is the Polly he has saved. Then old Bell comes home and when he learns of the love between the young people he gives his consent to the match and greatly enjoys the joke when he finds that it was George who sold him the hay at high prices. They all settle down to a life of peace.

IMP.

THE ANGEL OF THE ATTIC (Two Parts—Sept. 15).—The cast: Betty Kane (Violet Mersereau); Gerald Gray (Harry Benham). Written by Catherine Carr. Directed by Francis J. Grandon.

Gerald Gray is a well known artist who is tired of his fashionable existence and longs for real life. He takes a studio in a poor section of the city and poses as a struggling young artist. It so happens that he rents the room next to that occupied by a young girl who is all alone in the world and who is forced to make paper flowers for a bare existence. In the course of time Gerald meets Betty and is struck by her beauty.

About a week later Gerald, while descending the rickety old staircase, falls and seriously hurts his ankle. He is forced to stay in bed for a few weeks and all this time Betty nurses him. When he has recovered he paints her picture for the salon. At last the portrait is finished and Gerald, to celebrate, invites the girl to a spree at a Bohemian restaurant. She agrees, although she is rather doubtful as to whether or not she will look well enough in her poor clothes. That night she dresses herself in some old family heirlooms and goes out to meet Gerald. She looks the picture of the modern fashion in her old costume of the seventies, with a hoop skirt, and she quite wins Gerald's love.

At the restaurant Gerald is seen by some of his wealthy friends who have come to the place to get a taste of Bohemian life. The girls in the party are crazy to meet him, so he is called over to their table. While he is gone some drunken men try to flirt with Betty and are repulsed by Gerald. A fight ensues, but Gerald is not hurt. When they get home that night Gerald realizes that he loves Betty, and asks her to be his wife. But she refuses, as she thinks that she will be a drag on him and a drawback to his artistic success. So he goes away and leaves a note under the door, saying that he is really the famous Gerald Gray and that he will wait for her to come to him.

But the next day he finds that life without the girl is impossible. He goes to her and she at last realizes that he loves her well enough to sacrifice his social position to marry her, so she cannot very well refuse him, especially as she loves him. As the picture fades out the two are seen in a fond embrace.

UNIVERSAL SPECIAL FEATURE.

HIRED AND FIRED ("Timothy Dobbs, That's Me"—Episode No. 5, "Hired and Fired"—Two Parts—Sept. 11).—The cast: Timothy Dobbs (Carter De Haven); Jeff (Robert Milash); Mary (Vola Smith); leading lady (Mina Cunard). Written by Bess Meredyth. Produced by Walter Beery.

As Timothy is standing in front of a theater, dead broke, a couple of swell girls come along and go in. He has not the price to enter himself, but he waits until they come out and then speaks to them. The girls are happy when they learn that he is a real movie actor. He says that he would take them to lunch were it not for the fact that his car is broken, and is almost taken off his feet when the girls say that they will take him any place he wants to go.

So after stalling a few times he at last has to go to a swell cafe and order a dinner with wine. During the meal he makes the mistake of calling one of the most prominent of the directors a doctor, but manages to get out of the scrape. But the shock comes when the bill arrives. Timothy has nothing in his pocket but a collar button, and it is quite a task to pay a twelve-dollar check with a collar button. But our hero is not at all daunted. An idea comes to him and he throws a fit to get out of paying the bill.

The next day he manages to get in the studio, and whom should he meet but his friends of the preceding day. And it so happens that they just need a man of Timothy's size to take a part, and Timothy gets a job. As a cowboy he nearly drives the directors to drink. But having started the picture with him they cannot change, and so it happens that Timothy at last sees his name in big type in front of a theater. He loses no time in calling up his friends, and they are delighted to go to see the picture with one of the actors who produced it.

Outside the theater he bribes the usher to come in and call out that Mr. Dobbs is wanted on the 'phone. This he does and the audience applauds when the actor rises. But the picture is the limit, and soon all the people come out before it is over. Timothy is now as chagrined as he was elated before, and sees the man take down the poster with his name on it. And to cap the climax the waiter whom he cheated out of the bill sees him and comes to arrest him with a policeman. But the intrepid Jeff once more rushes off with our hero, and so saves him from the ignominy of an arrest.

LIBERTY (Episode No. 5—"Love and War"—Two Parts—Sept. 11).—The cast: Liberty (Marie Walcamp); Manuel (Bertram Grassby); Lopez (G. Raymond Nye); Theresa (Maude Emory); Major (Neal Hart); Rutledge (Jack Holt); Jose (L. M. Wells). Written and produced by Jacques Jaccard.

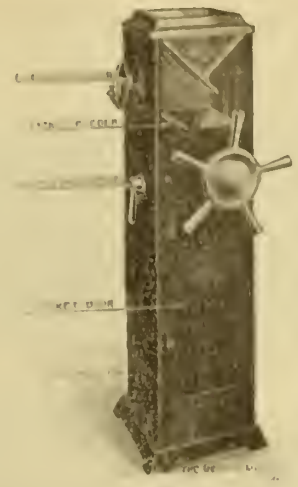
Liberty finally makes Manuel understand that she will be his wife in name only, and as he leaves her, Theresa begs him to treat her fairly, but he repulses the Mexican girl. Lopez, having failed once to secure Liberty's money, determines to make another attempt. Liberty orders the horses saddled, as she is convinced that the best thing is to leave for the border. At Lopez's orders, Theresa, Pedro and Liberty are taken prisoners, as is Jose.

Captain Rutledge and his men, meantime, have been attacked and are fighting valiantly, but are just about captured when Colonel Dalton and the cavalry arrive and turn the tables. Lopez has determined to gain Liberty's money and gives Manuel the alternative of either getting money and men with military training or lose his life; Manuel consents to get the money but insists that Jose be freed as well as himself. Manuel tries to see Liberty but the guard will not permit this.

Liberty and Theresa in their prison but hear the voice of Manuel outside; Liberty knocks on the door and when the guard appears puts up a fight for her liberty. While they are thus engaged Theresa makes her escape.

(*Continued on page* 1884.)

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Calendar of Daily Program Releases

Releases for Weeks Ending September 16 and September 23

(For Extended Table of Current Releases See Pages 1896, 1898, 1900, 1902.)

General Film Company.

Current Releases.

MONDAY, SEPTEMBER 11, 1916. Serial No.

SELIG—The Pony Express Rider (Two parts—Drama) 21142-43
VITAGRAPH—Busting In and Out of Society (Comedy) 21144
SELIG—The Selig-Tribune No. 73, 1916 (Topical)... 21145
BIOGRAPH—For the Son of the House (Biograph Reissue No. 79) (Drama)..... 21146

TUESDAY, SEPTEMBER 12, 1916.

ESSANAY—The Greater Obligation (Two parts—Drama) 21147-48
KALEM—Patented by Ham (Comedy)..... 21149
BIOGRAPH—A Blot in the Scutcheon (Two parts—Drama) (Biograph—Reissue No. 80).. 21150-51

WEDNESDAY, SEPTEMBER 13, 1916.

ESSANAY—The Fable of "The Slim Girl Who Tried to Keep a Date That Was Never Made" (Comedy) 21152
VIM—A Strenuous Visit (Comedy)..... 21153
KALEM—The Treasure of Cibola (No. 6 of "The Girl From Frisco" (Two parts—Drama)..... 21154-55

THURSDAY, SEPTEMBER 14, 1916.

SELIG—The Selig-Tribune No. 74, 1916 (Topical).. 21156
VIM—Stranded (Comedy) 21157

FRIDAY, SEPTEMBER 15, 1916.

KALEM—The Mysterious Double (Comedy)..... 21158
VITAGRAPH—Loot and Love (Comedy)..... 21159
VIM—Payment in Full (Comedy)..... 21160

SATURDAY, SEPTEMBER 16, 1916.

ESSANAY—The Woman Always Pays (Three parts—Drama) 21161-62-63
VITAGRAPH—The Thorn and the Rose (Three parts Drama) (Broadway Star Feature).....21164-65-66
KALEM—The Hoodoo of Division B, (No. 97 of the "Hazards of Helen" Railroad Series) (Drama).. 21167
SELIG—In Jungle Wilds (Jungle-Zoo-Animal—Dr.) 21168

General Film Company.

Advance Releases.

MONDAY, SEPTEMBER 18, 1916.

BIOGRAPH—The Unveiling (Drama) (Biograph Reissue No. 80).
SELIG—The Selig-Tribune No. 75, 1916 (Topical).
SELIG—Into the Northland (Three parts—Drama).
VITAGRAPH—A Perfect Day (Comedy).

TUESDAY, SEPTEMBER 19, 1916.

ESSANAY—When Justice Won (Two parts—Drama).
KALEM—The Mud Cure (Comedy).

WEDNESDAY, SEPTEMBER 20, 1916.

BIOGRAPH—Strongheart (Three parts—Drama) (Biograph Reissue No. 81).
ESSANAY—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
ESSANAY—A Scenic Subject on the same reel.
KALEM—The Gun Runners (No. 7 of "The Girl from Frisco") (Two parts—Drama).
VIM FEATURE COMEDY—The Honeymoon Car (Comedy).

THURSDAY, SEPTEMBER 21, 1916.

SELIG—The Selig-Tribune No. 76, 1916 (Topical).
VIM—Love and Duty (Comedy).

FRIDAY, SEPTEMBER 22, 1916.

KALEM—That Pesky Parrot (Comedy).
KNICKERBOCKER STAR FEATURE—A Lesson from Life (Three parts—Drama).
VIM—The Man Hunters (Comedy).
VITAGRAPH—Sand Scamps and Strategy (Comedy).

SATURDAY, SEPTEMBER 23, 1916.

ESSANAY—The Way of Patience (Three parts—Drama).
KALEM—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series) (Drama).
SELIG—A Corner in Water (Drama).

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Releases for Weeks Ending September 16 and September 23

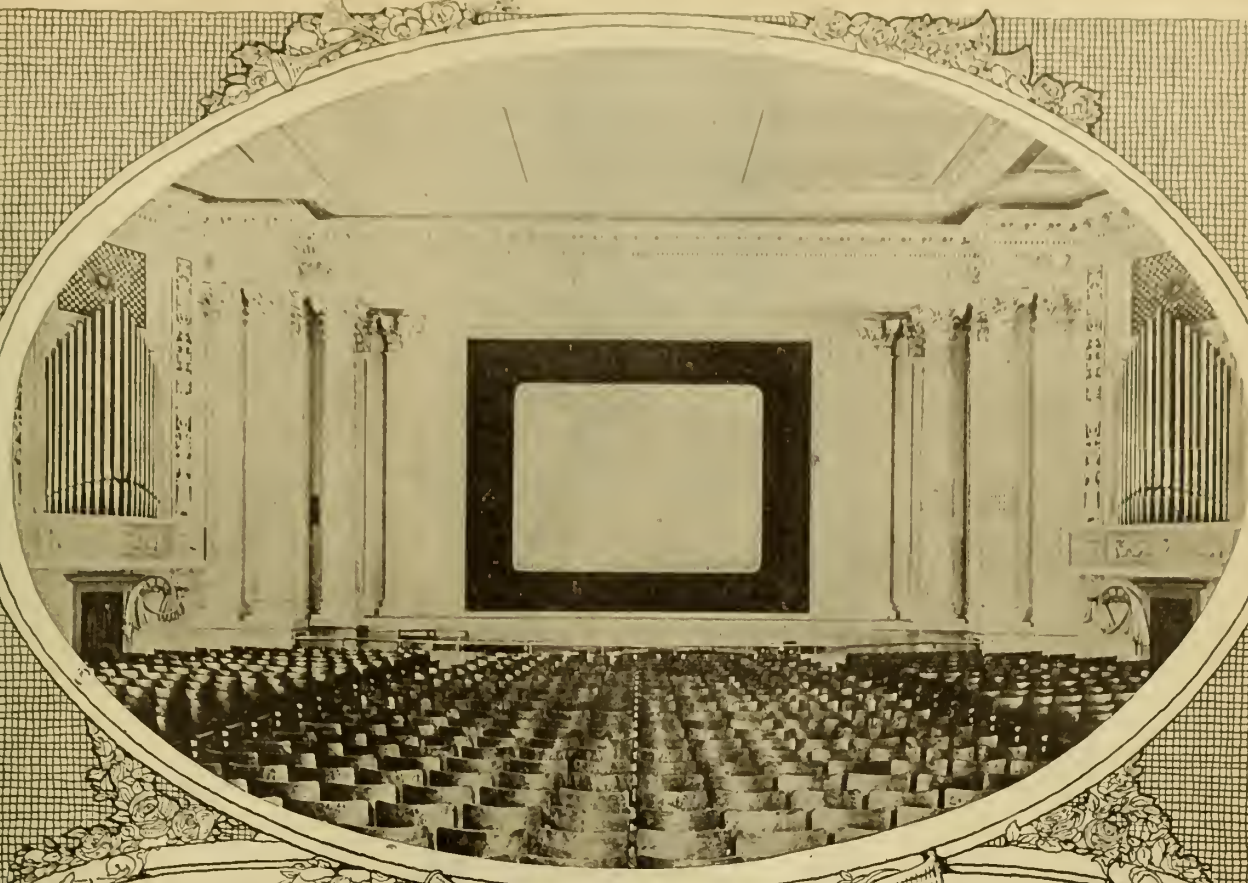
(For Extended Table of Current Releases See Pages 1896, 1898, 1900, 1902.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, SEPTEMBER 10, 1916.	
BIG U—Mountain Blood (Drama)	01741
IMP—As the Candle Burned (Drama)	01742
L-KO—No Release This Day	
MONDAY, SEPTEMBER 11, 1916.	
NESTOR—Nobody Guilty (Comedy)	01746
RED FEATHER—The Whirlpool of Destiny (Five parts—Drama)	01761
UNIVERSAL SPECIAL FEATURE—Timothy Dobbs—That's Me, No. 5 (Hired and Fired) (Two parts—Drama)	01762
UNIVERSAL SPECIAL FEATURE—The Caravan (Two parts—Drama)	01763
UNIVERSAL SPECIAL FEATURE—Liberty No. 5 ("Love and War") (Two parts—Drama)	01764
TUESDAY, SEPTEMBER 12, 1916.	
L-KO—Tillie's Terrible Tumbles (Three parts—Dr.)	01747
VICTOR—Jane's Choice (Comedy)	01748
WEDNESDAY, SEPTEMBER 13, 1916.	
LAEMMLE—The Price of Victory (Drama)	01749
GOLD SEAL—Love's Masquerade (Two parts—Dr.)	01750
UNIVERSAL ANIMATED WEEKLY—No. 37 (Topical)	01751
THURSDAY, SEPTEMBER 14, 1916.	
VICTOR—Baby's Toofs (Two parts—Comedy)	01752
BIG U—For Her Mother's Sake (Drama)	01753
POWERS—Hunting Whales in Japan (Educational)	01754
FRIDAY, SEPTEMBER 15, 1916.	
IMP—The Angel of the Attic (Two parts—Comedy)	01755
BIG U—The Timber Wolf (Drama)	01756
NESTOR—Speeding (Comedy)	01757
SATURDAY, SEPTEMBER 16, 1916.	
BISON—Replaced with Universal Special Feature, "The Caravan"	.....
LAEMMLE—No Release This Day	
JOKER—In Onion There Is Strength (Comedy)	01758
SUNDAY, SEPTEMBER 17, 1916.	
REX—The Small Magnetic Hand (Drama)	01759
BIG U—Brick Top (Comedy-Drama)	01760
L-KO—No release this day.	
MONDAY, SEPTEMBER 18, 1916.	
RED FEATHER—Black Friday (Five parts—Drama)	01765
NESTOR—A Silly Sultan (Comedy)	01766
UNIVERSAL SPECIAL FEATURE—He Almost Lands an Angel (No. 6 of "Timothy Dobbs, That's Me") (Two parts—Comedy-Drama)	01778
UNIVERSAL SPECIAL FEATURE—Liberty No. 6, "The Desert of Lost Souls" (Two parts—Drama)	01779
TUESDAY, SEPTEMBER 19, 1916.	
UNIVERSAL SPECIAL—The Girl Who Didn't Tell (Three parts—Drama)	01767
VICTOR—No release this day.	
WEDNESDAY, SEPTEMBER 20, 1916.	
LAEMMLE—No release this day.	
L-KO—Cold Heart and Hot Flames (Two parts—Comedy)	01768
UNIVERSAL ANIMATED WEEKLY—Number 38 (Topical)	01769
THURSDAY, SEPTEMBER 21, 1916.	
LAEMMLE—Poisoned Lips (Two parts—Drama)	01770
VICTOR—High Speed (Comedy-Drama)	01771
POWERS—No release this day.	
FRIDAY, SEPTEMBER 22, 1916.	
REX—His Mother's Boy (Drama)	01772
NESTOR—No release this day.	
SATURDAY, SEPTEMBER 23, 1916.	
BISON—The Broken Spur (Two parts—Drama)	01773
LAEMMLE—No release this day.	
JOKER—Musical Madness (Comedy)	01774

Mutual Film Corporation.

	Serial No.
SUNDAY, SEPTEMBER 10, 1916.	
VOGUE—Rolling to Ruin (Two parts—Comedy)	05034-35
GAUMONT—Reel Life No. 19 (Mutual Film Magazine)	05036
MONDAY, SEPTEMBER 11, 1916.	
MUTUAL STAR PRODUCTION—The Sable Blessing (American) (Five parts—Drama) (No. 134)	
MUTUAL STAR PRODUCTION—Grim Justice (Turner) (Five parts—Drama) (No. 135)	
TUESDAY, SEPTEMBER 12, 1916.	
CUB—Harmony and Discord (Comedy)	05037
WEDNESDAY, SEPTEMBER 13, 1916.	
MUTUAL—Mutual Weekly No. 89 (Topical)	05038
GAUMONT—See America First No. 53 (Scenic)	05039
—Kartoon Komics (Cartoon)	05039
THURSDAY, SEPTEMBER 14, 1916.	
GAUMONT—The Man in Black (Fantomas No. 2) (Three parts—Drama)	05040-41-42
FRIDAY, SEPTEMBER 15, 1916.	
THANHOUSER—The Heart of a Doll (Two parts—Drama)	05043-44
CUB—Jerry and the Blackhanders (Comedy)	05045
SATURDAY, SEPTEMBER 16, 1916.	
CENTAUR—Tangled Hearts (Two parts—Drama)	05046-47
SUNDAY, SEPTEMBER 17, 1916.	
VOGUE—Doctoring a Leak (Two parts—Comedy)	05048-49
GAUMONT—Reel Life No. 20 (Mutual Film Magazine)	05050
MONDAY, SEPTEMBER 18, 1916.	
MUTUAL STAR PRODUCTION—The Three Pals (American—Five parts—Drama) (No. 136)	.....
TUESDAY, SEPTEMBER 19, 1916.	
BEAUTY—The Beeville Stinger (Comedy)	05051
WEDNESDAY, SEPTEMBER 20, 1916.	
MUTUAL WEEKLY—Number 90 (Topical)	05052
GAUMONT—See America First No. 54 (Scenic)	05053
THURSDAY, SEPTEMBER 21, 1916.	
GAUMONT—Fantomas, Detective Series No. 3 (Three parts—Drama)	05054-55-56
MUTUAL MASTERPICTURE DE LUXE—The Land o' Lizards (Five parts—Drama) (No. 137)	.....
FRIDAY, SEPTEMBER 22, 1916.	
THANHOUSER—A Flaw in the Evidence (Two parts—Drama)	05054-55
CUB—Movie Struck (Comedy)	05059
SATURDAY, SEPTEMBER 23, 1916.	
CENTAUR—The Father of Her Child (Two parts—Drama)	05060-61



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Fotoplayer

(*Continued from page 1879.*)

THE CARAVAN (Two Parts—Sept. 11).—The cast: Chons (J Belasco); Hathor (Clair McDowell); Saia (Lena Baskette); Zuthor (C. G. Briden); Tum (Malcolm Blevins). Written and produced by Raymond Wells.

Zuthor is put in charge of a caravan crossing the desert. Chons is the water man, and Tum the overseer of the animals. Hathor, the wife of Chons, is a very beautiful and attractive woman, and the desire to own her takes possession of Tum. Zuthor is kept entertained by the dancing girls, who have been brought along, and Saia, Chon's daughter, is left pretty much to herself. She helps her father bring water to the slaves, and so gains their friendship.

Tum tries every possible way to awaken Hathor's interest in himself, but she remains faithful to her husband. At last she repulses him and threatens to tell her husband. Tum swears vengeance and awaits his opportunity to get even with her. One day Tum finds Chons absent from his post. He sees his chance to get revenge and, opening the water vessels, allows the water to run into the thirsty desert. The shortage is soon found, and at the first the priest declares Chons must be sacrificed on the sacred altar to appease the gods.

On second thought the penalty is changed, for strong men will be needed, and Zuthor commands the first born of the man to be sacrificed instead. Saia is the first born, and plans are made for the ceremony. Tum calls Hathor and tells her that if she will go with him, he will swear to the guilt of one of the slaves, and thus save the girl, but she haughtily refuses his bargain.

But a slave has seen Tum's act, and when he accuses Tum, the latter beats him and then drags him out on the desert. Here Saia finds him and nurses him back to life. Just as the sacrifice is about to be made the slave staggers in and tells the truth. Saia is saved and the family is happy once more.

Mutual Film Corporation

VOGUE.

ROLLING TO RUIN (Two Parts—Sept. 10).—The cast: Storekeeper (Paddy McGuire); His Officious Wife (Margaret Templeton); Cashier (Gypsy Abbott); The Clerk (Arthur Moon). Directed by Henry Kernan.

The play opens in a beach grocery store run by Paddy. He is engaged in waiting on customers and passes odd moments in making love to the girls who enter. His wife sees him, and that is the beginning of the end.

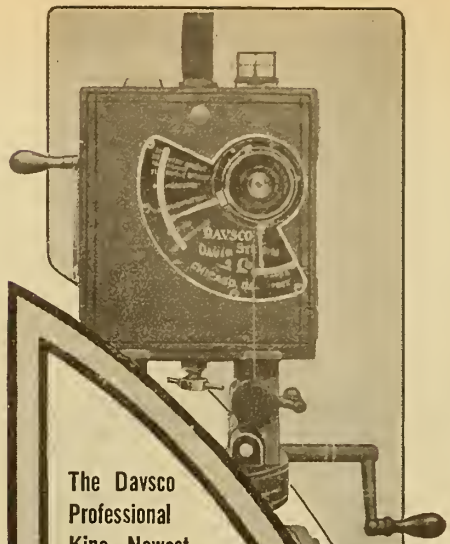
The clerk in the store stands talking to the cashier, and both are knocked into a box. Paddy rescues them and leads the cashier into the store. There he makes ardent love and is seen by the clerk, who calls Paddy's wife. She discharges the cashier and forces Paddy to scrub the floor. The clerk enters and robs the cash register. He goes out and meets the cashier and both go to a beach resort. Paddy discovers he is robbed and starts out in search of the two. He discovers them and picks the clerk's pocket, recovering his stolen money. The cashier sees him with the big roll of bills and immediately falls for him again.

Together the two go to a roller rink, where skating in bathing suits is the rage. The clerk discovers them and telephones Paddy's wife. She and the clerk rush into the skating rink where they create excitement galore. Paddy and the cashier escape to a roller coaster. The clerk is a close second to them and as they leap into one of the cars he follows. A fierce fight starts and continues while the car is going at lightning speed. The wife and police run to the beach and watch them. The car goes up and up and around and around. Suddenly it crashes from the rails and tumbles with its occupants 250 feet into the ocean below.

Paddy, the cashier and the clerk struggle from the surf, only to be met by the wife and the police. Paddy knocks them to one side and still holding the cashier's hand skates down the boardwalk. The two skate through the rear door of the store, coming up against the pillars with such a force that roof, walls and shelving fall in, burying them and the rest of its occupants beneath.

FALSTAFF.

THE SWISS SEA DOG (Aug. 27).—The girl was the only support of her widowed mother. At this point the villain made his appearance. He learned of her wealth and called in the guise of an admiral of the Swiss Navy. She and her fiance quarreled about the Swiss sea dog. The girl had a chair, presented to her late father by his grateful shipmates, and the villain decides to surprise her with a picture of it. While the girl was out horseback riding the villain slipped into her home and took a snapshot of the famous chair. Unfortunately, the fiance arrived and there was a fight. The girl's mother helped the trouble along by sending the camera and its contents to be developed. The messenger took the same car as the villain. A few blocks further on, two pretty girls got aboard. The car gave a jolt. One girl sat on the villain's lap; the other sat on the bulb of the camera. The picture showed the Swiss sea dog seated in father's chair, with a handsome young woman on his lap. The villain tried to explain, but the girl drove him from her.



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BEAUTY.

A BOOMERANG GOLD BRICK (Sept. 6).—The cast: Si Green (Orral Humphrey); Mandy His Wife (Jo Taylor); Hugh R. Dunn, Bunco Man (Joe Massey); Ima Deville, His Partner (Margaret McKenna); Ben Zene, Crook Taxi Driver (John Gough); Bill Ketchum, Hotel Detective (Chas. Newton). Scenario by Harold Hoadley; directed by Orral Humphrey.

Armed with a couple of powerful bank rolls, Si Green and his wife come to the big city. They soon fall in with a pair of slickers who believe that a rube and his rubles are easily separated, especially as Si makes a flash of a big roll in paying off the taxi driver. This he does with a hundred-dollar bill, and gets his right change back in confederate money. They see the sights, something scandalous after this, and when the beautiful Ima Deville casts an eye on Si he turns a somersault. On the pretense of going to put his roll into the bank, Si escapes from the protecting wing of Mandy and is soon basking in the sunshine of Ima's smiles.

She conducts him to a place which she designates as her home. Just as they reach a most interesting stage of the proceedings, U. R. Dunn, Ima's supposed father, arrives on the scene, greatly depressed for ready cash. To cut a long story short, Si buys a gold brick, and as it turns out soon discovers the fact. The hotel clerk also discovers that Si's money was confederate, and a hunt starts for him, ending up in the police court.

Mandy also has been having her successes. She met the gentleman who owned the Park, and in return for the bugle in her stocking she received a clear deed to the city domain with the swans and fish thrown in for good measure. On the way to the police station Si sees Ima Deville rambling along with a satchel toward the railroad. He has her pumped out at the police station, where he gets his roll back. Later on, the gold brick does good service in tapping the nut of U. R. Dunn; Si gets all his wife's money back, and Dunn goes to the dungeon.

MUSTANG.

MATCHIN' JIM (Two Parts—Sept. 8).—The cast: Matchin' Jim (Frank Borzage); Murphy (Chick Morrison); Phyllis (Anna Little); Ellings (Dick La Reno); Hawkins (Harvey Clark); Marg (Queenie Rosson). Directed by Frank Borzage.

Matchin' Jim comes to the "Flying A" ranch and is employed as one of its cowboys. His name is well justified, as he has a mania for matching coins. Not far from the ranch lives Ellings, an old placer miner. He has a daughter, Phyllis, whose sole delight in life seems to be in caring for a puny rose bush that she has planted at the side of her father's cabin. By diligent nursing she has managed to bring it to such a stage that it produces a single blossom. As Matchin' Jim is wandering near the cabin one day, hunting, a wild shot from his gun narrowly misses Phyllis and cuts from the rose bush its one lone flower. She calls to Jim, and when he comes to her she points out the damage that he has done. But Jim only grins and tells her that he'll match her to see whether she is going to be mad at him or not. This forces Phyllis to relent in a way, and she accepts his proposition. He shows her the art of matching coins and in the gamble that follows she loses and Jim tells her that she can't be angry with him any more. By the time another rose has bloomed they are the best of friends.

An alluring description of an imitation diamond ring in a mail order catalog attracts Jim so that he sends for the article. There comes to the "Flying A" Hawkins, a gambler, who claims to be in ill health and is seeking to recuperate. He, too, meets Phyllis and Jim learns that he has a rival. Phyllis cares nothing for Hawkins, but actions lead Jim to believe that she has switched her affections. Thinking that his only chance is to get Hawkins out of the way, Jim makes him a proposition. He tells him that he will match him to see which one shall court Phyllis exclusively. Hawkins takes a chance and wins.

Phyllis cannot understand Jim's attitude following this, and to arouse his jealousy she flirts with Hawkins. This more than ever convinces Jim that he has lost out, and the imitation diamond ring arriving, he presents it to Hawkins, with the remark that he guesses that he hasn't any further use for it himself.

Then Jim packs up his belongings and leaves. A day of traveling brings him to an old shack, where he stops and asks for a bite to eat. The

place is inhabited by a young woman and a new born baby. She cooks food for him. From her he learns that she has been deserted, and he suspects Hawkins as the miscreant husband. Returning to the "Flying A" he forces Hawkins to accompany him back to the shack. They enter, and Hawkins finds that a child has been born to him. He begs forgiveness of his wife and Jim gets his ring back from the gambler.

Appearing at Phyllis' cabin, Jim knocks at the door. She is away, but her father is present. Jim tells him that he only wants permission to propose to his daughter. In reply the father knocks Jim down, and throws him from the house. Jim re-enters the cabin. He tells the father that he'll match him to see whether he can propose or not. The men remain silent for a time. Hearing someone outside, Jim goes out of the cabin. Ellings gets up and goes to the door. The door opening outside, he appears in the doorway. Jim looks up at him with a grin and says, "I'm only matchin' her for a kiss." They match and Jim wins. Then the old man takes a step down and stands in between them. Both Phyllis and Jim are non-plussed, but when a faint smile appears on the old man's face, it is evident that he has been won over.

MUTUAL.

THE COUNT (Chaplin Picture—Fifth Release—Two Parts). The cast: Helper (Charles Chaplin); Proprietor (Eric Campbell); Heiress (Edna Purviance); Her Mother (Charlotte Mineau); The Count (Leo White).

Charles first appears as a bushelman in a small clothes pressing establishment conducted by Campbell. His attempts to handle a tailor's goose are full of mirth, and will bring joy to the hearts of all who have sworn vehemently at their tailors for not having delivered their clothes at the promised time. Among the customers is Leo White, a fortune hunting count, who leaves an invitation to a reception and dinner at Edna's home in a suit he wants pressed. Campbell finds the invitation and decides to impersonate the count.

It develops that Charles's sweetheart is the cook in Edna's house, but he has a rival in the policeman on that "beat." While Charles is making a call his rival enters and he is forced to hide in the dumbwaiter, which carries him to the floor above. As he peers out, he sees his boss present the invitation. He jumps out and is received and introduced as the real count. Charles presents Campbell as his secretary, and while at dinner is lionized by the hostess and her guests.

After the dinner all go to the hall room where Charles outdoes Vernon Castle as an exponent of terpsichore. His antics in the hall room scene are excruciatingly funny and show him as an eccentric dancer par excellence, while the battle of wits between Campbell and Charles constitute the best farcical situations ever found in a motion picture comedy.

To further complicate the proceedings, Leo White, the genuine count, decides at the last moment to accept the invitation and turns up at the reception where he is branded as an imposter because it is asserted that The Count is already in the house. White summons the police and the reception is broken up at the intrusion of the officers, who chase Campbell and Charles all over the premises, followed by the frantic guests. Campbell is captured but Charles escapes to enjoy in retrospect his day in high society.

MUTUAL MASTERPICTURE

THE LIGHT (American—Five Parts—Sept. 7).—The cast: Abdul Prince Zarak (Franklin Ritchie); Lucile Cartier (Helene Rosson); Cyril Edwards (George Webb); Zonia (Eugenie Forde).

Cyril Edwards, an artist, loves Lucile Cartier. Among Cyril's acquaintances is Prince Zarak. Zarak falls in love with Lucile, and in the privacy of his luxurious apartment he resorts to occult arts, to bring harm and misfortune to Cyril. His efforts fail. After the marriage, he continues his visit to the studio. Securing her portrait, he hangs it in his room and burns incense before it at night. His strange power effects Lucile in a weird, telephatic way.

Later Zarak exhibits an odd lamp which he tells them belonged to one of his fire-worshipping ancestors. At Zarak's suggestion, Lucile repeats an incantation which he recites. All are astonished to see a clear bright flame issue from the lamp. With the assistance of an accomplice, Zonia, Zarak succeeds in placing Cyril in compromising positions with Zonia. These witnessed by Lucile, her faith in Cyril is shocked. Lucile leaves Cyril and goes to Zarak's apartment. Before departing she writes a note explaining where she has gone.

Cyril misses Lucile. He rushes off to Zarak. Meantime Zonia discovers that Zarak has transferred his attention to Lucile. She is made prisoner and cast into a closet. Cyril notices that the flame, burning fitfully, leaves the lamp, flutters like a living thing along the wall, and finally reaches the waste basket. Cyril thus discovers that his wife is with Zarak. He finds Zonia bound and gagged. Releasing her, he learns from her that Zarak has fled, taking Lucile. Cyril starts to rescue Lucile, but Zonia precedes him. Cyril finds Zarak stabbed to death and Zonia standing over him, dagger in hand.



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MUTUAL STAR PRODUCTION.

YOUTH'S ENDEARING CHARM (Ameritau Six Parts—Sept. 11).—The cast: Mary Wade (Mary Miles Minter); Harry Disbrow (Wallace MacDonald); John Disbrow (Harry Von Meter); Mrs. Disbrow (Gertrude Le Brandt), Joe Jenkins (Alfred Ferguson); Mrs. Jenkins (Bessie Banks), George Horton (Harvey Clark); Maud Horton (Margaret Nichols). Directed by William Dowlan.

Little Mary Wade is a ward of the Jenkins family, placed with them for two years for her bed and board. Her "keep" is well earned, for she does the washing, sets the table, helps to cook, milks, feeds the pigs, mends, minds the baby and dresses the older children, besides submitting to the undisguised attention of Farmer Jenkins and the unbridled tongue of his better half. One ray of sunlight has penetrated to her darkened existence in the faithful affection of "Zippy," an ignoble but sprightly cur, who shares her confidence as well as her woes.

After an aggravation more irritating than usual, she is threatened with the horsewhip and followed by the faithful "Zippy," slips away determined never to return. She cuddles down in the hay in the end of the farm wagon, with "Zippy" following faithfully behind. Discovered, she tells the driver a fairy tale of the rich relatives she is going to visit in the city. Arriving at the station, she finds the Bells with a crying baby waiting to get to the city. Her little heart goes out to the baby, which she stills so successfully that the Bells pay her fare to the city.

Seeing a beggar successfully playing "blind," she conceives the idea of imitating the stunt, and is doing well when the regular mendicant claims the "location," and a policeman takes her to the station as a vagrant. While in a cell awaiting disposition by the morning court, Harry Disbrow, a dissipated though manly young fellow, is brought in. In the morning he secures her release, and takes her home. Mrs. Disbrow, his mother, is a lady of fine instincts, and at Harry's suggestion agrees to keep Mary and the dog for the day. Mary is later installed in the kitchen as an extra servant. Harry's father, John Disbrow, is president of a trust company. George Horton is his partner. Horton has been systematically robbing the institution, and hopes by marrying daughter Maud to Disbrow's son Harry that the shortage will be forgiven and forgotten.

A ball is given in honor of Maud. Mary cannot withstand the temptation to don a dress of Maud's. Embarrasment reigns, and to cover up the incident Harry's mother introduces Mary as her niece. Horton abstracts from the safe a bundle of securities. To prevent a run on their bank, Disbrow decides to sell the securities, but finds they are gone. He is desperately in need of money. Jones, a clerk, confesses to Disbrow that Horton took the securities.

While Harry and Mrs. Disbrow are at the theater Horton calls. Dishrow demands the securities. As Horton rises to go, the packet of securities drops out of his overcoat pocket. In the midst of the struggle, Mary, seizing a vase, dashes it down on Horton's skull, picks up the package and hands it to Disbrow. Mr. Disbrow takes Mary to his heart. When Harry returns with his mother from the theater and the story is told, Harry folds her to his breast.

AMERICAN.

ATONEMENT (Two Parts—Sept. 4).—The cast: Dick Stanton (Alfred Vosburgh); Undine Bergold (Vivian Rich); Colette (Margaret Nichols); Dick's Father (Harry McCabe); Rev. Ab. Bergold (William Spencer). Directed by Edward Sloman.

The father of Richard Stanton has set his heart on his son becoming a clergyman. The father is a millionaire. Richard has fallen in with evil companions at college. When the father broaches the proposition of Dick becoming a clergyman Dick scoffs at it. Dick becomes fascinated with Colette, a cafe dancer. He tells his father he is going to marry her. The father declares he is not. Colette is bought off by Stanton, Sr., unknown to Dick. When Dick is spurned by Colette he believes she has fallen in love with another man. He finds Colette drinking wine with a young man in her dressing room. Dick and the young man battle. Dick hits him over the head with a wine bottle. Colette screams that Dick has killed him. Dick flees, but is seen by several thugs who knock him unconscious, take off his good clothes and dress him in a shabby suit. He is then placed in a small boat which is set adrift. When the father is informed by the police of the trouble his son is in he drops dead.

Undine Bergold, of the little fishing village on Santa Isabel Island, is the granddaughter of

(Continued on page 1888.)

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IT is always gratifying to know that one's efforts are appreciated. I realized that *Christie Comedies* and the people in them were popular, but never before have I heard of such an *enthusiastic response* as *met my announcement* of last week that Christie Comedies would be released on the *open market.*

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(Continued from page 1885.)

Rev. Ab. Bergold. It is to this island that the boat containing Dick drifts. The fishermen pick his unconscious form up. No clew to his identity is on his body. He is removed to the pastor's home. A week later Dick recovers consciousness. When asked for his name he recalls the fight in the dressing room. Fearing he is being hunted for murder he pretends to have lost his memory. In a short time a love interest develops between Dick and Undine. Dick, his conscience heavy with his crime, cannot bring himself to ask Undine for her hand. Among debris cast up from a passing steamer Undine finds a newspaper. This paper contains the news that the country-wide search is on for Dick Stanton, heir to his father's fortune and that Dick is believed to be in hiding because he thought he murdered a man. It appears the man was only injured. Dick has become interested in church work. Realizing he can never ask this innocent maid to become the wife of a murderer, Dick resolves to leave the island secretly at night. Undine, afraid to tell Dick the truth for fear he will leave her, keeps secret the newspaper. Dick is stealthily leaving the house at night when Undine sees him. She begs him to remain. He tells her he loves her, but there is a reason why he cannot ask her hand in marriage. Convinced Dick really loves her, Undine produces the newspaper. Undine consents to marry Dick and go to the city if her father may accompany them. This is agreed. The aged pastor calls a meeting of his flock at the little church. So affected is he by their grief at his leaving that he refuses to go. Undine, through love for her father, declares she must remain with him. That night, as a good night and a good-bye prayer is being said at the Bergold home Dick, who is to leave on the morrow, receives a call to take up the work of the aged clergyman. An epilogue shows the beautiful church erected by Dick in memory of his late father and as atonement for the actions which broke his father's heart.

CENTAUR.

TANGLED HEARTS (Two Parts—Sept. 16). The cast: Margaret Gilbert (Margaret Gibson); Al Drake (Alva D. Blake); Nan (Nan Christy); William Clifton (William Clifford).

Margaret Gilbert, a student at a seminary, is more devoted to love story novels and clandestine meetings with Al Drake than to her studies. Her many capers at school bring forth protests from the president of the institution and the climax comes when Margaret is caught in the act of eloping with Al and expelled from school. Nan, Margaret's older sister, is devoted to her father, and the promised bride of William Clifton. Nan exerts herself at great length to develop the good in her sister, she having taken the place of her mother who passed away while Margaret was but a youngster.

Al is the son of a millionaire lawyer. His father's will is that the youth follow the same course in life as he and he showers his boy with every luxury, including unlimited finances and a racing automobile. His father's profession does not appeal to him and Al neglects the study of law, spending his time perfecting a new automobile device, it being his desire to pursue a mechanical career. The youth's habits become known to the father, who informs the youth that his income has been stopped until such time as he proposes to resume the study of law.

Disregarding his father's wish, Al starts out to find employment for himself and applies for a position as a chauffeur. He is engaged by William Clifton. William arranges a week end visit at the home of Nan, his fiancee, and is driven there by Al. It is then that Al sees Margaret again and they are later detected in a love scene by William and Nan. William discharges Al on the spot and the older sister rebukes Margaret for her conduct.

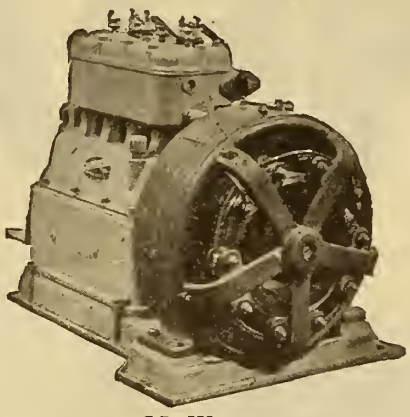
William and Nan notice the change in Margaret and wonder at her brooding. William tries to console Margaret, who informs her prospective brother-in-law that she is the wife of Al and that it was a romance of several weeks previous. With pity for the girl, William folds her in his arms, assuring her that he will rectify matters. At this point Nan approaches the couple, and she gathers the impression that William and her younger sister are having a love scene. William's protests fall on deaf ears, but with a mission to perform he goes off satisfied that time will adjust matters.

William goes to the city and seeks Al. He hears Al's story of having been cut off financially by his father and decides to go to the father and attempt to bring about a reconciliation. This proves unsuccessful. William is not defeated, however, for he telegraphs Margaret to come to the city at once, it being his plan to bring the girl face to face with her father-in-law. Margaret leaves her home rather mysteriously and later Nan finds the telegram from William. She is heartbroken and tells her father, who urges her to forget.

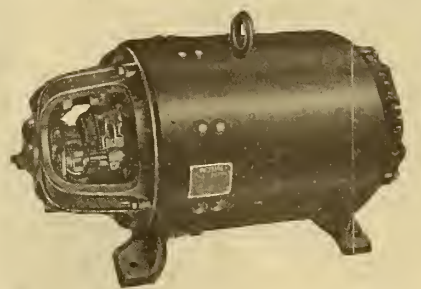
Margaret goes to Al's father, and after much coaxing he finally accepts the girl as his daughter-in-law, forgives his son and there is a happy reunion. Margaret telegraphs her sister that she is coming home with her husband and asks forgiveness. When Nan reads the message she is horror-stricken, for she believes that William and Margaret have been married.

Al and Margaret, together with William and the millionaire, arrive at the Gilbert home. They are received by the father, who is very much wrought up over the whole affair until the correct circumstances are revealed and then he readily forgives. Nan has not made her appearance and she is sought by Margaret. With bowed head the older sister clasps hands with Al, feeling all the time that it is William. She finally raises her head and recognizes Al and realizes the folly of her thoughts. Asking forgiveness of her sister and William, Nan falls into the embrace of William.

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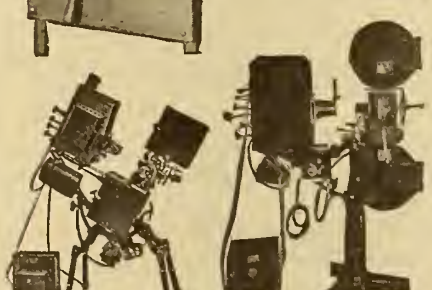


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CUB.

JERRY AND THE BLACKHANDERS (Sept. 15).—The cast: Jerry (George Ovey); Father (Jefferson Osborne); Mother (Janet Sully); Daughter (Claire Alexander); Gardner (George George); Chief of Blackhanders (Abe Lincoln); Butler (Gordon MacGregor). Directed by Milton Fahrney.

Jerry's sympathy is aroused by a blind man, who is playing an accordian. He is about to donate to the unfortunate's tin cup when the musician winks an eye and Larry gets suspicious. He informs a policeman about the fakir and as the guardian of the law arrests the beggar Jerry runs off with the accordian. He serenades his sweetheart.

The discord of Jerry's singing and the weird sounds of the instrument attract the father and he investigates. At the same time, Hank, the gardener, rushes to remonstrate with Jerry. In the meantime the father has armed himself with a large vase and just as he drops it from a third story window, directed at Jerry's head, Hank appears and he is the target and is knocked unconscious.

Jerry tries to revive the stunned man with music from the accordian, but before he has administered much treatment the father has summoned the police and Jerry takes to his feet. His flight carries him to a secluded spot where there is in hiding a band of blackhanders. The "lookout" spies Jerry and at the point of a gun orders him to enter the "shaek of mystery."

The chief of the band is getting ready to send an anonymous letter to a wealthy merchant and plans are being perfected to install an infernal machine in the man's house. The band decide to force Jerry to carry the letter and the machine to the house. Jerry is astonished when he finds that the merchant is the father of his sweetheart. Urged on by two blackhanders, Jerry arrives at the house. He fights his way past the butler and when he sees his sweetheart he fears for her safety.

The father appears and Jerry hands him the letter. A general mix-up follows and Jerry rushes up stairs and he locks himself in a room with the daughter. Suddenly he remembers that he has a dangerous infernal machine with him and he rushes out to the hall. The father, butler and mother give chase and Jerry, not desiring to injure the girl he loves, runs out of the house, carrying the machine with him.

He hurries back to the blackhanders' shack, escaping the police as the two members of the gang who were guarding him are arrested. Gaining an entrance to the shack, Jerry places the machine in front of the chief and starts to run when he is hustled back by the other members of the gang. The chief remembers the hour of the expected explosion and with his henehmen rushes out of the building, leaving Jerry alone. A moment later there is a terrible explosion, the building is blown to pieces and Jerry sent sailing through the air, only to land in the path of the two policemen who are searching for him.

GAUMONT.

FANTOMAS (Episode No. 2, "The Man in Black"—Three Parts—Sept. 14).—The cast: Dr. Chalek, the man in black, Loupart (Victor Navarre); Inspector Juve (James Breon); Fandor (Louis Melchior); Lady Beltham (Renee Carl); Josephine (Yvette Andreyor).

All Paris was still talking of the clever trick by which Fatomas had cheated the guillotine. In the shadow of this grim instrument of death, he had substituted for himself an actor, Valgrand. However, the quick eye of Juve, the detective who had trapped Fantomas, had fortunately recognized that something was wrong and saved the actor from death.

Juve found no clue to Fantomas until the body of a woman who had been crushed to death in some mysterious fashion, was found in the office of a mysterious "Dr. Chalek." It was supposed to be that of Lady Beltham, whose husband Fantomas had murdered. Accompanied by Fandor, his journalist friend, Juve watched Dr. Chalek's apartment after he had found it impossible to identify the body as that of Lady Beltham. Dr. Chalek got into his automobile

and drove away. The two men followed. Whereas the man they had trailed was a middle-aged professional man with a blond beard, the man who got out of the motor car was a slouchy loafer of the boulevards. A woman handed him a note. He went back to his automobile and drove off.

Juve followed but was thrown off the trail. Fandor followed the young woman and found that she led him to the railway station. An elderly man greeted her and bought tickets for Pontarlier. He was a wine merchant named Martinille, going to make a payment for his firm. A number of men rode with them in the car, the last on the train. Fandor did not know that one of these was Fantomas and the other were members of his band. At a point a few miles outside of Paris, the gang disconnected the car from the train and robbed both Martinille and Fandor, leaving them to die as the car rolled back down the hill into the Simplom Express. Fortunately the two men jumped before the car had gathered much headway, but, nevertheless, the oncoming train was wrecked with great loss of life.

Fantomas was disappointed in his hope of getting money from the wine merchant, since each bill had been torn in two, and the other half was not to be paid until thirty days later. He hurried to Dercey, where the wine dealers had their distillery, in the hope of getting the other half of the money. He lured Juve there, wishing to get him out of the way at the same time. Fandor, thinking the next attack would be Dercey, also went down there. He met Juve and the two were attacked by bandits. They were trapped in a circle of blazing casks, and only escaped by jumping into an empty barrel and letting it roll through the fire into the Seine.

Going back to Paris, Juve and Fandor arrested Dr. Chalck in a cafe. When they reached the street, the quick-witted man escaped by tripping them. They thought they had hold of his arms, but discovered these were merely rubber forms inside his overcoat. His own arms he held close against his body, having prepared for just such an emergency. Fantomas placed a huge snake into Juve's room, but the detective had had sufficient warning of the "silent executioner" to wear a special armor protected by sharp nails. Only in this fashion was his life saved. This encounter made clear the manner of the horrible death of the woman found in Dr. Chalck's office.

Fantomas made the mistake of retreating to Lady Beltham's villa at Neuilly. Here he was trapped by Juve. Wishing to destroy all his enemies at one time, Fantomas placed a bomb in a room and connected it with a switch in one of the outbuildings. When the house was searched he was not found because he had hidden in a tank of water in the basement breathing through a bottle which appeared to be floating on the surface, but which was really an air-tube for the criminal. After the basement had been searched and the police were gathered in the room, Fantomas had planned for the trap, the desperate man rushed to his switch and exploded the bomb. In the confusion he managed to escape and did not know whether or not Juve lay dead in the debris of the villa.

REEL LIFE NO. 18 (Sept. 3).—Interesting pictures taken on a day's cruise with the fleet of palatial yachts owned by the wealthy members of the New York Yacht Club, one of the most exclusive organizations of its kind in the world, are the chief feature in this issue of "Reel Life." These pictures bring before the spectators the hundreds of different types of cruisers and sailing vessels owned and sailed by members of the club. In addition, the film presents many scenes taken in connection with the races run under the auspices of the club with almost every type of sailing vessels participating. Incidentally, these scenes are replete with thrilling scenes, the weather at the time the pictures was taken causing a heavy sea, which made it exceedingly uncomfortable for the skippers, despite their prowess.

Another part of this release is devoted to pictures showing the "city farmers" of New York at work on the various plots of ground set aside for cultivation. These pictures clearly prove that despite the fact that they are city dwellers nevertheless they can cut the cost of living to a very small margin even by the cultivation of only a few square yards of earth.

SEE AMERICA FIRST NO. 52 (Sept. 6).—Characteristic and entertaining pictures in and about Mauch Chunk, Pa., and other interesting pictures taken in and about the anthracite coal regions of Wilkes-Barre, Pa., comprise this issue of "See America First." So much is read of the work accomplished by the coal miners of Pennsylvania that these pictures will no doubt prove the most interesting of their kind ever released. One of the features of this release is a series of views obtained on a trolley trip in the Pennsylvania mountains upon which many scenes of great beauty were obtained. On the same reel is an animated cartoon by Harry Palmer.

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THE SOCIAL SECRETARY (Fine Arts, Sept. 17).—The cast: Mayme (Norma Talmadge), Mrs. Von Puyster (Kate Lester); Elsie Von Puyster (Helen Weir); Jimmie Von Puyster (Gladden James); the Count (Herbert French); the Buzzard (Eric Von Stroheim).

Mayme is a beautiful young woman who is forced to earn her own living. Her beauty proves a serious handicap in that it attracts the attention of every man who is forced to come in contact with her, the result being that she is forced to resign from place to place in order to escape from their attentions. Finally, in desperation, she sees an advertisement for a social secretary and answers it. Before doing so she disguises her comliness as much as possible. She is accepted for the position by the society matron who has inserted the advertisement.

In the household there is a young son, who is a most estimable young man with but one fault drink. There is also a daughter—a foolish young thing, who believes her cup of happiness would be filled to overflowing were she able to announce her marriage to a titled person. One night, the son coming home late after a spree, climbs into the window and comes unexpectedly on the social secretary, who, believing herself safe from prying eyes, is satisfying a natural feminine desire to make herself look as pretty as possible. The son is astounded, and attempts to embrace her. The young woman escapes, however.

The following morning the social secretary announces that she is going to resign, but the son, seeing her alone, begs her to remain, and promises that he will never offend again. She does so, and shortly afterwards meets a count who is paying court to the young daughter of the household. The secretary recognizes him as one of the men with whom she had an ugly experience in former years, but realizes that her word would not be taken at that time, as against the count's, who has completely won the girl. The secretary determines to thwart the count, however, and permits him to flirt with her again. He makes an appointment to meet her in the garden, and she keeps it, first making certain that they will be discovered by the family. They are, and the engagement is broken by the girl's mother. The count is persitent, however, and telephones the girl to meet him at his apartment. The secretary overhears the telephone conversation by "listening in" on another wire and determines to prevent the meeting, or at least to protect the girl.

A reporter who has observed the meetings of the count, the girl and the secretary and the young son of the family, anxious to secure a story for his paper, takes to following the various members of the family, and in this manner trails the girl to the count's apartment. The secretary also having anonimously warned the girl's mother of the meeting, hurries off to the apartment and climbs the fire escape to effect an entrance unobserved. When the girl has been in the apartment but a few minutes, her mother and the reporter seek admittance. The girl, in a panic, is thrust in a rear room by the count. The secretary is on the fire escape outside this room, and when she is certain the girl is alone, opens the window and urges her to flee by means of the fire escape. The girl does so, and the secretary takes her place in the room, but as the enraged mother, her son, and the reporter rush into the room, the astonishment of the count is as real as that of the others in the room when he sees who is really there.

The mother is naturally indignant that a person who would be found in so compromising a position would dare enter her home. The son is the soul of loyalty, however, and sticks to the girl whom he wants to marry, even in the face of the incriminating circumstances. When it seems certain that the girl must stand convicted of whatever people choose to think of her, the young daughter comes to her rescue and confesses that she was in the room, and that she had been able to escape only through the generosity of the social secretary. Vindicated, the social secretary rewards the young man for his loyalty by accepting his love and giving him her promise to be his wife.

THE WOLF WOMAN (Once—Five Parts—Sept. 17).—The cast: Leila Aradella (Louise Glaum); Rex Waldon (Charles Ray); John Morton (Howard Hickman); Adele Harley (Marjory Temple); Mrs. Walden (Gertrude Claire); Franklin Walden (Wyndham Standing).

Leila Aradella is a heartless woman, utterly ruthless in the pursuit of her ambitions. Men who come under her influence, struggle for a moment against her influence and then fall easy victims to her power. Then she casts them aside, heartlessly. John Morton, one of the most prominent lawyers of the day, is one of those victims of the wolf woman. His degradation is complete and he is cast off, broken and discredited.

Next to fall victim to the wolf woman is Rex Walden, a wholesome, big-hearted boy. He is the youngest son of Mrs. Walden, a wealthy society widow, who fairly worships Rex and his older brother Franklin. Of all the victims of

the wolf woman, none became a more abject slave than Rex Walden. In his boyish enthusiasm he sought to place her on a pedestal. When she tired of him, the blow was more than he could stand, and, taunted by the laughter of the woman, he took her dare and killed himself.

Mrs. Walden, apprised of her son's infatuation for the woman, had gone to her home to plead for her boy. Before that she had sent her older son to rescue the younger boy and, he, too, had fallen victim to the woman's wiles. When Mrs. Walden reached the wolf woman's home, she arrived a moment to late. Her youngest boy lay dead on the floor and when a moment later the elder son reached the house, she realized instantly that he, too, was in the clutches of the woman. In desperation, Mrs. Walden turned to Adele Harley, a young woman of the highest mental qualities, to save her boy. Franklin had been engaged to Adele and the mother felt that in the younger woman lay her only hope.

Adele offered to do her best to save Franklin and deliberately sought out the wolf woman and offered battle to her for the man she really loved. Adele made no compromise with the wolf woman, but appeared as her own sweet womanly self and challenged the other to hold the man she now had in her power. Franklin at last saw the utter worthlessness of the wolf woman and turned from her. And, facing defeat for the first time in her life, she struggled the harder to hold him. When failure at last confronted her, she gave way to a violent outburst and then fell, fainting, into a great mirror. The accident left the wolf woman horribly disfigured. The beauty which had made willing captives of the men was gone and with it went the power of the woman. Vainly she strove to exercise her control over her victims but they turned from her.

Pathe Exchange, Inc.

PATHE NEWS NO. 70 (August 30)

New York City.—Countess Von Bernstorff, wife of the German Ambassador to the United States, is greeted by her husband upon her arrival on the Frederick VII. Subtitles: He looks hale and hearty despite the multitudinous duties of his office; T. St. John Gaffney, forced to resign by Secretary Lansing as Consul-General at Munich because of unneutral acts, also returns.

Brooklyn, N. Y.—A mammoth searchlight whose beam of 1,280,000,000 candle power is the most powerful ray of artificial light in the world, is completed for Government tests. Subtitles: The searchlight is nine feet high and weighs three tons, although easily operated by one man.

Paris, France. — Seventy automobile ambulances, gift of the British public to their stanch allies across the Channel, are received by officials of the French Government.

Waltham, Mass.—A terrible catastrophe is luckily averted when four cars and the engine of a heavy freight train are derailed to avoid collision with a fast express.

New York City.—A commission of leading American manufacturers sails for a tour of France to encourage close industrial relations between the two Republics.

Washington, D. C.—Fifty-four years have passed since Sergeant John Kirk marched down Pennsylvania Avenue to answer President Lincoln's call to arms and he celebrates with a "parade." Subtitles: He wears his Grand Army uniform and the many decorations bestowed upon him for bravery.

San Francisco, Cal.—Sometimes automobiles are too cumbersome for quick and easy transportation, so busy people now use the latest device of locomotion, a "Footmobile." Subtitle: Business firms are adopting these motorettes for the use of their messengers.

Catalina Island, Cal.—Like the mystical Isle of Atlantis, a part of this noted resort disappears beneath the deep, but in this case it is dynamite that does the trick.

Montreal, Canada.—Military training grounds of Canada are made to resemble proper "under fire" spirit. Subtitles: Volunteers are steadily joining the colors to help the cause of their mother country; Digging trenches and field "dug-outs."

Sofia, Bulgaria.—Czar Ferdinand and his staff inspect several regiments of infantry who are now being vigorously attacked by the Allies in the great Battle of the Nations.

San Antonio, Texas.—Seasoned to the hot southern climate by two months of strenuous work, Wisconsin Militia now enjoy a twenty-two mile hike. Subtitles: They all carry their full equipment, as if they were on the warpath. Each regiment has its quota of army wagons for the trip.

San Diego, Cal.—Large crowds cheer as the Pacific Athletic Association captures the laurels of the Far Western Track and Field Meet. Subtitles: F. L. Maker breaks the western broad jump record by covering 22 feet, 1½ inches. Henry Williams of the Northwestern team leads in the 100-yard dash. Fred Kelly wins the 120-yard hurdles for the Southern Pacific Association.

Cambridge, Mass.—T. J. Halpin of the Boston Athletic Association wins the 440-yard run at Track and Field Championship games of the New England Association. Subtitles: W. A. Savage of the Boston team wins the 120-yard hurdles. M. S. Wright, holder of the world's record, captures the honors of the pole vault.

Paris Fashions (Magazine Section).—Some pretty dresses in natural colors. A walking dress of taffeta and one of crepe de Chine. Combination suit dress of blue taffeta. A pretty semi-evening dress. blue coat of Bollvia cloth with rolling white collar.

Miscellaneous Subjects

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 9 of Series 2—"Partly Cloudy"—Aug. 16).—Musty holds down a job in Mole & Kittleton's dime museum. Musty seems to be the sole employee about the place, and whatever is called for by any of the patrons, he has to supply it. He is placed in charge of the cane rack, and, of course, cheats so that the customers get no canes. One irascible old fellow complains to the manager, who upbraids Musty for his dishonesty. As soon as the customer leaves the manager congratulates himself on having so business-like an employee. While Musty is engaged in an innocent flirtation, a lad with a ten-foot arm approaches the rack and deliberatly places rings over all the canes to which are attached the most handsome prizes. The boss is so incensed at Musty's carelessness that he forces him to stand up against the wall while he practices hatchet throwing, with Musty as the target. The idea of this pastime is to come as close to the target as possible without hitting, and the boss's hatchet doesn't miss the target. The Arabian Knife Propeller appears on the scene and throws two dozen knives at Musty all at once. The blades stick in the wall so close to Musty as to form the outline of his anatomy against the background.

Then Musty is called upon to operate the machine in the moving picture theater. He does so in a unique manner, having much trouble with the film, which insists upon unrolling, tying itself into knots, etc. Musty finds a way out which is satisfactory enough to him, but goes to sleep and the audience walks out after heaping their scorn upon the sleeper's head. Awakening, Musty feels the need of recreation and goes in for some more or less violent exercise with a punching bag. The results are not satisfactory, for in swinging at the bag, Musty collides with the boss, who has suddenly entered the room.

His next occupation is "bally-hooing" to attract patrons to throw baseballs at the "dodging nigger." He gets along fairly well at this until a rough customer uses a brick instead of a ball, placing the poor Ethiopian hors de combat. When the boss complains that this is the fourth one he has lost in a single week and selects Musty to take his place, our hero faints.

THE MISHAPS OF MUSTY SUFFER (No. 10 of Series 2—"Fore and Aft"—Aug. 23).—Musty visits the seashore, and takes upon himself the duty of sweeping the tide back from the beach. Suddenly a golden head is thrust up through the water and Musty decides the owner of this crown of glory must be either a mermaid or Nanette Spellerman. It proves to be the former, and Musty starts a flirtation. This is interrupted by the appearance of a fairy tramp, who magically clothes Musty in a sailor's costume and causes a wonderful vessel, sort of a cross between a Chinese junk and a hybrid galleon one-lunged motorboat, to appear. Musty assumes command of the ship.

He visits the various decks and finally the engine room, where he finds the motive power is furnished by the engineer, who operates a

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sewing machine to which a crank-shaft is attached. Musty goes on to the hold and nearly sinks the ship by opening a trap in the bottom of the craft. The Merry Sunshine Society takes its annual outing aboard Captain Musty's craft. Musty lights a fire in the galley stove to prepare tea, and one of the Merry Sunshiners on deck covers up the funnel to keep from breathing the smoke. The fumes are driven back into the galley, but Musty solves the difficulty with his magic smoke consumer.

When those on deck complain that the party is short one cup and saucer, Musty dives overboard, comes up through the bottom of the ship and appears on deck with the crockery while the astonished sun culters are still looking over the rail waiting for him to come up. A moment later he suddenly bursts through a hatchway, upsetting one of his passengers and precipitating him into the briny. In trying to rescue his victim, Musty himself goes overboard and a general mix-up follows. The Sunshiners decide they have enough of Musty's cruiser, and while our hero is being dried by a blow-torch in the hands of the engineer, hail a passing rowboat and are restored to terra firma.

Undismayed, Musty decides to fish. He seats himself comfortably on deck and casts his line. Hardly has it touched the water when the bait is seized and swallowed, hook and all, by a tremendous goofus fish. The sea monster starts to run. Musty holds on and the ship is dragged out to sea at a terrific rate of speed. The astounded engineer puts the reverse action on his sewing machine without result, the dreadnought continues on its wild dash toward the coast of Africa. Finally the craft runs upon a rock and Musty is thrown into the water. The last we see of him he is still being dragged headlong through the water.

GLORIA'S ROMANCE (Chapter 17, "The Telltale Envelope"—Two Parts—Sept. 11).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Pierpont Stafford (William T. Carleton); Lois Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn); Nell Trask (Helen Hart); Staas Casinur (Maury Steuart).

After capturing Gideon Trask, the man she believes murdered her fiance, Richard Freneau, Gloria Stafford has him conveyed to the Stafford country home to be treated by Doctor Royce for his injuries and in hope of extracting a confession from him of what really happened at the base of the Soldier' and Sailors' Monument where Freneau was killed. Royce has in his pocket the letters he took from Freneau and which the latter was planning to return to Lois Stafford the night he met his death. Just as he is about to give the letters to Lois, her husband, David Stafford, appears and Royce slips the letters back into his pocket.

Later on, while romping about the lawn with little Staas Casinum, the child finds the envelope containing the letters and runs to Gloria with it. Gloria recognizes the envelope as the one Freneau showed her the night he bade her farewell, and insists upon reading one of the enclosures, thus discovering that Freneau and Lois were about to go away on a trip together. Gloria declares she believes Royce implicated in the murder and the latter is forced to tell how he took the letters from Freneau's packet after he found him murdered, also the full details of the affair between Freneau and Lois.

Gloria next encounters Judge Freeman and insists that he tell her why he released Trask when the latter was brought before him in court. The judge then discloses for the first time how David had discovered the intrigue between his wife and Freneau, and had sworn to kill the man who was ruining his home. Freeman then relates how he found Freneau's dead body, believes David killed him, and how he himself dragged the body to the river's edge and rolled it in. Shocked and half believing that her brother is really a murderer, Gloria goes in search of him.

UNITY SALES CORPORATION.

THE YELLOW MENACE (Episode No. 3, "The Poisonous Tarantula"—Two Parts—Sept. 18).—Senator Johnson, who is the chief supporter in the Senate of the Anti-Alien Bill, is found dead in his library under conditions which suggest the deadly hand of Ali Singh. Manning and the police authorities alike are puzzled, and would have remained without a clue to work on but for an attack on Manning's house, which revealed Ali Singh's murderous agent in the shape of a poisonous insect which is attracted by an odor imparted to a letter previously delivered to the selected victim.

Najia, the niece of Ali Singh, and often his unwitting accomplice, formed a friendship with the Bronsen and Manning families while a student in Vassar College, and it was through her desire to serve her old friends that a warning was given to Errol Manning, and the poison-bug plot was frustrated.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 69 (Aug. 29):

Corpus Christi, Tex.—A hurricane sweeps this section and inflicts an enormous property damage along Corpus Christi Bay.

Jersey City, N. J. Women archers participate in the National Archery Tournament here and display real skill.

San Francisco, Cal.—The Ohio Building, weighing 1,000 tons, is placed upon tremendous barges and towed across San Francisco Bay from the Panama-Pacific Exposition Grounds.

Fashions De Luxe.—An attractive model displays the season's latest fashions, created by Lucile, Lady Duff-Gordon.

San Diego, Cal.—The giant San Diego Stadium is the scene of thrilling athletic contest, composing the A. A. U. track and field meet.

Newport News, Va.—A machine, capable of operation on land, on the water and in the air, is tested here by U. S. Government representatives.

Tacoma, Wash.—The latest devices for use by mine rescue squads are given a rigid test in the state-wide mine rescue competition here.

With the Austrian Army.—Exclusive pictures of Emperor Franz Josef's warriors on the Austro-Italian front and in Scutari.

San Francisco, Cal.—Charles Evans Hughes and Mrs. Hughes are warmly received by an enthusiastic crowd when they stop here on their coast to coast tour in the interest of Mr. Hughes' Presidential canvassing.

Niagara Falls, N. Y.—Miss Norma Mack, daughter of Norman E. Mack, of Buffalo, dares death in a thrilling flight over Niagara Falls with Aviator Phil Rader.

Near Salonika, Greece.—The great offensive move of the Allies in the Balkans is followed by staff photographer Ariel L. Varges, whose pictures depict the operation of British artillery in the mountains of this region.

BLUEBIRD PHOTOPLAYS, INC.

SAVING THE FAMILY NAME (Five Parts—Sept. 11).—The cast: Estelle Ryan (Mary Mac Laren); Mrs. Winthrop (Girrard Alexander); Wally Dreislin (Carl von Schiller); Jansen Winthrop (Jack Holt); Robert Winthrop (Phillips Smalley); Billie Schramm (Harry Depp). Scenario written by Lois Weber. Produced by Lois Weber and Phillips Smalley.

Estelle Ryan, a chorus girl, has among her admirers Wally Dreislin and Jansen Winthrop. Both young men come of excellent families. Wally's attention to Estelle has shocked the entire Dreislin family, and the scandal is spread by the gossips. Estelle, unconscious of all this, has persistently declined Wally's advances, until, finally, she consents to go to dinner with him.

Robert Winthrop, uncle of Jensen, is a close friend of the Dreislins, and volunteers to watch Wally's movement. He sees Estelle go into Wally's limousine, and informs the Dreislins. Young Dreislin presses his suit with Estelle, but when he fails to move her from a moral purpose he declares that he cannot marry her because of the objections of his family. Estelle's indignation has an effect of intensifying Wally's love and he proposes marriage, saying he will give up his family, if necessary, and marry Estelle on the morrow. Estelle consents, and Wally goes home to face the family council that has been called. Under the distressing pressure put upon him, Wally recants and writes Estelle that he has promised to never see her again—and commits suicide. The discovery of his body opens a scandal to the public prints.

Estelle's first knowledge of the tragedy comes on the morning of what she all night dreamed

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would be her wedding day. The manager of the show offers her a tremendous salary and tells her that the publicity will mean her "making" as a stage star. The heartbroken girl orders the would-be exploiters of her misfortune from her flat.

Estelle later receives a letter from Wally's mother of vindictive hatred. Estelle's grief is outwardly chilled by her inward resentment of a wanton injustice. While her heart breaks, she resolves to accept the world at the face value it accepts her. She telephones to the showman, accepts his offer, and eventually becomes a reputable star through the merit of her native talents.

Jansen Winthrop now advances his attentions, and obtaining an introduction to Estelle falls in love. In the months that have passed Estelle's love for her dead sweetheart has not entirely faded. When Jansen presses his suit she accepts, while very frankly giving him to understand that she has no genuine love for him. The girl has grown weary of stage life. She longs for home seclusion and because Jansen offers her this, Estelle declares she is willing to "marry almost anybody." Jansen's attentions to Estelle become rumored; the gossip reaches the ears of his haughty and austere mother, who voices her objections in no uncertain manner.

Robert Winthrop, her brother-in-law, joins the mother's appeal. The threat to cut the young man off without any means to prevent the necessity of him going to work, has no effect. Robert Winthrop counterfeits Jansen's handwriting, enjoins Estelle to secrecy and begs her to return with the messenger who bears the note to a trysting place from which they will proceed to be married. Believing the note comes from Jansen, the girl makes haste to comply, is ushered on board the Winthrop yacht and sails for Winthrop Island—her companion being none other than Robert Winthrop who has devised a scheme to "save the family name."

Marooned with him upon the island, Estelle reminds Robert that he is stripping her of the last vestige of respectability through his trickery, and declares that her own family name was generally respected until she encountered the methods of the Winthrops in defending their own title. There is a colored man and woman on the island to do the house work and Robert devotes his time to studying his captive. Ultimately Robert sends for Jansen, admitting that a great injustice has been done. When Jansen arrives Estelle begins making a few fast moves on her own account. Ignoring Jensen's outstretched arms, Estelle gives him her hand to shake in reunion greeting, and leaning against Robert's chest declares to Jansen that she and Robert eloped. Too surprised to deny the charge, Robert accepts the decree and when Jansen has left the room to hurry back to main land, Estelle finds herself folded in Robert's arms—and the "family name" discussion is settled for good and all.

WORLD PICTURES.

THE VELVET PAW (Paragon—Five parts—Sept. 11).—The cast: Robert Moorehead (House Peters); Mary Dexter (Gail Kane); Senator Barring (Ned Burton); Congressman Drake (Frank Goldsmith). Scenario written by Gardner Hunting. Directed by Maurice Journeur.

Mary Dexter comes to Washington with her husband, Phillip, to get his invention, an appliance for battleships, adopted. He runs against graft and influence on all sides and finally realizes he can do nothing without money and "pull." Unknown to Phillip, Mary goes to Senator Barring and by her beauty and charm so interests him that he promises to help her husband. When she rushes to tell the good news to Phillip, she is horrified to find him dead by his own hands.

Senator Barring recognizes in Mary a clever tool and under the guise of friendship and kindliness wins her to his side. He and his wife take her into their home, help and comfort her, and when she asks to be allowed to repay them, he enlists her assistance for some of his measures. She falls in with his plans and is successful in winning to her side the vote of various members of Congress.

Clifford Drake, a young, clean-cut congressman, despite bribes and threats, refuses to side with the interests. Barring persuades Mary to use her influence. She lures Drake on and finally on a vague promise of marriage induces him to forsake his principles and vote with the interests. His infatuation costs him his seat in Congress; his party is disgusted with his deflection and turn from him, electing in his stead, Moorehead, a strong, capable, honest westerner. Drake, maddened with love for Mary, begs her to marry him despite his defeat, but she laughs his proposal to scorn and he goes, threatening revenge for his blighted career.

Mary is attracted to Moorehead and succeeds in meeting him and winning his interest. Like all other men, he falls for her charms, but despite his infatuation, he will not yield his principles and refuses to vote against the Child Labor Bill at Mary's request. Finally, however, on her urgent plea, he promises her that he will be absent when the vote is called. When Mary reports this to Barring, he is furious—they must have Moorehead's help in defeating the bill.

Mary realizes at last how infamous has been her part in the political game. Love for Moorehead has awakened her true nature, and she determines to undo part of her work. The Child Labor Bill is up for discussion. Madly Mary pursues Moorehead, who, true to his promise, has remained away from the House. Finally, she comes upon him and begs him to return and cast his vote for the bill. Believing she is trying to "use" him further, he breaks away from her, but at last she convinces him that through him she has come to see things in their true light and is anxious to fight with him for the right. Moorehead rushes to the House and delivers an impassioned address in favor of the Child Labor Bill. His strong arguments carry the day and the bill is passed.

Congratulations are showered on him. Mary in the gallery, rejoices in his victory when suddenly a shot rings out and Mary falls wounded. Drake, drunk and half crazed in his desire for revenge, followed Mary and fired with intent to kill. The House is in an uproar. Drake is seized by angered members and hurled from the gallery. Moorhead rushes up to Mary and is overjoyed to find that her wound is only slight and together they rejoice over his victory and her narrow escape.

METRO PICTURES CORP.

MISTER 44 (Yorke Film Corp.—Five Parts—Sept. 11).—The cast: John Stoddard (Harold Lockwood); Sadie Hicks (Mae Allison); Eagle Eye (Lester Cuneo); Larry Livingston (Franklin Hall); Estelle Livingston (Londa Landowska); Dick Westfall (Henry Otto); Mrs. Westfall (Aileen Allen); Mrs. Stoddard (Belle Hutchison); Ferguson (Lee Arms). Scenario written by Charles A. Taylor. Directed by Henry Otto.

In the sordid shirt factory in which she works, Sadie Hicks dreams of the great outdoors. Surrounded by men of puny minds and flabby bodies, her fancy goes out to great manhood that is strong of mind and muscle. Translated in the language of the shirt factory life she knows best, she finds that she admires a man with a 44 chest. She sees a shipment of 44's all ready to be sent to Arizona, and she writes a little note and tucks it into one of the shirts.

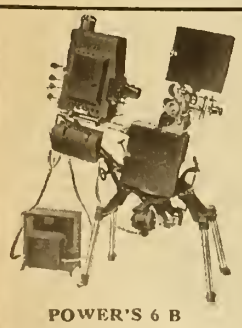
On account of a rush order, the box is sent to Canada and the shirt with Sadie's note reaches John Stoddard, a wealthy civil engineer, who prefers the life of the woods to the polite society enjoyed by his family and friends. Good-naturedly, he answers Sadie's note, telling her to let him know if he can help her at any time.

Sadie receives the letter on the same day she is discharged from the factory for repulsing the advances of Ferguson, the foreman. She at once telegraphs Stoddard that she is on the way, and takes the next train for his Canadian Camp. He receives the message too late to wire her not to come. Stoddard goes to the station to meet her, intending to put her on a southbound train immediately, but he misses her, as she has left the train at a station nearer his camp than the post-office station.

Stoddard finds her, and they start in a canoe for an island hotel where he expects to place her until he can send her away again. But a storm comes up, the canoe is swamped and Stoddard and Sadie are obliged to swim to the nearest stretch of shore. It is a small deserted island, and the two have to spend a day and a night there. The noblest qualities of both are shown, and they fall in love with each other. They construct a raft on which they embark, but it has been flimsily put together on account of lack of materials, and Sadie and Stoddard are capsized again. This time they are rescued by Stoddard's Indian guide, Eagle Eye, who takes them to the camp.

They find Larry Livingston at the camp. He is the brother of Estelle Livingston, the society girl whom Mrs. Stoddard wishes her son to marry. He tells them that Mrs. Stoddard and Estelle, who are stopping at the hotel, will be at the camp presently. Sadie feels diffident about meeting these fashionable women, and hides in the woods. Here Larry Livingston finds her. He tells her that if she really loves John Stoddard, it is her duty to give him up to a woman of his own station in life, that it would be only degradation for him to marry beneath him.

Sadie persuades Eage Eye to show her the way to the railroad station. Leaving a note of farewell for Stoddard, she goes to the city and finds work in a restaurant, studying hard in her leisure hours to make herself worthy of the man she loves, and capable of meeting his mother. Stoddard is tireless in his search for her, and at last discovers her. He convinces her that Larry was mistaken, and the two clasp hands in mutual understanding.



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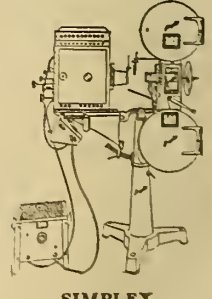
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Hommel, Ludwig & Co....1889
Lears Theater Supply Co....1891
Lucas, Harry K....1906
Picture Theater Equip. Co....1892
Porter, B. F....1878
Preddy, W. G....1910
Strelinger, Chas. A....1877
Sturtevant, B. F., Co....1893
Typhoon Fan Co....1908
Universal Motor Co....1906
Wagner Electric Mfg. Co....1904
Westinghouse Elec. & Mfg. Co....1885

FILM EXCHANGES.
Bradenburgh, G. W....1906

LENS MANUFACTURERS.
Gundlach-Manhattan Optical Co....1907

MANUFACTURERS OF MOVING PICTURES.
Art Craft Film Corp....1796-7
Biograph Co....1880
Blue Bird Photoplays....Insert
Botanical Decorating....1910
Brennon, Herbert....1780
Christie Films....1886-7
Consolidated Film Co....1784-5
E. & R. Jungle Film Corp....1877
Emerald M. P. Corp....1877
Essanay Film Mfg. Co....1775, 1787
Florida Feature Film....1895
Frohman Amusement Corp....1799
Gaumont Co....1790
Great Northern Film Co....1906
Greater Vitagraph....Insert
International Film Service....1792-3-4
"Intolerance"....1795
Ivan Film Productions....1786
Kalem Co....1802
Kleine, George....1791
McClure Pictures....1779
Metro Pictures Corp....Insert
Mutual Film Corp....Insert
Norman Film Mfg....1899
Paramount Pictures Corp....Insert
Pathe Exchange, Inc....Insert & 1782-3
Superior Film Co....1899
Thanhouser Film Corp....1774
Triangle Film Corp....1800-01
Unicorn Film Service....1798
Universal Film Mfg. Co....1776-7-8
Vim Comedies....1881
World Film Corp....1788-9
Young Film Corp., C. K....1781

MISCELLANEOUS.
Adler-Jones Co....1910
Automatic Ticket Selling & C. R. Co....1910
"B" 1000% M. P. W....1858
Bioscope, The....1908
Cine Mundial....1910
Cinema Camera Club....1878
Classified Advertisements....1883
Corcoran, A. J....1878
Crystal Film Co....1903
Eastman Kodak Co....1905
Erbograph Co....1877
Evans Film Mfg. Co....1891
Film Exchange, The....1878
Gramholdt, M. H....1879
Gunby Bros....1906
Il Tirso Al Cinematografo....1906
Kinematograph Weekly, The....1890
Kraus Mfg. Co....1889
Marion, Louise M....1906
Moore, Wm. N....1877
M. P. Directory Co....1906
Motion Picture Mail....1897
Motion Picture Electricity....1909
M. P. W. Circulation Coupon....1905
National Ticket Co....1890
Pacific Tank & Pipe Co....1891
Richardson, F. H....1906
Richardson M. P. Handbook....1909
Rothacker Film & Mfg. Co....1908
Standard Motion Picture Co....1878
Willis & Inglis....1891

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co....1891
Stern, David....1884
Universal Camera Co....1906

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co....1883
Berg, S. M....1905
Harmo Pipe Organ Co....1906
Seeburg, J. P., Piano Co....1891
Simon, Walter C....1910
Sinn, Clarence E....1878
Wangerin & Weickhardt....1907

POSTERS AND FRAMES.
Goes Lithographing Co....1891
Menger & Ring....1877
Newman Mfg. Co....1879

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co....1877
Enterprise Optical Co....1904
Power, Nicholas, Co....1912
Precision Mch. Co....1907

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....1890
Radium Gold Fibre Screen, Inc....1878

THEATRICAL ARCHITECTS.
Decorators' Supply Co....1909



THE HUMAN ORCHID

"Custom Made Feature" No. 1

Territory on this feature carries with it the assurance of first consideration for our subsequent productions.

THE TOLL OF JUSTICE

"Custom Made Feature" No. 2

Will be described and offered for visual appraisement on or about September 15.

If you have not seen "The Human Orchid" do so at once in order to have first call on "The Toll of Justice."

FLORIDA FEATURE FILMS

Studio
Miami, Florida

New York Office
218 West 42nd Street

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem,

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 23—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue No. 77—Dr.).
Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No. 79—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 80).
Sept. 20—Strongheart (Three parts—Drama) (Biograph—Reissue No. 81).

ESSANAY.

Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama).
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).

KALEM.

Aug. 16—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He wrote Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from 'Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 29—Ham in the Drug Store (Comedy).
Aug. 30—Tiger Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
Sept. 1—Tangled by Telephone (Comedy).
Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).
Sept. 12—Patented by Ham (Comedy).
Sept. 13—The Treasure of Cibola (No. 6 of "The Girl from Frisco"—Two parts—Drama).
Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).
Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Topical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 26—Roping a Sweetheart (Comedy).
Aug. 28—Out of the Mist (Three parts—Dr.).
Aug. 28—The Selig-Tribune, No. 69, 1916 (Topical).
Aug. 31—The Selig-Tribune, No. 70, 1916 (Topical).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).

VIM FEATURE COMEDY.

Aug. 23—The Lemon in Their Garden of Love (Comedy).
Aug. 30—The Tormented Husband (Comedy).
Sept. 6—The Chalk Line (Comedy).
Sept. 13—His Strenuous Visit (Comedy).
Sept. 20—The Honeymoon Car (Comedy).

VIM.

Aug. 18—Comrades (Comedy).
Aug. 24—Their Honeymoon (Comedy).
Aug. 25—The Try-Out (Comedy).
Aug. 31—An Aerial Joy Ride (Comedy).
Sept. 1—Reward (Comedy).
Sept. 7—Side Tracked (Comedy).
Sept. 8—A Bag of Trouble (Comedy).
Sept. 14—Stranded (Comedy).
Sept. 15—Payment in Full (Comedy)
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).

VITAGRAPH.

July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).

General Film Company Features

BROADWAY STAR FEATURES.

June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 25—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).

The Girl at the Corner Table

asked her escort to ask the waiter to ask the orchestra director to play "I Love You Truly." The man at the next table sent up a request for "The Sunshine of Your Smile."

The Stock Company Enthusiast

stopped at the box office on the way out after the show and asked the manager when he was going to put on "Camille." "I want to see your leading lady play that part; she made a great hit with me when she did it last season."

The Film Fan

has the same peculiarities as any other fan—only more so. His word is law to the exhibitor. He asks for the picture he wants and the exhibitor shows it.

The Progressive Producer

makes it a point to keep exhibitors and film fans acquainted with the current and forthcoming releases of his company. The progressive producer does this by advertising in the magazine that reaches and influences the choice of both the exhibitor and the film fan. He keeps his eye, and his copy in, that magazine. It is the medium through which he reaches the exhibitor-middleman and the ultimate consumer-fan.

The Motion Picture Mail

C. A. Kracht, Advertising Manager

1482 Broadway, New York City

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

(*Mutual Releases continued from page* 1898.)

MUTUAL MASTERPICTURES DE LUXE.

Aug. 24—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129).
Sept. 7—The Light (American—Five parts—Drama) (No. 133).
Sept. 21—The Land o' Lizards (American—Five parts—Drama—No. 137).

MUTUAL SPECIAL FEATURE.

Aug. 28—The Secret of the Submarine, No. 15 (Two parts—Drama).
Sept. 4—The Secret of the Submarine, No. 16 (Two parts—Drama).
Sept. 11—The Secret of the Submarine, No. 17 (Two parts—Drama).
Sept. 18—The Secret of the Submarine No. 18 Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Aug. 28—The Diamond Runners (Signal—Five parts—Drama) (No. 130).
Aug. 31—The Man Who Would Not Die (American—Five parts—Drama) (No. 131).
Sept. 4—Youth's Endearing Charm (American Five parts—Drama) (No. 132).
Sept. 11—The Sable Blessing (American—Five parts—Drama) (No. 134).
Sept. 11—Grim Justice (Turner—Five parts—Drama) (No. 135).
Sept. 19—The Three Pals (American—Five parts—Drama—No. 136).

THANHOUSER.

Sept. 15—The Heart of a Doll (Two parts—Drama).
Sept. 22—A Flaw in the Evidence (Two parts—Drama).

VOGUE.

Aug. 20—Her Luckless Scheme (Two parts—Comedy).
Aug. 22—Going to the Dogs (Comedy).
Sept. 3—The Stolen Booking (Two parts—Comedy).
Sept. 10—Rolling to Ruin (Two parts—Com.).
Sept. 17—Doctoring a Leak (Two parts—Com.).
Sept. 24—Title not yet announced.

Pathe Exchange, Inc.

ARROW.

Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

Aug. 21—The Grip of Evil, No. 6, "The Hypocrites" (Two parts—Drama).
Aug. 28—The Grip of Evil, No. 7, "The Butterflies" (Two parts—Drama).
Sept. 4—The Grip of Evil, No. 8, "In Bohemia" (Two parts—Drama).
Sept. 11—The Grip of Evil, No. 9, "The Dollar Kings" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 21—A Woman's Fight (Five parts—Dr.).
Aug. 28—The Shine Girl (Five parts—Drama).
Sept. 11—The Fear of Poverty (Five parts—Drama).

PATHE.

Aug. 21—Florence Rose Fashions (Betty Prepares for Cool Weather) (Fashions).
Aug. 28—Some Foreign Birds (Topical).
Aug. 28—Historic St. Augustine (Picturesque America) (Scenic).
Sept. 4—Good Pals (Two parts—Drama).
Sept. 4—Picturesque Havana (Cuba—Scenic).
—Picturesque Ghent (Belgium—Colored—Scenic).
Sept. 4—Florence Rose Fashions "Week-end House Party at Betty Young's" (Fashions).
Sept. 11—A Change of Heart (Two parts—Comedy).
Sept. 11—Fear Growing (Oregon—Industrial).
Historic Mobile, Ala. (Scenic).

PATHE NEWS.

Aug. 26—Number 69, 1916 (Topical).
Aug. 30—Number 70, 1916 (Topical).
Sept. 2—Number 71, 1916 (Topical).
Sept. 6—Number 72, 1916 (Topical).
Sept. 9—Number 73, 1916 (Topical).
Sept. 13—Number 74, 1916 (Topical).

ROLIN.

Aug. 21—Luke Does the Midway (Comedy).
Aug. 28—Caught in a Jam (Comedy).
Sept. 4—Luke Joins the Navy (Comedy).
Sept. 11—Busting the Beanery (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Aug. 28—The Girl of Lost Lake (Five parts—Drama).
Sept. 4—A Miracle of Love (Five parts—Dr.).
Sept. 11—Saving the Family Name (Five parts—Drama).
Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).

CELEBRATED FILM CORP.

Sept. 4—Hans and Fritz (No. 1—Cartoon—Comedy).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Out. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 4—The Crimson Stain (Episode No. 3—Two parts—Drama).
Sept. 11—The Crimson Stain (Episode No. 4—Two parts—Drama).
Sept. 18—The Crimson Stain No. 5 (Two parts—Drama).

EMERALD M. P. CO.

Aug. 14—Tom & Jerry, No. 8 (Two parts—Comedy).
Aug. 21—Tom & Jerry, No. 9 (Two parts—Comedy).
Aug. 28—Tom & Jerry, No. 10 (Two parts—Comedy).

FOX FILM CORPORATION.

July 17—Caprice of the Mountains (Five parts—Drama).
July 24—The Beast (Five parts—Drama).
July 31—Under Two Flags (Five parts—Dr.).
Aug. 7—The End of the Trail (Five parts—Drama).
Aug. 14—Sporting Blood (Five parts—Drama).
Aug. 21—Daredevil Kate (Five parts—Drama).
Aug. 28—Little Miss Happiness (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

Aug. 7—Beatrice Fairfax (Episode No. 1, "The Missing Watchman"—Two parts—Drama).
Aug. 14—Beatrice Fairfax (Episode No. 2, "The Adventure of the Jealous Wife"—Two parts—Drama).
Aug. 15—Hearst-International News Pictorial, No. 65, 1916 (Topical).
Aug. 18—Hearst-International News Pictorial,
Aug. 21—Beatrice Fairfax (Episode No. 3, "Billie's Romance"—Two parts—Dr.).
No. 66, 1916 (Topical).
Aug. 22—Hearst-International News Pictorial, No. 67, 1916 (Topical).
Aug. 25—Hearst-International News Pictorial, No. 68, 1916 (Topical).
Aug. 28—Beatrice Fairfax (Episode No. 4, "The Stone God"—Two parts—Drama).
Aug. 29—Hearst-International News Pictorial No. 69, 1916 (Topical).
Sept. —Jaffery (Frohman—Six parts—Dr.).

LEWIS J. SELZNICK PRODUCTIONS, INC.

August—War Brides (Drama).

METRO PICTURES CORPORATION.

Aug. 7—God's Half Acre (Rolfe—Five parts—Drama).
Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Pretenders (Rolfe—Five parts—Drama).
Aug. 28—The Upheaval (Rolfe—Five parts—Drama).
Sept. 4—The Light of Happiness (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Aug. 28—Victory of Conscience (Lasky—Five parts—Drama).
Aug. 31—Each Pearl a Tear (Lasky—Five parts—Drama).
Sept. 4—Parson of Paniment (Pallas—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).
Sept. 11—The Reward of Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Drama).
Sept. 18—The Storm (Lasky—Five parts—Dr.).
Sept. 21—Ashes of Embers (Famous Players—Five parts—Drama).
Sept. 25—Like Father Like Son (Klassic—Comedy.)

PARAMOUNT-BRAY CARTOONS.

Aug. 10—32d release, "Farmer Al Falfa's Eggcitemet" (Cartoon—Comedy).
Aug. 17—Bobby Bumps Loses His Pup (Com.).
Aug. 24—Colonel Heeza Liar Plays Hamlet (Cartoon—Comedy).
Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).
Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "In Switzerland" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE RESERVE PHOTO-PLAYS CO.

Aug. 30—Jerry the Janitor (Episode No. 5—Comedy).
Sept. 6—Jerry the Janitor (Episode No. 6—Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of Aug. 27.

Pillars of Society (Fine Arts—Five parts—Dr.).
Home (Ince—Five parts—Drama).

Releases for Week of Sept. 3.

Gretchen the Greenhorn (Fine Arts—Five parts—Drama).
The Patriot (Ince—Five parts—Drama).

Releases for week of Sept. 10.

The Little Liar (Fine Arts—Five Parts—Drama).
The Thoroughbred (Ince—Five parts—Dr.).

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Woman (Ince—Five parts—Dr.).

UNICORN FILM SERVICE.

(Releases for nineteenth week.)

Sept. 4—Rollins, the Rancher (Buffalo—Two parts—West—Drama).
Sept. 4—Go To It (Gayety—Comedy).
Sept. 5—Motor Mad (Judy-Comedy).
Sept. 5—The Voice of Justice (Supreme—Dr.).
Sept. 6—A Dreary Diary (Jockey—Two parts—Comedy).
Sept. 6—The Bandit Hero (Rancho—West—Drama).
Sept. 7—Consolation (Sunset—Drama).
Sept. 7—A Loughing Cast (Judy—Comedy).
Sept. 7—The Wandering Herd (Hiawatha—Drama).
Sept. 8—The Lure of the Rose (Puritan—Three parts—Drama).
Sept. 9—The Reparation (Three parts—Dr.).
Sept. 10—Evil Currents (Lily—Two parts—Dr.).
Sept. 10—A Hicksville Romance (Jockey—Comedy).

WORLD PICTURES.

Aug. 21—The Rail Rider (Paragon—"Brady-Made"—Five parts—Drama).
Aug. 28—Husband and Wife (Five parts—Dr.).
Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 16—Friday the 13th (Five parts—Dr.).

EXHIBITORS
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AND FILM MEN
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The
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needs no introduction to a large majority of you, for whose patronage and good will during many years we extend hearty thanks. New friends in this great industry will find the "WORLD" in a class by itself in the excellence, originality, absolute independence and reliability of its Film Reviews, news columns, film stories and release date information. It is the successful Exhibitor's Greatest Help and Biggest value in the field. Send remittances to nearest office. Yearly Subscription Rates:

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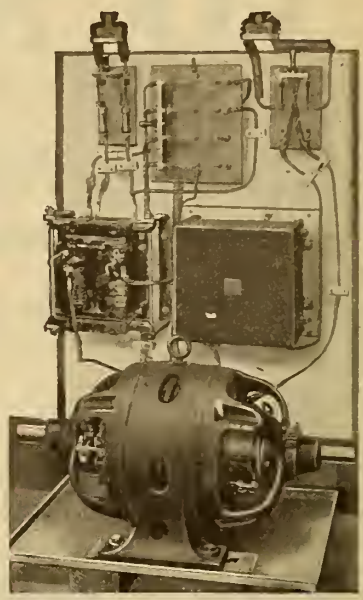
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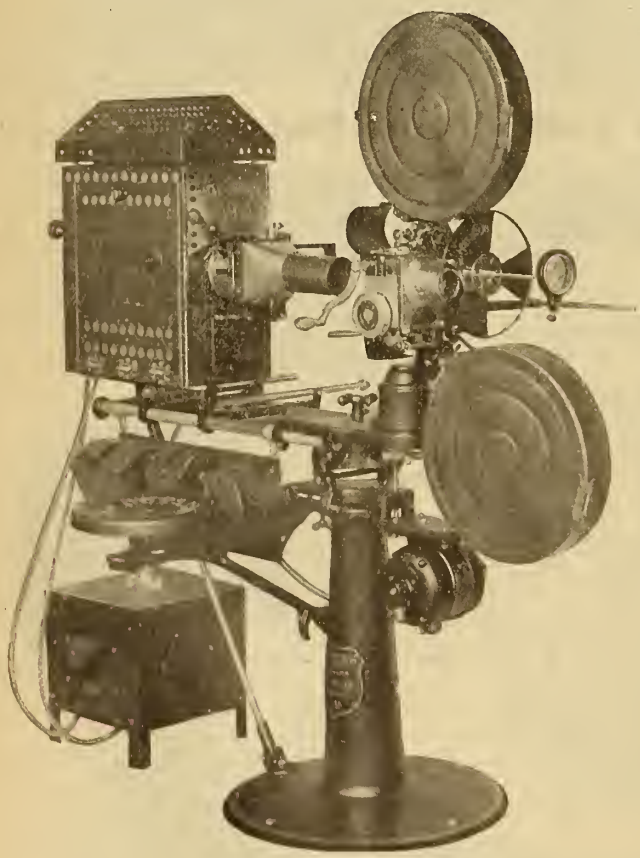


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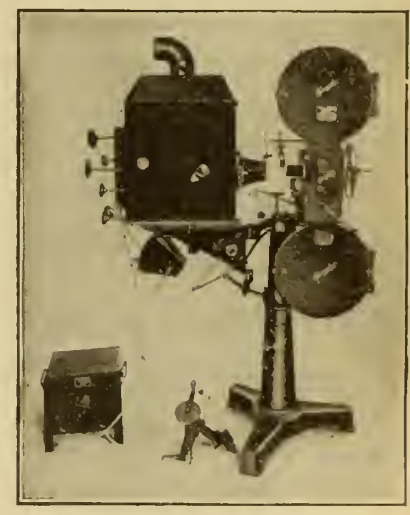
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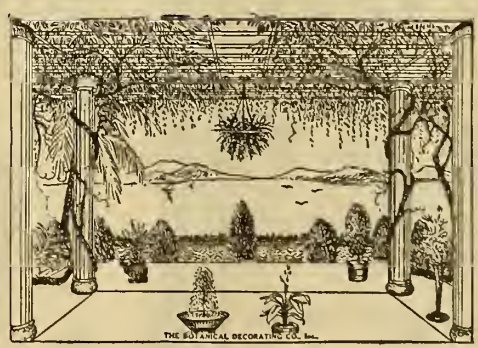
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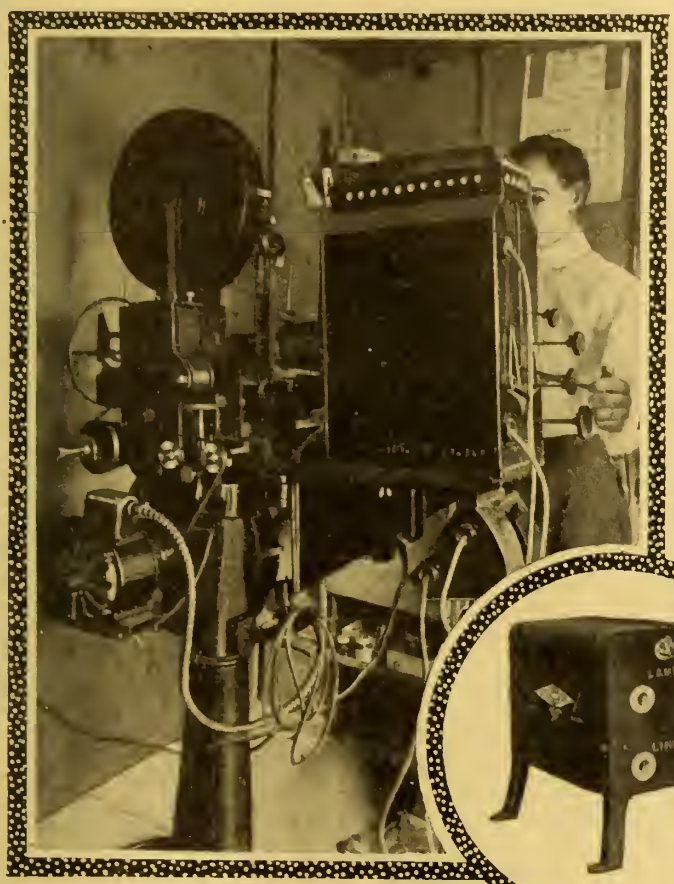
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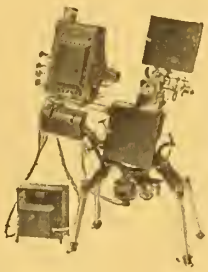
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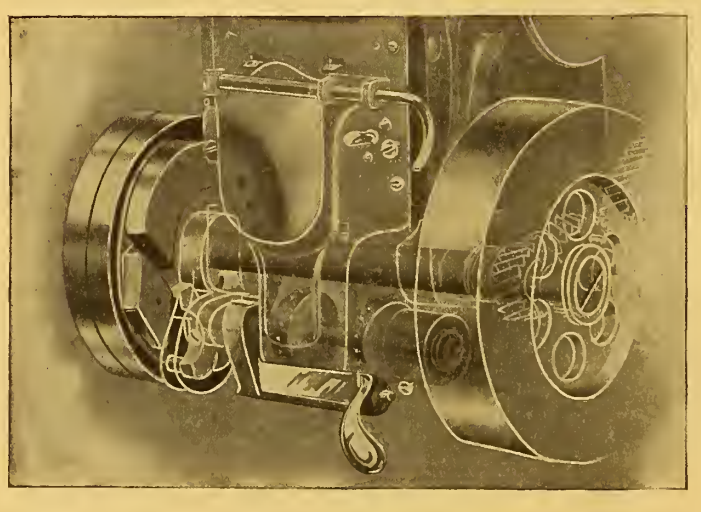


FIG. 1

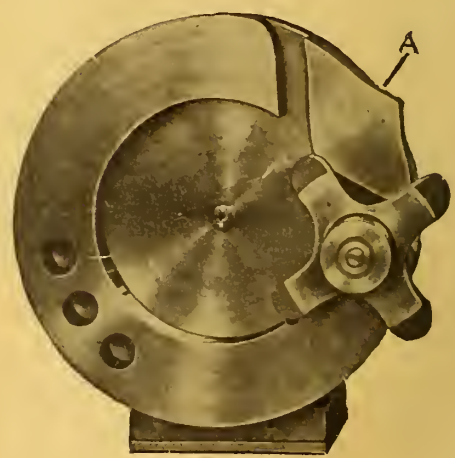


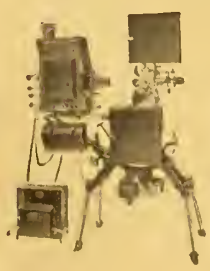
FIG. 2

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Catalogue G gives full details

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Vol. 29, No. 13 September 25, 1916 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "Intolerance" (Griffith).

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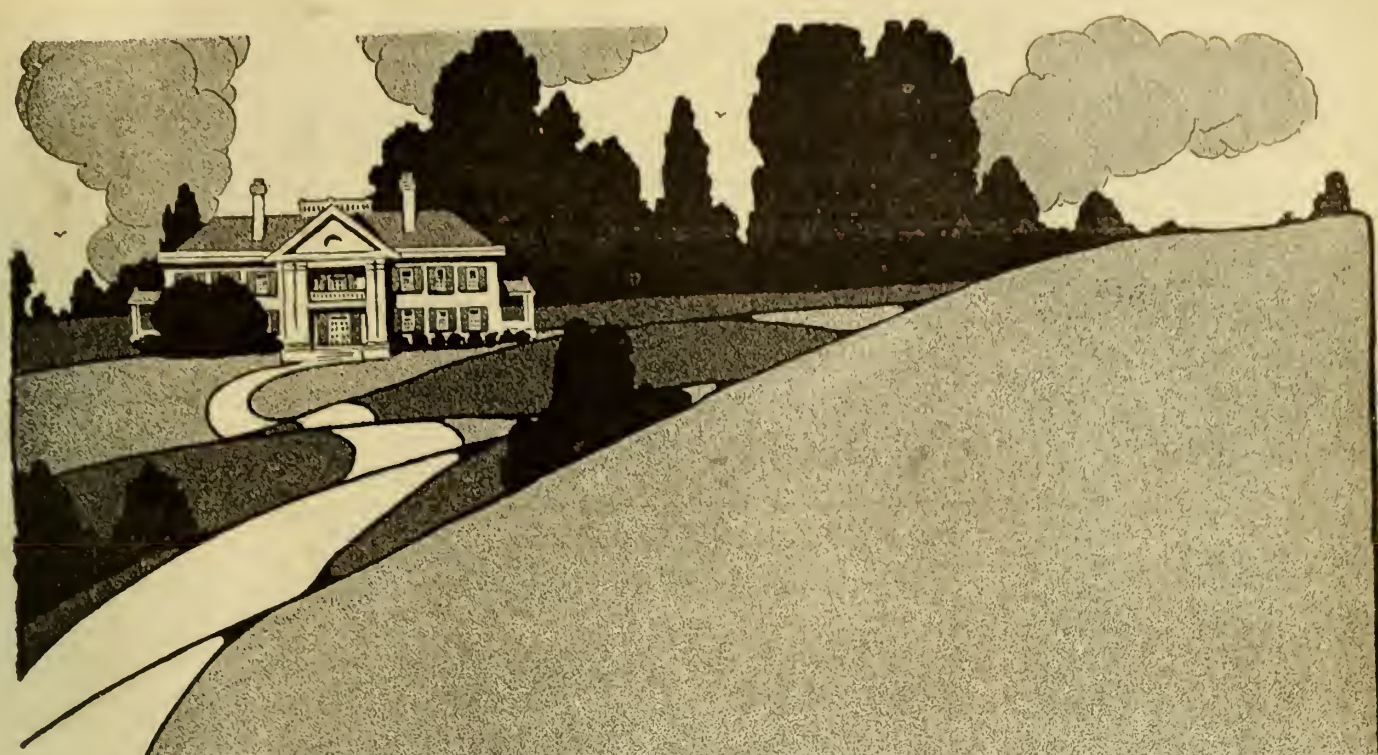
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2—Holders of World franchises will be given the first opportunity to secure these pictures.

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4—The paper for this service is entirely new. It is unique. It has been designed to render unusual assistance and publicity to theatres owning the franchises for the "Clara Kimball Young Service—World Pictures."

Our branches will give you further information regarding this service. Apply to the one nearest you.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

WORLD PICTURES BRADY-MADE

PROMISES KEPT
JUSTIFY CONFIDENCE

Believe us when we say that our coming releases (all finished to January 1st) are bigger and stronger than EVEN WE HAD HOPED FOR.

The touch of that master-craftsman, William A. Brady, dominates every picture. All are powerful, gripping stories that will win your patrons.

These World pictures reach the summit of histrionic art in the silent drama. They are bound to command nation-wide recognition and applause.

In these pictures and in their filming you will see a vision of what all photo-plays must come to eventually. Hurried, tawdry productions must fail. Only Art can survive.

Patrons won to the World programs will not have to be resold. Remember that you are selling service as well as buying it.

And service is at your elbow—telephone our nearest branch office.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

START THE FALL SEASON RIGHT

By Installing

UNICORN SERVICE

Releasing 21 Reels Per Week of

THRILLING DRAMAS
SENSATIONAL WESTERNS
SNAPPY, LAUGHABLE COMEDIES

REGARDLESS OF THE POLICY OF YOUR HOUSE, YOU CAN BOOK ALL OR PART OF THIS PROGRAM TO BACK UP YOUR FEATURES OR AS THE BACKBONE OF YOUR SHOW

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street **NEW YORK CITY**

28 BRANCHES THROUGHOUT THE U. S.

ROLFE
PHOTOPLAYS INC.
presents
The STAR of STARS

EMILY STEVENS

in

THE WHEEL of the LAW

A METRO wonder play
directed by George D. Baker
and interpreted in 5 Acts
by a superb company
of players which includes
Mr. FRANK MILLS.



Released on the
METRO

Program
Sept. 18.



Their Year with METRO

A letter that tells its own story

PHONE CHAMPA 2094

THE STRAND THEATRE COMPANY
1630-32 CURTIS STREET
DENVER, COLORADO

Aug. 28th, 1916.

Mr. R. A. Rowland, President,
Metro Pictures Corporation,
New York, N.Y.

Dear Sir:-

The present week finishes the first year of the New Strand Theatre's existance in Denver and we desire to thank you for the wonderful asset which Metro has been to us during the past year. Your pictures have been uniformerly good and of the high order and the fact that our year has been most successful from a financial standpoint is the most potent answer to Metro's excellence. Opposition on Curtis Street in Denver is of the keen penetrating kind but let me assure you that the Strand with the Metro service has not only won an envious position among the best houses of the West but has led the way many times.

With many thanks for your past efforts and a wish that the future may bring your company as fast progress as you have enjoyed the past year we are,

Very truly yours,

The Strand Theatre Company,
By

supreme Feature
superb Travelogue
sublime Comedy

METRO 100%

A BOX OFFICE ATTRACTION
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AROUND THE WORLD IN 80 DAYS

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JULES VERNE'S
WORLDS FAMOUS NOVEL
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BOOK QUICK
FROM US TO
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ARRANGE
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FOR EXCLUSIVE
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A FULL LINE
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ALL THEATRES IN CITIES OF OVER 100000 PROTECT
ACCORDING TO NUMBER OF DAYS BOO

GET BUSY !
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BY JULES VERNE

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THE SHIELDING SHADOW

A Better Business Getter Than Any Fifteen Five-Reel Features

¶That's what exhibitors and our exchange men say of Pathe's new wonder serial. ¶It cost mor for scenario and production and more money will be spent on newspaper advertising than has bee spent on any other Pathe serial. ¶Therefore *it will cost you more and earn you more.*

15 Episodes—Released October 1. Directed by Louis J. Gasnier and Donald Mackenzi

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

COMPLETE PUBLICITY BOOKLETS

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TWENTY SENATORS, Twenty-five Congressmen, Eighteen Mayors of large cities, Ten Governors, Sir Lomer Gouin, Prime Minister of Quebec, Hudson Maxim the Inventor, Several College Presidents, Several Women's Club Presidents and many Ministers have been impressed with the theme of this great serial and *written us about it.*

It will interest *your* audiences. It will bring you *business.*

Featuring JACKIE SAUNDERS
and ROLAND BOTTOMLEY

COMPLETE PUBLICITY BOOKLETS.

PRODUCED BY
BALBOA

PATHÉ

Pathé presents
Florence LaBadie
in the five part Gold Rooster Play
Saint, Devil and Woman

This is an unusual and powerful story of a young girl with a dual personality — a saint when she is herself, a devil when under the hypnotic influence of an evil man. Like Du Maurier's famous "Trilby" the theme is fascinating. The conflict of wills between the hero, a high minded young doctor, and the villain will have your patrons breathless, asking

"Who will win?"

Produced by Thanhouser

Released Sept. 24th



Pathé

"Luke," "Snub" and "Bebe"—do your audiences know them? They appear in the best comedies made. The

Rolin

—show them and all who love to laugh will get the habit of coming to your theatre.

Current release

"Luke and the Mermaids"

Released Sep. 17



INTERNATIONAL FILM SERVICE INC.

The International Film Service

(INCORPORATED)

With Its New

Golden Eagle Features



is giving exhibitors a publicity service never before dreamed of in the motion picture business.

The International was the first to support serials with a national advertising and publicity campaign.

Now the International has decided to put behind its monthly feature releases the same vigorous, potential advertising and publicity agencies which made its big serials so successful.

Novelizations of these great **Golden Eagle Features** will be published in the daily newspapers of largest circulation in the leading cities of the United States.

More than fifty full pages of display advertising will be used in promoting each of these features.

These newspapers have a combined audience of over **20,000,000 readers.**

The first of the Golden Eagle Features is

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A photo dramatization of William J. Locke's most popular novel

It Features

C. AUBREY SMITH supported by ELEANOR WOODRUFF and FLORENCE DESHON

Produced for the INTERNATIONAL FILM SERVICE, Inc.
By the Frohman Amusement Corp.

Now released

To be followed by

The Flower of Faith

featuring

JANE GREY and FRANK MILLS

Produced by Superb Pictures Corp.

To be released Oct. 2.

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CHICAGO
207 So. Wabash Ave.
BOSTON
48 Piedmont St.
ATLANTA, GA.
146 Marietta St.
LOS ANGELES
912 So. Olive St.
SAN FRANCISCO
280 Golden Gate Ave.
PHILADELPHIA
1335 Vine St.
WASHINGTON
712-11th St. N. W.
PITTSBURGH
804 Penn Ave.
ST. LOUIS
3313 Olive St.

AGENCIES

BUFFALO
59 Erie St.
ALBANY
68 State Street
NEW ORLEANS
315 Carondolette St.
KANSAS CITY
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MINNEAPOLIS
606 Produce Exchange Bldg.
INDIANAPOLIS
New Lyric Theatre Bldg.
DETROIT
71 Griswold St.

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE, NEW YORK

ARTCRAFT PICTURES
Distributors of the

MAKE APPLICATIONS IMMEDIATELY
FOR THE

MARY PICKFORD

Productions, the first to be Released in October by the following Artcraft Exchanges:

1—NEW YORK CITY—729 7th Ave.—Arthur G. Whyte, Mgr.
All of New York state; Northern New Jersey.

2—BOSTON—248 Boylston Street—Samuel Bernfield, Manager.
All of New England.

3—PHILADELPHIA—1220 Vine St.—B. C. Cunningham, Mgr.
Pennsylvania, east of Harrisburg; Southern New Jersey.

4—WASHINGTON—1320 F Street, N. W.—V. P. Whitaker, Mgr.
District of Columbia, Delaware, Maryland and Virginia; (eastern) North Carolina.

5—ATLANTA—73 Walton Avenue—C. W. Brandon, Manager.
Georgia, Florida, Alabama, Tennessee and Mississippi; (western) North Carolina; Louisiana, east of the Mississippi River.

6—PITTSBURGH—1201 Liberty Avenue—Samuel Plame, Mgr.
Western Pennsylvania, northeastern half of West Virginia, eastern half of Ohio.

7—CINCINNATI—Strand Theatre Bldg.—H. M. Berman, Mgr.
Southwestern Ohio; Kentucky; southwestern West Virginia; all of Indiana south of a line drawn east and west through Logansport.

8—DETROIT—Peter Smith Bldg.—Frank Rutledge, Manager.
Michigan, except upper peninsula; northwestern Ohio; northeastern Indiana.

...ES CORPORATION

...Best in Motion Pictures

9—CHICAGO—Consumers' Bldg.—Max Goldstine, Manager.
Illinois; northwestern Indiana; southern Wisconsin; Eastern Iowa.

10—MINNEAPOLIS—16 No. 4th Street—Ben E. Drum, Manager.
Minnesota and North and South Dakota; northern Wisconsin; upper peninsula of Michigan; northern half of Iowa.

11—KANSAS CITY—Moriarty Building—P. C. Wreath, Mgr.
Missouri and Kansas; southern half of Iowa; Nebraska; northern Oklahoma.

12—DALLAS—1919 Main Street—John J. Rotchford, Manager.
Texas and Arkansas; Louisiana and southern Oklahoma.

PACIFIC COAST REPRESENTATIVE—Arthur S. Kane.
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14—SAN FRANCISCO—C. M. Simmons, Manager.
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15—SEATTLE—H. G. Rosebaum, Manager.
Temporary Address—Elks' Club.
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16—TORONTO—12 Queen St., E. Artcraft Pictures Corp., Ltd.
Entire Dominion of Canada.

Arrange for Bookings Now!

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue New York

Special Memo to Exhibitors:

Are you making money? Is your business as good as it ought to be? Did the hot weather effect your box office? Have receipts come back to normal since? Perhaps your theatre needs a tonic. Why not start the Fall season off with something unusual? Have you thought of showing your patrons a logical motion picture novel like "Gloria's Romance" with Billie Burke, the Star Supreme? Such a star is sure to draw. Such a production must please. Your women patrons will take an unusual interest in Miss Burke's superb gowns. This is a matinee attraction that can't be equalled. Hundreds of exhibitors declare it the best feature they have ever shown. It's in twenty feature chapters. You can start NOW with chapter one. You can keep the crowds coming well along into the winter. Steady patronage for twenty weeks! Isn't that well worth while? This is just the tonic your theatre needs! For bookings, visit your nearest Kleine Exchange or write direct to

GEORGE KLEINE
80 Fifth Avenue, New York City



By special arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE Presents

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. and Mrs.

RUPERT HUGHES

The Greater VITAGRAPH

"Not one poor picture"—

THE reputation of Vitagraph in the past will be more than lived up to by Greater Vitagraph in the future.

The features here announced, are the releases of Greater Vitagraph's first month.

We ask you to try to match them, picture for picture, with the output of the entire motion picture industry.

Pictures of First Quality Only—

is the policy to which Greater Vitagraph is unwaveringly dedicated. No mediocre pictures, no production of doubtful merit, can find a place on our release list. Only pictures worthy of Greater Vitagraph will bear the name of Vitagraph.

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH



WE SAID IT WOULD WIN

IN the early part of 1915 when we began producing "THE BATTLE CRY OF PEACE," other manufacturers said we were spending too much money and time—and that the picture would never bring back its cost.

We believed the picture would succeed. Since then a host of exhibitors have proved it a success by breaking all box-office records. It was released nearly a year ago and is still going strong.

If you want "THE BATTLE CRY OF PEACE" to win for you, book it now through

VITAGRAPH
V·L·S·E

WE SAY THESE WILL WIN

WITH the formation of
THE GREATER VITAGRAPH
I took up the personal supervision of every Blue Ribbon Feature. Every feature produced under the standard of THE GREATER VITAGRAPH from now on will have my undivided and most careful attention.

All business affairs have been lifted from my shoulders. My ambition is at last gratified—the ambition to personally superintend and direct all feature and super-feature productions.

The pictures which we are about to release have proved what wonderful results can be achieved by careful supervision and a great organization.

Exemplifying this are "PHANTOM FORTUNES," with Barney Bernard; "THE COMBAT," with Anita Stewart; "THE CHATTEL," with E. H. Sothern, and "HIS WIFE'S GOOD NAME," with Lucille Lee Stewart. These September releases are examples of what is to follow.

We say these pictures will win. We know it.

J. Stuart Blackton

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH



"THE CHATTEL"

First screen Appearance of The Most Famous Actor of the Modern Stage

E·H·SOTHERN

Supported by the Popular English Favorite

PEGGY HYLAND

A five-part Blue Ribbon Feature—a story of the revolt of a woman against the bondage of tradition and the tyranny of man's domination

By

Paul West

Produced by

Frederick Thomson

UNQUESTIONABLY the screen appearance of Mr. Sothern is the most important event in the history of the photo-play. The supreme genius of the modern stage, the man whose mastery will leave its indelible influence on the drama for all time, will appear exclusively in Greater Vitagraph Productions.

Truly, in the creation of The Greater Vitagraph, a miracle has been wrought! The motion picture has come into its own--and The Greater Vitagraph has made it possible.







VITAGRAPH

THE GREATER VITAGRAPH

"THE COMBAT"

Presenting
America's Daintiest Actress

ANITA STEWART



A Six-part Blue Ribbon Feature of extraordinary power—

A drama of a loveless marriage and a woman's unyielding faith.

Produced by

Ralph W. Ince

CHARMING Anita Stewart has never appeared to better advantage than in this big, realistic Greater Vitagraph production. Miss Stewart is an actress of rare talent, of deep and sympathetic understanding, and "The Combat" with its tense situations, offers her a wider range for the exercise of her art than any drama in which she has heretofore been featured.

To the superb work of this beautiful, gifted actress in a drama that suits her talents so splendidly, is added the genius of Ralph W. Ince, master director, under whose personal supervision "The Combat" has been produced.

And let it be remembered that "The Combat," big and fine as it is, is the typical Greater Vitagraph production, the last word in dramatic art, perfect in cast, story and production.



VITAGRAPH
V·L·S·E





THE GREATER VITAGRAPH



In The Trenches

DEEP down in the mire where the fate of nations is decided—where America may have to battle for her existence—there

THE FALL of

takes you. It shows you the shock of attack, the iron stubbornness of defense and the ecstatic joy of victory, as no other war spectacle in the world ever has.

Meet the extraordinary demand to see this gigantic spectacle by getting in touch ***immediately*** *with the nearest exchange of*

VITAGRAPH
V·L·S·E



THE GREATER VITAGRAPH



The Perils of America

SOME day the millions of trained men in khaki, fighting in the European ditches, will be released for other combats. Our country, as

A NATION

so clearly shows, offers a rich and inviting object of attack. Will foreign aggression seek to seize part of our domain? Can we resist effectively?

Thomas Dixon presents the question in letters of living fire, in a mighty message of **seven** *dynamic parts.*

VITAGRAPH
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THE GREATER VITAGRAPH

NEW! DIFFERENT!

Mile-a-Minute Motor Series –

"THE SCARLET RUNNER"

by C.N and A.M. WILLIAMSON

Famous Authors of "The Lightning Conductor"

Featuring the screen's big drawing card

EARLE WILLIAMS



Produced by

Wally Van

and

William P. S. Earle

Twelve Two-Reel Episodes **Each a Complete Story**

All twelve episodes are filmed and ready to be shown

The Story of "The Scarlet Runner"

CHRISTOPHER Race, a young Englishman, is forced to earn his own living for a year on the threat of being disinherited by his wealthy uncle. He is an expert driver, and decides to sell all of his personal belongings, buy a motor car, and undertake special commissions that require tact, skill and daring. Twelve separate and distinct adventures befall him and make the twelve complete stories. The first adventure,

"The Car and His Majesty"

will be released Monday, October 2nd, to be followed by another episode each week.

TWELVE BEAUTIFUL HEROINES

TWELVE SPLENDID LOVE STORIES

TWELVE ROUSING ADVENTURES

TWELVE BAFFLING MYSTERIES

TWELVE TIMES THE PUNCH OF THE ORDINARY SERIAL







The Greatest Stars

On Earth Play In

Paramount Pictures

¶ Others may boast of one, two, three stars, but Paramount points with pride to a hundred.

¶ Paramount does not *plead* for patronage—it *makes* patronage.

¶ Paramount is the mightiest distributing picture organization this world has yet seen!

Greatest Stars in Paramount

TSURU AOKI
MARGUERITE CLARK
CONSTANCE COLLIER
MARGUERITE COURTOT
LAURA HOPE CREWS
HENRIETTA CROSSMAN
VIOLA DANA
HAZEL DAWN
GABY DESLYS
MARIE DORO
ALICE DOVEY
GERALDINE FARRAR
PAULINE FREDERICK
EDNA GOODRICH
VALENTINE GRANT
ANNA HELD
VIOLET HEMING
LOUISE HUFF
MAY IRWIN
ELSIE JANIS
RITA JOLIVET
BERTHA KALICH
ANITA KING
WINIFRED KINGSTON
VIVIAN MARTIN
EDITH WYNNE MATTHISON
LOIS MEREDITH
MAE MURRAY
ANN PENNINGTON
MARY PICKFORD
FLORENCE REED
CLEO RIDGELY
BLANCHE RING
FRITZI SCHEFF
MYRTLE STEDMAN
VALESKA SURRATT

Paramount Pictures

PARAMOUNT Pictures do not owe their success to *one* star or to a *dozen*.

The organization that *rises* by one star will *fall* by that star.

Human nature craves diversity.

It would even tire of Heaven if it had to live there.

Paramount service serves human nature.

It does not attempt to force *one* star on the public week after week.

It does not thrust upon the public a player that the public must tire of sooner or later.

It has the largest, grandest collection of famous players ever assembled by any moving picture organization.

And it serves these stars to the

Famous Players Film Company

Jesse L. Lasky Feature Play Co.

on Earth in-Pictures

public in two new pictures every week, keeping the public's interest in them fresh and unwearied.

Everywhere in the United States Paramount exhibitors will tell you that Paramount Pictures are the one program that never surfeits or palls.

If the public tires of one Paramount star, there are ninety-nine others that it loves.

And those ninety-nine others come along regularly at the rate of two a week (104 a year) in the cleverest, brightest, briskest pictures that it is humanly possible to make.

The Paramount Idea is broader than any single player—broader than any single play.

It is as broad as human entertainment itself.

BLANCHE SWEET
EDITH TALLIAFERRO
LENORE ULRICH
CHARLOTTE WALKER
FLORENCE WALTON
FANNIE WARD
KATHLYN WILLIAMS

EDWARD ABELES
MACLYN ARBUCKLE
JOHN BARRYMORE
GEORGE BEBAN
SAM BERNARD
DONALD BRIAN
CHARLES CHERRY
WILLIAM H. CRANE
WALLACE EDDINGER
ROBERT EDESON
WILLIAM ELLIOTT
JOHN EMERSON
DUSTIN FARNUM
GEORGE FAWCETT
MAX FIGMAN
SYDNEY GRANT
SESSUE HAYAKAWA
FRANK LOSEE
LOU-TELLEGEN
JOHN MASON
CYRIL MAUDE
OWEN MOORE
VICTOR MOORE
MARSHALL NEILAN
WALLACE REID
CHARLES RICHMAN
THEODORE ROBERTS
EDGAR SELWYN
MAURICE WALTON
H. B. WARNER



The Oliver Morosco Photo Play Co



Pallas Pictures



Paramount Pictures Of the Week

Released - Monday - Sept. 11 1916

Daniel Frohman Presents

LOUISE HUFF IN THE REWARD OF PATIENCE





The story of a Quaker girl who faces a world she does not understand and conquers it by the sheer strength of her virtue. A story with an atmosphere of its own, distinctly Paramount.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 11th, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Paramount Pictures Of the Week

Released Thursday Sept 14 1916

Oliver Morosco Presents

EDNA GOODRICH IN THE HOUSE OF LIES



This is a Paramount picture of society life from its sordid side—and a picture of a society girl who refuses to let herself be sold at auction. The presentation is elaborate, the star at her best—and most beautiful.

Produced by the

OLIVER MOROSCO PHOTOPLAY CO.

Released September 14th, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures



PAULINE FREDERICK ...IN... ASHES ..OF.. EMBERS





Miss Frederick's marvelous dramatic screen talent has made her one of the greatest of the stars. This new play gives her genius tremendous scope. She has a dual role, in the climax of which she chokes herself (as her double) into insensibility, a magnificent technical and dramatic achievement.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 21st, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures







BLANCHE SWEET IN THE STORM

Photographed in the mountains of California, as lovely as a dream. The theme and the plot are new. Beautifully interpreted by Miss Sweet, Theo. Roberts and Thomas Weighan.

Produced by the

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
SAMUEL GOLDFISH, Vice-President and Treasurer
CECIL B. DeMILLE, Director General

Released October 5th, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures

LENORE ULRICH

IN

INTRIGUE





A play as big as its theme—an invention which will destroy by wireless at great distances. A play of present-day international politics, the love interest finally unravelling the tangled web. Miss Ulrich plays the spy's role in high society intrigue, with unique opportunities she develops to exceptional advantage.

Produced by

PALLAS PICTURES

Released October 2nd, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

LAUGH!

The First -

Paramount Comedy

Will be released October 2nd 1916

"Nearly a Deserter"

A Black Diamond Comedy

which will ring the bell before the first scene ends, and will keep the audience roaring till it fades out on the final climax.

Trick Photography
A Corking Good Story
The Cleverest Actors

Its appearance will mark a new era in film comedies, the union of a real plot with real actors and the greatest trick camera work that has ever been presented. Take a look at it at your Paramount exchange.

Produced by the

United States Motion Picture Corporation

J. O. Walsh, Pres. F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.

WILKES-BARRE, PENNA.

Released October 2nd, 1916, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST

NEW YORK, N.Y.

TRIANGLE PLAYS

Triangle-Keystone Comedies

Comedies of Quality



The constant improvement of Keystone Comedies has been my one aim and ambition. The productions now being released by Triangle, I think, speak for themselves.

MACK SENNETT.

TRIANGLE PLAYS

Six Comedians Appearing Only in Triangle-Keystone Comedies



ROSCOE ARBUCKLE



ORA CAREW



LOUISE FAZENDA



FRED MACE



MACK SWAIN



CHESTER CONKLIN

For Once the Crit

SIX VITAL REASONS WHY

1. A Story of Terrific Intensity—
love, hate, greed, genius, power and skill.
Albert Payson Terhune novelized it - A Great Chain of Newspapers will print it.

2. Incomparable Principals in
MAURICE COSTELLO
The Master Star and Charming
ETHEL GRAND IN

3. A Superb Supporting Cast
with Olga Olonova, Thos. J. Mc. Grane
Wm. H. Cavanaugh, N. J. Thompson
Eugene Strong and John Milton

4 Admirable Direction
by T. HAYES HUNTER

5 Remarkable Photographic
Innovations

6 A Colossal
Publicity
Campaign
Covering the
United States
and Canada
like a blanket.



The CRIMSON ST

Produced by the ERBOGRAPH CO., Presented by

CONSOLIDATED FILM CORPORATION

O. E Goebel, *President* — Ludwig G. B. Erb, *Treasurer*

1482 Broadway — New York

ics are Unanimous

WHAT THEY SAY

"Should keep the box office as busy as a bee hive" *New York Clipper*

"Will win patronage of an immense following" *Motography*

"An assured box office success" *Billboard*

"The exhibitor will make no mistake in booking The Crimson Stain Mystery" *N.Y. Review*

"No doubt but what this serial will be one of the big money makers" *Variety*

"Should prove a powerful box office attraction" *Exhibitors Herald*

"Looks to me like a good bet" *Wid's*

"One of the very best of recent serials" *Dramatic Mirror*

"Cleverly calculated with both eyes on the box office" *Motion Picture News*

"Made of the material that insures success" *Moving Picture World*

"Should prove a strong attraction" *N.Y. Telegraph*

"Has all those elements which make for serial success" *Motion Picture Mail*

WE ARE GIVING AWAY AUTOMOBILES -13 OF THEM-

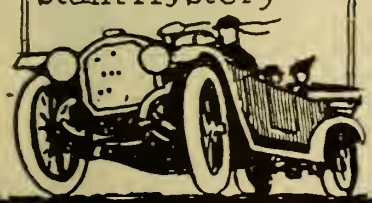
FREE

85-6 CYLINDER 1917 MODEL

OVERLAND TOURING CARS

CASH VALUE $925 EACH

To motion picture patrons all over the United States and Canada for the 13 best suggestions for a 5 Reel Photoplay based on the mysteries characters and situations in The Crimson Stain Mystery—



AIN MYSTERY

16 SUPREME 2 REEL EVENTS

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3 act drama Sept. 23

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By Wallace A. Carlson
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MUTUAL SERIES

FANTOMAS

comes to you only through



"Fantomas" is the ***first*** three-reel series ever shown in America. Only through Mutual can you get these pictures. For an early showing of these five remarkable episodes from the life of the world's greatest criminal, go to your Mutual Branch ***today.***

"Fantomas" has been hailed by reviewers as the triumph of sensationalism. Spectators have poured millions of dollars into the box offices of the entire world to see them. The stories have been running in many great American newspapers where millions have read about them. They are anxious to see these ***proved*** successes. Use "Fantomas" to crowd your theater once a week for five consecutive weeks.

I.	The Phantom Crook	September	7
II.	The Man in Black	"	14
III.	The Mysterious Finger Print	"	21
IV.	The Crook Detective	"	28
V.	The False Magistrate	October	5

Watch for "The Vampires, or The Arch Criminals of Paris." This series in nine episodes of three reels each broke all Palais Gaumont records.

Gaumont

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FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 23, 1916 No. 2.

Three Tremendous Mutual Serials Are Filling Theatres

THREE big Mutual serials, "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine" are now playing to capacity houses in big theatres all over the country. Bookings on these big serials are being made in the Mutual exchanges every day. Exhibitors are finding them just the unit needed to complete their programs. Serials bring new and steady patronage to the theaters. They link up the late summer and early fall business with that of the coming winter. A patron who begins to follow any of these serials now is a sure customer for many weeks. A number of such patrons will make any theater successful.

The Mutual Film Corporation's very first serial was "The Million Dollar Mystery." It made big money for every exhibitor who ran it. By it the Mutual proved that it knew what would appeal to the public. It followed up this early success with "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine." The exhibitor was thus given a chance to secure for himself the big box office value created by big advertising campaigns. He did so. He is still doing so. The addition of a serial to any exhibitor's program will increase his business. The biggest exhibitors in the country—men who control long strings of theaters—are proving the truth of this axiom. And what applies to the bigger houses proves equally true with the small ones. "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine" are now being booked at the 68 Mutual exchanges. A great number of exhibitors are availing themselves of these attractions daily.

Studio Notes

The third Mary Miles Minter Mutual Star Production, "Faith," is just about completed at the American studios at Santa Barbara, Cal.

Arizona forms the background for all the scenes in "The Land o' Lizards," the five-reel American Mutual Masterpicture that was released the week of September 18. Practically all of the scenes were actually taken in that state.

The release of "The Sable Blessing," a five-reel Mutual Star Production, previously announced, has been postponed. The new release date will be announced later.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	The Three Pals	5	Kolb & Dill

Mutual Masterpicture.

American,	Land O' Lizards	5	Frank Borzage

Tuesday, Sept. 19th.

		Reels.
Beauty,	The Beeville Stinger	1

Wednesday, Sept. 20th.

Mutual,	Mutual Weekly No. 90	1
Gaumont,	See America First. Cartoons.	1

Thursday, Sept. 21st.

Gaumont,	The Fingerprints, Fantomas No. 3	3

Friday, Sept. 22d.

Thanhouser,	A Flaw in the Evidence	2

Saturday, Sept. 23d.

Cub,	Movie Struck	1
Centaur,	The Father of Her Child	2

Sunday, Sept. 24th.

Vogue,	Paste and Politics	2
Gaumont,	Reel Life	1

"Fantomas" First 3-Reel Serial

Exhibitors are finding the Gaumont-Mutual series of photoplays featuring the phantom crook, "Fantomas," a tremendous drawing card for their theaters. Thousands of people have been following the stories in a long list of newspapers and are eager to see the stories enacted on the screen. "Fantomas" is in five chapters of three reels each.

Kolb and Dill in Their Second Mutual Star Production

ON MONDAY, September 18, Kolb & Dill, famous German comedians of the vaudeville and musical comedy stage, made their second appearance in a Mutual Star Production. This, like the first, was made at the studios of the American Film Company, Inc. The first one, every exhibitor knows, was a big money getter. The brand of comedy introduced by these noted laugh-makers set all America to chuckling. It was something new in motion pictures. Their second appearance is made in an even funnier five-reel Mutual Star Production.

"The Three Pals"

The second Kolb & Dill release is entitled "The Three Pals." Al Santell wrote the story. Both Kolb and Dill are given unlimited opportunities for the brand of clowning which made them famous. The scene is laid in a wild and lonely district in the West. Later the scene shifts to a gay Chicago cafe on New Year's eve. Mike and Louie, the two characters created by Kolb & Dill, find plenty of chance for comic antics. They also prove they can play on your very heart strings in a pathetic scene of the photoplay. This play, like the first in the Kolb & Dill series of Mutual Star Productions, was directed by Rae Berger. "The Three Pals" is the second of a series of six Kolb & Dill comedies.

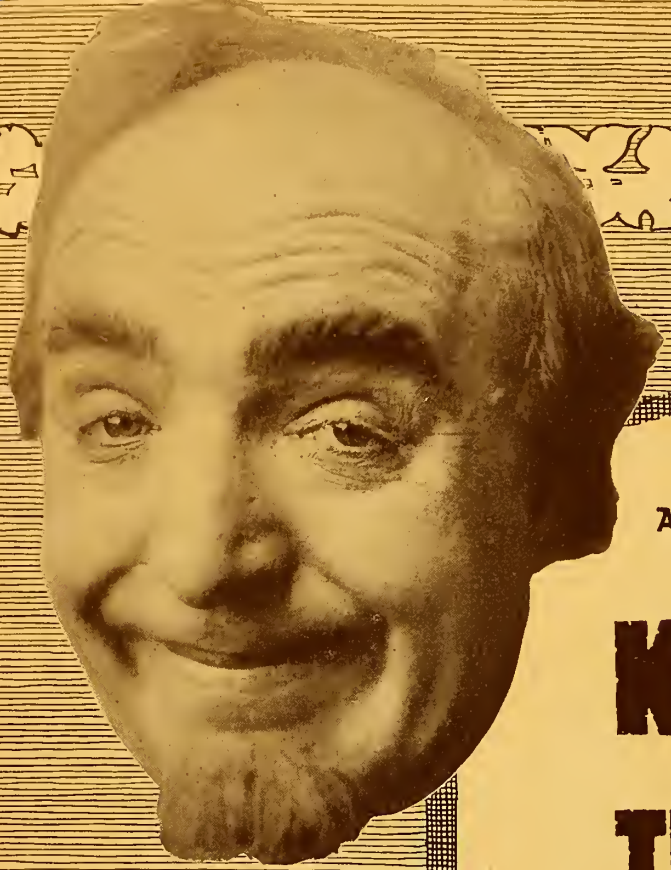
"Land o' Lizards" Released This Week Is Thrilling Story of West

Gold, since time began, has been the cause of greed, hatred and blood-lust among mankind. It has separated the best of friends. It has inflamed the passions of men and women. It has created feuds without number. It has caused the death of thousands. Never, perhaps, has the evil it can do been better illustrated than in "Land o' Lizards," the five-reel Mutual Masterpicture released by the American Film Company, Inc., on Monday, September 18. Here is a big red-blooded, thrilling story of Arizona. It is presented by players of real note. It is staged in the exact localities represented on the screen. It is photographed with the crystal clearness that has made American camera work famous.

Enacting important roles in "Land o' Lizards" are Frank Borzage, Anna Little and Jack Richardson. The story tells of the discovery of gold on a stream claimed by the lawless Bar C. outfit. It shows how the outlaw band try to retain the claim, though old Dave Moore and his daughter, "Bobbie," have long been working it. Ward Curtis, president of a big development company, and "the Stranger," a wandering cowboy with a wonderful personality, at last secure the gold claim. They break up the outlaw band. The unfolding of this tale forms a most fascinating screen story. It is a story that will send theater patrons away satisfied. It is a story that will make them long for more of a similar kind.

Five Chaplins Now Booking

To date five Chaplin features have been released by the Mutual Film Corporation. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." and "The Count." Charlie's newest vehicle, "The Count," has been acclaimed everywhere as "the best yet!"



AMERICAN FILM COMPANY, INC., *Presents*

The Original German Comedians

KOLB & DILL IN THREE PALS

A New Style Of Motion Picture Comedy In Five Acts By Al Santell

SECOND OF A SERIES OF SIX MUTUAL STAR PRODUCTIONS FEATURING THESE FAMOUS VAUDEVILLE STARS · RELEASED WEEK OF SEPT. 18TH

Book The Entire Series Now At Any Mutual Exchange.

NOW PLAYING
KOLB & DILL *in*
"A Million For Mary"

COMING:
KOLB & DILL *in*
"The Bluff"







AMERICAN FILM COMPANY, INC., *Presents*

A Superb Mutual Masterpicture

LAND O'LIZARDS

Featuring **FRANK BORZAGE**
and **ANNA LITTLE**

A Stirring Drama Of The
Western Gold Fields By
Kenneth B. Clark ~ ~

FIVE ACTS OF TENSELY DRAMATIC
SITUATIONS AND WONDERFUL SETTINGS.
RELEASED THE WEEK OF SEPT. 18TH ~ ~

Booking NOW At 68
Mutual Exchanges ~







Announcing

CHARLIE CHAPLIN

(FUNNIER THAN EVER)

IN

THE COUNT

Fifth Of The New Mutual-Chaplin Specials Now Booking At 68 Mutual Exchanges ~

Full Of Original Chaplin Antics. Jammed With Surprises. A Sure Laugh-Getter And Positive Box-Office Attraction.

MUTUAL-CHAPLIN SPECIALS NOW PLAYING:

ONE A.M. THE FLOORWALKER
THE VAGABOND THE FIREMAN

Book The Entire Series At Any Mutual Exchange.






BLUEBIRD PHOTOPLAYS (INC.) PRESENT
"THE EVIL WOMEN DO
FROM THE FAMOUS STORY "THE CLIQUE OF
GOLD" BY EMILE GABORIAU. WITH A
REMARKABLE CAST ////// INCLUDING
RUPERT JULIAN, HOBART HENLEY,
ELSIE JANE WILSON, FRANCELIA
BILLINGTON & DOUGLAS GERRARD
BURTON RICE

onstantly Increasing Public Patronage
Proves the Soundness of
The BLUEBIRD Policy
of "The Play's The Thing."



BLUEBIRD Photoplays (inc)

THEATRE Owners and Managers who have been convinced that the BLUEBIRD policy of "The Play's The Thing," is right, are daily receiving ample evidence of the soundness of that policy by increased profits and prestige.

In affairs that concern the public, the final test of success of any proposition always remains with the people, thus the growing patronage at theatres where BLUEBIRDS are being exhibited, proves conclusively that BLUEBIRD Photoplays constitute that high character of photoplay entertainment the people desire.

Thru the medium of half-page ads in the Saturday Evening Post, BLUEBIRD Photoplays have already become the topic of conversation in millions of the better class of American Homes.

You can identify your Theatre as the discriminating play house in your territory by exhibiting BLUEBIRD Photoplays.

Watch for the coming BLUEBIRD—
"WANTED A HOME"

For Booking's communicate with Your Local BLUEBIRD Exchange or the Executive Offices

BLUEBIRD PHOTOPLAYS (INC)
1600 BROADWAY, NEW YORK

B.S.MOSS PRESENTS MARGARET NICHOLS IN THE POWER OF EVIL

RELEASED OCT. 1ST.

Could White Slavers Accomplish Their Evil Without The Aid of Strong Liquor?

"The Power of Evil"

Vividly portrays the Acute Human Miseries that stand at the door of

DRINK

Will Future Years Find Us A Society of Degenerates?

"A Father's habit becomes an inheritance of the son—home, loved ones, fortune, innocence—all are dissipated and succumb to his unnatural passions—a degenerate's grave is his BECAUSE HIS FATHER WAS A SLAVE TO DRINK."

Such stories, so common in everyday life, most of us pass unnoticed until some writer of commanding power brings home the lesson—pictures the future—points the danger to our unborn progeny.

Direction of
HORKHEIMER BROS.

George Bronson Howard

that master of vigorous expression and daring ideas—Author of "The Follies of 1912," "The Passing Show of 1912," "An Enemy of Society," "Snobs," "The Double Cross," etc., gives voice in

"The Power of Evil"

to a clamorous protest against the liquor enslavement of the unborn. He approaches the subject from a hitherto neglected angle, and gets home his message in a way that holds attention—prompts thought. talk and discussion after the show.

George Bronson Howard's Straightforward Outspoken Style Is The Secret of His Popularity

—and "The Power of Evil", pronounced by many as his greatest work, hits straight from the shoulder with his most powerful punch. It tells a story of absorbing interest—a story of universal appeal.



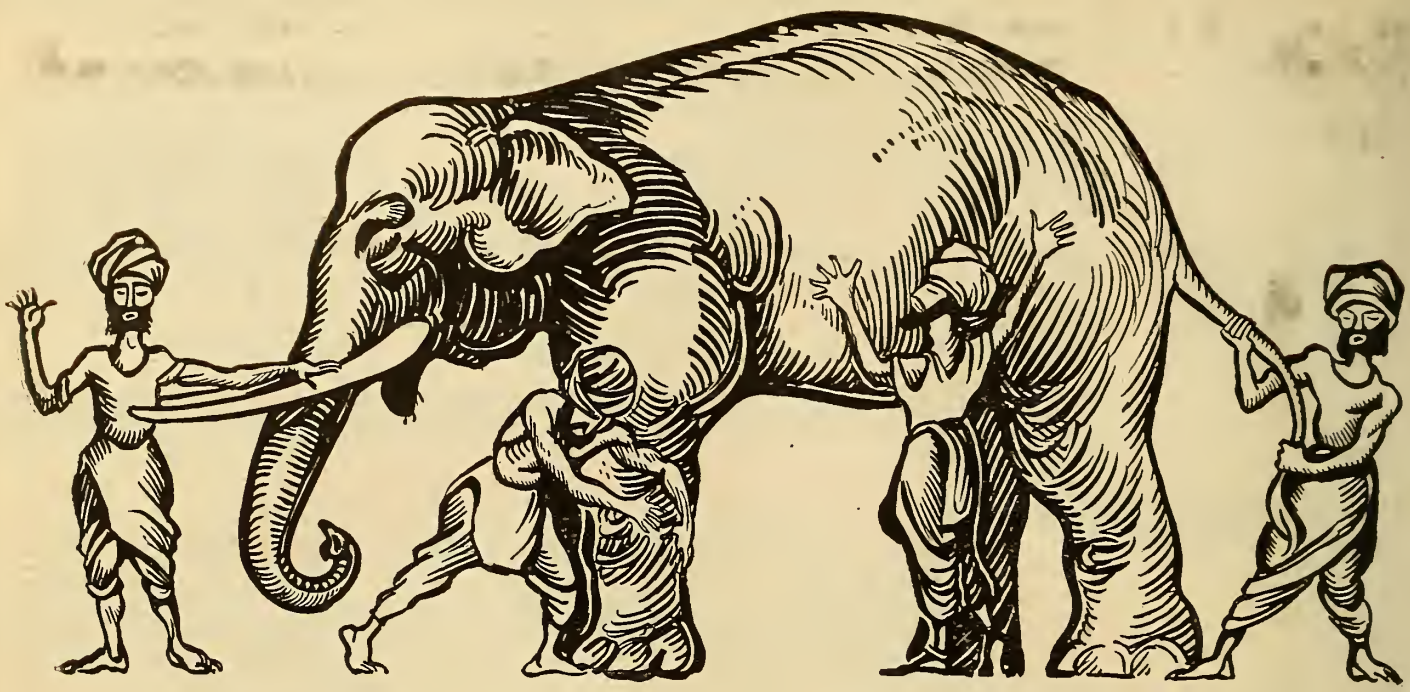
B. S. Moss Motion Picture Corporation

729 7th Avenue
New York City

Ask YOUR Exchange Man About "THE POWER OF EVIL."



MOSS FILMS



FOUR blind men of Kut once examined an elephant. "Ah," said the first as he felt of its legs, "an elephant is built like a tree."

"You are wrong, Abdullah," exclaimed the second, fingering a tusk. "An elephant is a long, curved, pointed object."

"Fools," insisted the third, "Elephants are broad, flat things like a wall."

But the fourth, who had been holding the tail, cackled with amusement. "How ridiculously you all talk—an elephant is exactly like a piece of rope."

The blind men who have been producing motion pictures have no conception of the industry. They've only handled little parts of the proposition and each is attempting to measure its possibilities by the evidence of his own narrow experience.

Every one of them has displayed ignorance of its true dimensions.

Otherwise they would never have given me the chance to leap in and revolutionize the system with the *Clara Kimball Young Film Corporation.*

Their day is over unless they adopt my way.

The squarest deal always becomes the standard of success. I have won out because I have let the exhibitor win, too. So must they.

Lewis J. Selznick.



SELZNICK-PICTURES

Shall she live to bear another sacrifice to the altar of the relentless War God?

This is the problem of the war bride and widow so powerfully presented in .....

HERBERT BRENON'S
Production of
NAZIMOVA
in
Marion Craig Wentworth's
Notable Photo-Drama
"WAR BRIDES"



Sole Distributor
LEWIS J. SELZNICK
New York

The GIRL FROM FRISCO

By Robert Welles Ritchie

Featuring MARIN SAIS and TRUE BOARDMAN

Fifteen Gripping Romances of the Golden West



Each Two Reel Episode Tells A Complete Story

NEXT EPISODE:

"A BATTLE IN THE DARK"

Barbara and John Wallace lead a bitter struggle against encroaching Hindu labor that brings about a spectacular climax in a pitched battle between Hindus and ranchmen fought amidst a spectacular fire that is a revelation in screen mastery.

Released Wednesday, September 27th

Country-wide publicity is given you by the publication of "The Girl From Frisco" in Short Stories Magazine

"THE MUD CURE"

Ham, Bud and Ethel Teare stage a thousand laughs in a one-reel comedy of dentists and mud baths.

Released Tuesday, Sept. 19th.

"THAT PESKY PARROT"

Ivy Close and Henry Murdoch in a comedy which proves that newlyweds should not own talkative parrots.

Released Friday, Sept. 22nd.

HELEN GIBSON in "DEFYING DEATH"

A fitting title for a one-reel "Hazard" that sets new marks in courageous exploits. Helen Gibson escapes death by a matter of inches on a handcar that speeds under the wheels of the fast express.

Released Saturday, September 23rd.

Newspaper cuts, lobby photos, press stories and "posters that pull" to back up your publicity on all Kalem releases

KALEM COMPANY

235 West 23rd Street New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, September 23, 1916

Facts and Comments

PREMIUM swindlers are not so numerous as they used to be but there are too many specimens surviving. These men prey on the exhibitor approaching him with all sorts of alluring promises to improve his business by the distribution of "valuable" prizes. Of course the public which patronizes the motion picture houses never come into direct contact with the premium men; the latter persuade the exhibitor to "underwrite" their plans to the public. It is only an inexperienced or careless exhibitor who will be foolish enough to stand sponsor for the premium promoters. About the best asset an exhibitor can have is the confidence of his public and common sense must tell him to guard this confidence with great vigilance and pealousy. If anything goes wrong with a premium proposition, if the public are fooled or disappointed, the blame will be placed upon the exhibitor who let the "premium" men come into his theater.

* * *

WE ARE very tired of the argument that "censorship would be all right if the right kind of censors could be found." Any man who advances such a proposition shows he has failed to grasp the principle involved in all discussion of censorship. "The right kind of censors" are illusions of the mind. One man's views and ideas are as good as another man's provided they do not clash with the law. The original censor of history, the austere and dignified Cato, a real statesman in many respects, became foolish in the eyes of the world when he started to "censor things." The best man or woman living cannot transform a bad principle into a good one.

* * *

"I HAD an offer only a short time ago from an exhibitor with a beautiful house costing over fifty thousand dollars absolutely free if I would guarantee the rent of the place for the balance of the term of his lease." We quote this passage from a letter addressed to the editor of the MOVING PICTURE WORLD by an old showman located in the South. With the coming of the fall, with wide-spread prosperity and general resumption of business we hope that this pessimistic echo will die away in the general chorus of the good times.

* * *

VOLUMES are being written in the commercial literature of the day all devoted to descriptions of the growing wealth of Latin-America. A glance at the export statistics show vast trade balances in favor of Latin-America, especially the Argentine Republic. We have no accurate information showing to what extent the constant appeal to the American manufacturer has resulted in more intimate trade relations, but we do know that the film field is nearly virgin territory. Even in war time the export of film from Italy to Latin-America has shown an increase. There are about thirty motion picture producers in Italy who sell their films in the Latin-American market. Much of this film is very good and wins on its merits, but it is in no way superior to our product. American producers who want to get into the Latin-American market will find a valuable guide and medium in Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD which reaches the Latin-American market. A letter to Cine-Mundial might turn out to be a very profitable investment.

* * *

"OUR first concern is and always must be to entertain our public," said an exhibitor at a recent meeting in New York. "We are not here to assist in any political propaganda or in the solution of any social problems." We advise exhibitors to use this motto in their advertising. It is a very simple but a very eloquent appeal to the great American public upon whose patronage this industry must always rest. The public do not want to see films with a social or political mission, they do not want ostentatious preachments and "lessons" on the screen. The so-called sociological reform films are in ninety-nine cases out of a hundred the flimsiest sort of a pretense any way. Straight and clean entertainment is wanted—we would never show a feature that could not stand up under this simple definition.

Why Beauty Counts

By Louis Reeves Harrison

CATTLE are browsing at the edge of a grass-topped cliff, all engrossed in filling themselves as rapidly as possible with the material needed to sustain life. They eat until they can hold no more, obey blind instincts of self-preservation and perpetuation, rest at intervals and keep on in the eternal round from animal to vegetable and back again, simply a lot of raw material to be transformed in nature's laboratory. They are good business men, who never waste a moment studying the grandeur and beauty spread out at their feet. Of what use the view?

The human being goes beyond the physical development into a complicated browsing on the hillside. He knows that flowers bloom and wither and bloom again, and the idea of death suggests a reawakening in some finer form than that in which he has appeared on earth. Through comprehension of death he begins to understand life, unless he belongs to an intermediate grade of two-legged cattle who possess no spiritual element of growth and change. The finer man knows that he has risen from a state of comparative degradation, from a beginning to which he would never return. Aspiring beyond past and present to a future, his mind reaches out for an explanation of existence and its purpose.

To browse around and get all he can within reach is natural, and it may make him the strongest of his herd, but he must die just as weakly as the rest, to be eternally reconverted in the laboratory unless he can be of service beyond attending simply to his own material needs and desires. How shall he live again in some greater sphere unless some practical reason exists for his advancement to a larger and finer life, unless he joins forces with his creator to start soul growth and improvement in the common herd?

Starting with a selfish motive, figuring on a reward for effort because he can not figure any other way at the beginning, he glances away from his browsing and notes the hungry sea waves below, eternally lapping at the land. His eyes rise to a spreading expanse of ocean that seems to have no limit until it reaches a line of sky. There, at the decline of day, sits a golden lion whose fiery mane rises against a dull background. As it dies, sinking slowly into the sea, a gorgeous palette of color is set up against the sky, only to fade in turn while peeping eyes of gold and of silver watch it from the ever-darkening vault above.

What wonderful color and movement! What does it all mean? The man who has raised his eyes above filling his stomach feels a glow his emotions have never known before. Infinite beauty, time and space are whispering to him for the first time. There is no beginning, no ending, nothing but growth. That far off sun is but an unfailing fount of light and life, the nearer stars but friendly worlds, most of them grander than his own, and beyond them float millions upon millions of groups, more brilliant, more beautiful than his dull little earth, all moving in harmonious response to an invisible will.

With mental expansion comes a bigger and broader interest in that dull little world. He is charmed by the marvelous diversity of flowers; the deep-flowing river has a message; the gossamer veil of falling waters takes on new meaning, and so with the roaring breakers, the ice-capped peak, the verdure-clad prairies, the mysterious woodland. He begins to perceive with his whole soul, until appreciation of beauty and grandeur, however unconscious, becomes vital to his happiness, a sort of fore glimpse of what his heart aches and prays for in secret.

Man observes that vagrant raindrops can be transformed to snowflakes of varied sky-born beauty yet conforming to one law of structure, just as little round pellets of metal scattered on a table become regular in form and arrangement under the influence of radium, just as random impressions in his own mind crystallize into thought, and he begins to attain a god-like knowledge of cause and effect. Springing from the womb of beauty, the very mind he uses in his progress is inspired and guided during its growth by that same universal mother.

When moving pictures first appeared the visualization of movement was in itself such an achievement that it became an end rather than a means. Production was everything. Pictures were no longer a suddenly petrified phase of life, merely suggesting what had led up to that phase and what might follow. But the men who did the picturing were like amateurs with kodaks. A very large proportion of the early releases, far from delighting us and inspiring us with beauty, were hideous and repulsive. We were called upon to wonder, not to feel and admire.

Taste was lacking, taste carried to a high degree and used to express in beautiful form some work of creative genius. Fine taste calls for an unusual amount of imagination, sentiment and reason, three faculties not highly developed in cattle wholly occupied in getting all there is to get. Taste feels intuitively and judges from training that beauty adorns and enriches an expression, but taste does not invent what is to be expressed. Taste may imitate, while true creative power scorns imitation, consumed with the passion of releasing what Socrates calls the "demon within" that burns its way out from the human mind in one striking form or another.

It has often been assumed that the best we can do is to go to nature, but nature did not set that castle in the hill, the heaven pointing spire amid the trees, that steamer ploughing the sea, defying wind and tide, and it is less important to merely picture a twinkling sky full of bright dots than what we feel when we look up into the star-sown heavens at night. We are conscious of that feeling, but it is obscure, its message vague. The interpretation of nature, the interpretation of life, comes from true perception of beauty and that artistry which may not enrich the pocket but surely does the soul.

Beauty in a release makes it less perishable, but it is surer to reach popular appreciation, when *applied to the expression of something which powerfully stimulates the human heart and mind. Beauty is not an end, but a means to an end.* In a novel the beauty of presentation lies wholly with the author. In a picturing of life on the screen, beauty of presentation can only be suggested by the author, and it is all too often suggested in vain. The director goes to nature for a background, not realizing that the natural may be inharmonious, even insupportable.

It was when man first began to raise his eyes from feeding his immediate necessities that he felt the charm of the infinite as expressed through varied and beautiful forms on earth and in sky. Appreciation of beauty was almost the first step taken in his soul's ascent from purely material occupation. He must still provide for his necessities, but he turns with relief to his vacation in the country, to his evening at the concert, to the story of life as printed, as staged, as represented on the screen that he may enjoy, through beauty, some mental or emotional expansion for which his whole nature craves. He often finds his way to material happiness through the spiritual stimulus of artistry.

Are Short Subjects Coming Back?

By W. Stephen Bush.

I BELIEVE that if a vote were taken in the exhibitors' ranks to decide this question, are short subjects coming back?, neither the "ayes" nor the "noes" would have it and there would be something like a tie. There is no question, however, that very many exhibitors wish for a return of the shorter subjects.

Often the wish is inspired by the recollection of the good old golden days when incomes were big and expenses were small. Often, too, the desire for a return of shorter subjects is prompted by the recollection of the fine quality which used to reside in many of the single reels. All are agreed, too, that features are not an unmixed blessing, that too many of them are outrageously padded, and that there are long and painful intervals between high quality features.

Here is one exhibitor, evidently a careful and experienced student of conditions, who writes to the Moving Picture World and records his emphatic belief that short subjects will never come back. His arguments are interesting and plausible. Says he:

"You hear among the regular program exchanges that the short subjects are coming back. I have been in the show business for more than twenty-five years and I have never yet seen any form of popular-priced amusement ever come back. A matter of twenty years or so back every large city had its melodramatic house where the gallery gods could sit and eat peanuts, cheer the hero and heroine and hiss the heavy man. There were also dozens of popular-priced repertoire shows touring the country, playing one and two week stands in the smaller towns. This branch of the business played out and popular-priced vaudeville came into vogue. A few years ago there was not a town of any size anywhere in the country that did not have its store room vaudeville show. It is foolish to believe that either one of these once popular forms of amusement will ever again attain the popularity that they once enjoyed. It is the same with the pictures. After feeding the people with five and six reel features is it reasonable to suppose that they are ever again going to be satisfied with the short subjects? There is no doubt about there always being a demand in certain locations for the one and two reelers, but their days in the big houses are done."

It seems pretty clear that the feature will hold the centre of the screen for some years to come and that most people will define a feature as a multiple reel to begin with. The feature was both a logical and an artistic development of the motion picture and just as natural as the growth of a healthy tree. I have heard it said that a really clever exhibitor makes every part of his program a feature irrespective of its length. A pretty sentiment, not without a grain of truth, but scarcely defensible in the forum of reason. In nine cases out of ten the backbone of the program must be the feature for the element of length enters into the question of merit in more ways than one. One does not have to argue that with an intelligent exhibitor.

The real question is this: Why can we not have *quality* in short subjects such quality as we used to have? Quality will assert itself. I have known quality to shine out luminously in a short five hundred feet and be painfully absent from a five reel feature. Short subjects will come back to a greater importance than they enjoy now just as soon as producers will put the old time quality into them and not before. The good serials are good proof for this claim. A serial with sustained quality will make money for the exhibitor. In passing I may remark that serials with sustained quality are few and far between.

After looking impartially over the entire situation I cannot help concluding that as matters stand today there is not as much quality in the average single reel as there is in the average feature. Here and there we see a single reel of excellent quality rise above its mediocre fellows and win uncommon and well deserved praise. Here and there we see a feature fall to a low grade of quality. On the whole, however, the average is pretty well as we have indicated.

We do not believe that short subjects will ever come back into a dominant position in the industry though we say it with becoming diffidence. It never pays to be dogmatic or lightly prophetic in the matter of motion pictures. This industry is delightfully uncertain, though some I fear will want to cut out the adjective.

In the mean time we will be glad to hear from other readers on the subject, a little discussion of so timely and vital a topic may be productive of some good. To our correspondent in Mississippi whose well considered letter has provoked this article we convey the assurances of our gratitude for his suggestions.

The Problem of Distribution

By W. Stephen Bush.

TO US on the inside there is nothing miraculous in the manner in which the fifteen thousand or more motion picture houses of the country are regularly supplied with their needed quantity of films. Even to us on the inside, however, there must be something of the miraculous in this distribution when we give a moment's reflection to the variety which every exhibitor may nowadays secure for his program. Our system of distribution, crude, primitive and costly as it is, after all accomplishes certain results.

Is there any need for continuing the present crude, primitive, costly and altogether unscientific system of distribution? This is the question which is discussed a good deal in exhibiting circles all over the country. The exhibitor feels that he is bearing more than a just and reasonable share of the cost of this distribution. Producers or importers who work independently of any program are confronted with the problem of distribution at every turn. The high cost of distributing bears hardest, however, on the producer whether he belongs to an organized group or whether he travels alone.

It is altogether likely that in the near future the exhibitor may be able to aid in reducing the excessive cost of distribution. The National League has in an informal way considered the question and may at an early date have some excellent suggestions to offer to the producers.

In many quarters the feeling prevails that a combination of exchanges is feasible. In other words a system may be devised whereby one great central distributing station will carry just one set of expenses where now there are several sets of expenses. I have heard of plans to divide the country into nine great zones and have each zone provided with one central distributing station. Each of these big nine central stations is to be provided with several projection rooms in which exhibitors may see in advance the film they wish to have for their programs. These plans, needless to say, are purely speculative, but the very fact that exhibitors and film men generally talk about them makes them interesting. Such a plan might be made to combine the advantages of the open booking sytem with the good points in the programs.

The problem of distribution is made more difficult here than anywhere else by the very bigness of the country. New York and Chicago have advantages over every other city. Exhibitors in other cities very largely have to take their pictures on trust except as they are enlightened by impartial reviews in the Moving Picture World.

The establishment of nine zones would cover the country pretty thoroughly and would enable the exhibitor to do his own choosing on his own judgment.

Lynde Denig, Editor of the Dramatic Mirror

LYNDE DENIG, who joined the staff of the MOVING PICTURE WORLD something more than a year ago, terminates his connection therewith this week to become the editor of the Dramatic Mirror, America's leading dramatic paper, and will presently enter upon his new duties. The WORLD congratulates its contemporary upon securing the services of Mr. Denig for the responsible position of editor. We have lived with him and know him for a gentleman and an able writer. Patient and painstaking in his work, Mr. Denig possesses also that rare quality of "horse sense" which enabled him to avert many unpleasant situations.

In the brief year and a half that Mr. Denig was on the WORLD staff he contributed largely to the WORLD'S department of reviews of current productions, gaining for himself an enviable reputation for fairness and good judgment and for this publication added dependability.

While regretting deeply the departure of Mr. Denig from his place on the MOVING PICTURE WORLD, we join his many friends in congratulating him upon his good fortune in being selected as the head of the editorial department of so reputable a publication as the Dramatic Mirror. It is a merited recognition of his ability. He has the cordial wishes for success of the members of the MOVING PICTURE WORLD staff.

General Film Makes Statement

Says No Change Will Be Made in Program of Weekly Releases.

GENERAL Film Company has made preliminary announcement regarding its fall and winter program, in which it is stated there will be no change in its releasing plans; that Selig, Essanay, Lubin, Vitagraph, Kalem, Knickerbocker and Biograph productions will be identified, as heretofore, with General Film Service. The George Kleine and Thomas A. Edison interests with the General Film Company remain identically the same as before. The exact make-up of the program will be announced in a few days.

This means that General Film Company feels that the best interests of exhibitors will be conserved in pursuing the same lines laid down when the present administration under direction of President George Kleine took hold of the reins. The same predominating policy of presenting distinguished stars in short length pictures will prevail. This announcement coming from General Film Company's advertising and publicity department will no doubt be welcomed by exhibitors. The preliminary statement by General Film Company concludes with this paragraph:

"General Film Company purposes to do in the future as it has in the past—lead. It blazed the way, maintained always a commanding position, served faithfully the best interests of exhibitors, won the public's confidence, produced pictures abreast of the times and made it possible for exhibitors to earn liberally in proportion to their investment. A program of variety, quality and consistency, such as is furnished by General Film Service, is responsible in a large degree for the unquestioned popularity of moving pictures today and there is no reason to change this policy. Noted stars in short length productions will be a feature of our fall and winter program. Exhibitors everywhere have indorsed this policy by subscribing to General Film Service and business with the General Film Company has increased steadily. It is a permanent growth due to the excellence of our service. There will be improvements, of course, in the service where improvements is deemed essential and exhibitors will always have the assurance that they are offering a program unequaled by competitors.

"There will be no change in General Film Company's numerous branches covering the United States and Canada and our customers will be served with the same promptness and regularity that has always characterized General Film Service. There will be no waste of printer's ink in conducting a campaign based on braggadocio, but an effective comprehensive advertising campaign calculated to best serve exhibitors has been decided upon. We pledge that General Film Service will be best and we will keep our pledge."

According to Albert E. Smith of Vitigraph, a director of the General Film Company, more than 6,000 theaters are now using General Film Service. This is conceded to be a greater number than is served by any other distributor.

National Association Meeting

United Stand on All Matters by the Members of the National Association Promised by President William A. Brady.

PRACTICALLY one hundred per cent. representation of motion picture producers in the membership of the National Association of the Motion Picture Industry was promised by President William A. Brady at a meeting held in the association's headquarters in the Times Building on Wednesday afternoon. This meeting was attended by representatives of thirty-five of the largest producing companies in the industry and was called for the purpose of appointing various committees, one of which is to be devoted to each important phase of the industry.

The meeting was remarkable for the number of prominent men it brought out, among them being President William A. Brady, World Film Corporation; Adolph Zukor and Jesse Lasky, Famous Players-Lasky Corporation; P. A. Powers, Universal; William L. Sherrill, Frohman Amusement Co.; W. E. Shallenberger, Arrow Film Corporation; Edwin Thanhouser, Thanhouser Films; Carl H. Pierce, Oliver Morosco Photoplay Co.; H. K. Tootle, Gaumont Co.; Randolph Bartlett, Brennon Film Corporation; John F. Miller, Niagara Film Service; W. J. Wright, Kalem Corporation; G. H. Wiley, Van Dyke Picture Co.; Geo. Ridgewell, Sunbeam Film Co.; L. D. Willis, Fox Film; A. Lorrimore, representing Thomas H. Ince; Eugene B. Sanger, Sanger Picture Plays Corp.; Hamilton Smith, Chester Beecroft, representing Mr. Freuler of Mutual; Theodore Wharton, J. W. Buck, L. D. Wharton, Wharton, Inc.; P. A. Parsons, Pathe; Frank Powell, Powell Productions; Louis B. Jennings, American Film Laboratories; H. M. Goetz, Erbograph Co.; Mr. Feely, Florida Pictures Corp.; Mr. LeVino, Arrow Film Co.; J. O. Walsh, U. S. Motion Picture Corp.; Mr. Bolster, Vitagraph Co.; Jesse J. Goldberg, Rialto; C. R. Macauley, Kineticartoon Corp.; W. H. Kembel, Brooklyn Triangle; William M. Seabury, general counsel; Frederick H. Elliott, executive secretary.

A united front upon such vital questions as censorship was also promised by President Brady, who stated that though some difference of opinion upon censorship existed among the members of the association, every one was agreed that the opinion of the majority should prevail.

Special efforts were urged to secure as many new memberships as possible from among those eligible who have not yet joined with the result that seventeen membership applications were received at the meeting.

The election of an executive committee and the appointment of other committees was postponed until the meeting to be held on Thursday, September 14, at 3.30 P. M.

William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary, were appointed as a committee to attend the Convention of the League of American Municipalities in Newark, N. J., on Thursday, Sept. 7, and to learn, if possible, the kind of corporation the mayors and other city officials individually desire from the motion picture manufacturers. P. A. Parsons was appointed a committee of one to secure co-operation from the trade papers in the way of proper mention of the meeting, its purpose, and the meeting to be held next week.

HUDSON COUNTY EXHIBITORS MEET.

A well attended meeting of the Hudson County Exhibitors League of New Jersey was held on Thursday, September 7, at their headquarters on Central avenue, Jersey City. The most important matter considered was the tendency to take the most popular stars out of the regular program and to use them in special features for which very high prices are asked, while the prices of the regular programs on which these stars formerly appeared remains unchanged.

A combination is now being formed by this league to book these special features jointly, providing a price can be obtained from the exchange which will be fair to both the exchange and the exhibitor. Each feature will be handled separately, and if satisfactory terms cannot be made to the entire combination the members are pledged, secured by a deposit, not to use that particular picture in their houses. This combination can already offer the exchange forty days in Hudson County.

Recognition of the operators' union was also brought up for discussion and the feeling of the exhibitors seems inclined toward the union's recognition, provided a satisfactory working basis could be arranged.

Congress Passes Federal Tax Bill

By C. L. Linz

The Measure, as Finally Adopted, is Material Modification of Original House Proposition and Similar to Old Law—Anti-Dumping Clause Inserted

CONGRESS has heeded the plea of the motion picture exhibitors and the theatrical men of the United States and has laid aside the proposition of the House of Representatives to place a tax upon theaters located in places having a population in excess of three thousand people of one-half of one per cent. of the gross profits derived from admissions, and has adopted the proposition of the Senate, based largely on the present law, but even more satisfactory, which reads as follows:

> "Proprietors of theaters, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: PROVIDED, That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: Provided further, That whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease."

The above provisions are contained in the so-called general revenue bill which was enacted into law by Congress on Friday, September 8.

Senator Smoot, of Utah, when the provision was pending before the Senate, sought to have the rates lowered, telling his colleagues that he considered them exceedingly high with respect to the houses in the smaller cities. "I notice," he said, "the provision which reads 'That in cities, towns, or villages of 5,000 inhabitants or less the amount of such payment shall be one-half of that above stated.' That helps considerably. But the smaller cities and the cities containing between 5.000 and 10.000 inhabitants are not taken care of; and I will say that I have correspondence that shows that in cities having between 5.000 and 10,000 inhabitants, basing the number of amusement houses on the population, there are more of them than there are in the smaller cities of under 5,000 inhabitants; in other words, there is more competition as to theaters or amusement places in cities of that size than there is in the smaller cities."

Senator Smoot, unfortunately, was unable either to have all of the rates reduced, or to have the half-rates provision extended to include places of amusement in towns having a population of up to 10.000. as above referred to.

Senator Smith, of Georgia, answering Senator Smoot, stated that while his statements of competition with respect to the number of houses might be true, they come very much nearer running all the time. "We took up the House bill," he said, "and our subcommittee heard representatives of the amusement halls and of the theaters, and we found that they very much preferred the old law. The only complaint we had against the old law from them was that in the smaller towns, where the theaters run only a part of the time, they were overtaxed. Then I sought to find from them a measure of the size of the town which would run its theater and amusement halls only about half the time; and from the information they gave us, we decided on 5 000 inhabitants as the size of what was the proper basis of distinction.

"I wish to say that since we adopted this modification I have had letters from amusement people, but not a single objection to the modified provision. Of course, they, like everybody else, would rather not pay any tax at all; but they seem to think that we are now treating them very fairly.

"The trouble about the House provision is that while it was based upon receipts, it was the gross receipts, and not the net receipts. We first tried to change it to net receipts, but there we found the trouble was that many of the smaller amusement houses kept no books and that there was really no way to tell what the net receipts were. The responsibility was largely devolved upon me to try to reach an equitable and fair mode if we were going to keep any of the tax at all. We then decided that this was the fairest way in which to proceed, unless we extempted them altogether. We needed the revenue, and, therefore, did not think we could exempt them."

Exhibitors and exchangemen are alike pleased with the fact that they will not be called upon to pay the penny tax upon all express receipts, freight bills of lading, and telephone and telegraph messages where the charges amount to fifteen cents or more. While it was up to their employees to see to it that the stamps were placed upon each of the two former used, they became careless and the writer knows it to be a fact that many of the larger patrons of the express companies and railroads faced prosecution for a violation of the law in not having their receipts properly stamped. It was also the duty of the employees of the transportation companies to see to it that the stamps were properly used, but they also became careless.

Importers of films and other materials made or produced in foreign countries are to be taxed upon the entry of any such, at any custom house, either for consumption or warehousing, 25 cents when not exceeding $100; 50 cents when exceeding $100, but not $500 in value, and $1 for all values above the latter amount.

It is also provided that every seat sold in a palace or parlor car and every berth sold in a sleeping car shall be taxed one cent, to be paid by the company selling the same.

Congress has also provided against unfair competition at the close of the present European War, and members of the trade in all its branches are interested in the plans for protecting the film industry in the United States under the following provisions:

> That it shall be unlawful for any person importing or assisting in importing any articles from any foreign country into the United States, commonly and systematically to import, sell, or cause to be imported or sold such articles within the United States at a price substantially less than the market value or wholesale price of such articles, at the time of exportation to the United States, in the principal markets of the country of their production, or of other foreign countries to which they are commonly exported, after adding to such market value or wholesale price, freight, duty, and other charges and expenses necessarily incident to the importation and sale thereof in the United States: PROVIDED, That such act or acts be done with the intent of destroying or injuring an industry in the United States, or of preventing the establishment of an industry in the United States, or of restraining or of monopolizing any part of trade and commerce in the United States.
>
> Any person who violates or combines or conspires with any other person to violate this section is guilty of a misdemeanor, and, on conviction thereof, shall be punished by a fine not exceeding $5,000, or imprisonment not exceeding one year, or both, in the discretion of the court.
>
> Any person injured in his business or property by reason of any violation of, or combination or conspiracy to violate, this section, may sue therefor in the district court of the United States for the district in which the defendant resides, or is found or has an agent, without respect to the amount in controversy, and shall recover threefold the damages sustained, and the cost of the suit, including a reasonable attorney's fee.
>
> The foregoing provisions shall not be construed to deprive the proper State courts of jurisdiction in actions for damages thereunder.

NEW PLAYERS WITH ARROW.

Among recent additions to the players at the Arrow Film Corporation's studios in Yonkers, N. Y., cast for roles in early forthhcoming Arrow feature releases, are: Miss Barbara Brown, who appeared in several of Arrow's "Who's Guilty?" series; Miss Mildred Cheshire, a little Georgia beauty who recently has been seen in a number of noteworthy roles; Albert Froome, leading heavy and character man of the New York Hippodrome for the last six seasons, who played the part of Jackson in "The Million-Dollar Mystery"; Leo Post, an exceedingly agile and romantic young actor; K. B. Clarendon, formerly of the Thanhouser company; Thomas O'Malley, a veteran character actor; Al Hall, who has played in a number of Arrow pictures, including "The Woman's Law" and "Who's Guilty?"; Freeman Barnes, whose own work and that of his two collies long have been featured on the screen; Ben Lodge, James Levering and William B. Miller. Miss Brown and Miss Cheshire will be seen in the support of Derwent Hall Caine, the famous English actor, who is to be starred in a number of Arrow pictures.

"Intolerance" World's Greatest Motion Picture

Reviewed by Lynde Denig

Griffith Surpasses Himself by a Spectacular Masterpiece in Which All Traditions of Dramatic Form Are Successfully Revolutionized

UNLIKE anything that has been produced in the past, massive beyond all precedent, well-nigh universal in its scope, perfect in detail, astoundingly magnificent at one moment and intimately human the next, D. W. Griffith's "Intolerance," now being displayed at the Liberty theater, is the greatest motion picture ever made. Compared to this stupendous production that has human nature during all



Scene from "Intolerance" (Griffith).

ages for its theme, "The Birth of a Nation" is local and partisan; nor is there anything in Italy's masterpiece, "Cabiria" to equal the battle before the walls of Babylon, to mention but one of the many tremendous effects in "Intolerance." If Griffith never made another picture his would be the credit for bringing pre-eminence to America as the source of an unexcelled spectacle.

Original Method of Construction.

Sticklers for dramatic form as applied to the stage will find "Intolerance" hopelessly revolutionary. Griffith dis-



Scene from "Intolerance" (Griffith).

carded accepted conventions and worked along his own lines in using an almost bewildering succession of significant pictures to stimulate the mind. The purpose of the picture as outlined by the producer is "to trace a universal theme through various periods of the race's history. Ancient, sacred, medieval and modern times are considered. Events are not set forth in their historical sequence, or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages.

"There are four separate stories, each with its own set of characters. Following the introduction of each period there are subsequent interruptions as the different stories develop along similar lines, switching from one of the other as the mind might do while contemplating such a theme. Through the ages time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle 'endlessly rocking.'"

True to Mental Processes.

Such is the manner in which the producer summarizes his idea, but the construction of the picture, and its reaction on the spectator invites further analysis. Supposing a student of character and history devotes an evening's conversation to convincing a friend—his equal in intelligence—that intolerance has been one of the great curses of humanity since the world began. Instead of theorizing he cites definite instances in different periods of history, and under the magic of his words his friend visualizes first this tragedy, then that, all bearing out the argument that intolerance of other men's beliefs has been responsible for much of the misery in the world. During a discussion of this kind, the mind, in pursuing a conservative train of thought, does not follow uninterruptedly the life story of the same set of characters. Rather it leaps from one memory to another, regardless of time and place, and finds illustrations substantiating or refuting the argument.

Probably Griffith had such normal mental processes in view when he constructed "Intolerance" without regard for dramatic laws. He used the screen as a reflection of an extraordinarily quick and cultivated mind, supplying pictures that give a superb visualization of happenings that most of us could only dimly conceive, because of a deficiency in knowledge or imagination. Time and again, a scene in Babylon, or in Judea, or in medieval France is cut at a critical point in the acton and we leap into the struggles of Twentieth century victims of intolerance. It is a daring method of construction, though true to mental reactions and effective.

Human Interest in Abundance.

But it should not be gathered that the picture is an argument without personal appeal. The present day illustration of intolerance, and the chief in point of story interest, concerns social problems much in the fore—strikes, crime as the result of environment and the harm done by meddling, hypocritical reformers, to whom so-called charity is a fad carrying with it a certain social prestige. These modern Pharisees, who place bronze tablets on their million-dollar institutions and pry into the lives of defenseless victims of low wages in factories owned by philanthropic magnates, are ridiculed broadly and through subtle irony.

Then in creating sympathy for the characters, Griffith used a quantity of the suggestive, poignant close-ups for which he is famous; he cut the scenes short, eliminating everything that did not have a necessary place in the action, and to keep up a high pitch of excitement he occasionally moved the figures at an impossible speed. No doubt this quick movement is justifiable during a charge of soldiers, such as that of Cyrus and his hosts in the assault on Babylon; but it appears unnatural in a scene play by two figures in a room.

Marvelous Spectacular Effects.

If the human note is most surely realized in the last of the four stories, the other three, besides enforcing the contention that intolerance has always been a great menace to happiness, offer opportunities for some of the most thrilling and historically correct spectacles ever offered an audience through any medium. In depicting incidents in the life of Christ and his crucifixion there are many beautiful scenes, at once reverent and impressive. Events preceding and during the massacre of the Hugenots, also are presented with startling vividness; but the picture reaches its spectacular heights in showing Babylonian civilization, its luxury, degeneracy and ultimate fall at the hands of Cyrus.

It is almost unbelievable that such magnificent structures as Belshazzar's banquet hall could have been erected in California. They give a new idea of the possibilities for depth and richness in pictures. And greater yet, really the master accomplishment of the production, are the scenes showing the assaults on the walls of the doomed city. Nothing known to ancient warfare is omitted in the attack of Cyrus and his army. Mammoth siege towers are moved against the wall, rocks are hurled on the heads of the attacking legions, monster engines of fire are utilized in the defense, the screen

fairly blazes with conflict, until, almost as though it were toppling over into the orchestra of the theater, one of the siege towers falls and Babylon is saved from the first attack. Tremendous as is the climax to the second act, the final and successful assault of Cyrus is not robbed of its power to thrill.

Acting Is Notably Fine.

In a production of this description where thousands of men and women contribute to the total impression, individual performances are naturally relegated to secondary consideration; but not in this instance, because of lack of merit. The playing of Mae Marsh as the girl of the modern story is, if anything, more expressive than her work in "The Birth of a Nation." Robert Harron is an ideal exponent of the boy, and included in the long cast are such familiar names as Lillian Gish, Tully Marshall, Spottiswoode Aitken, Constance Talmadge, Bessie Love and a dozen others who contributed to the perfection of detail in difficult characterizations. G. W. Bitzer, head of the camera staff, achieved cloud effects and splendid bits of lighting that possess the double attraction of novelty and beauty.

The one regret in considering a picture of such magnitude and appealing to audiences of all classes is the absence of a more hopeful philosophy than one gathers from "Intolerance." To be sure there are some sunlight, merry scenes at the very close; but they do not dissipate the impression left by a display of the innate meanness in the dominant element of mankind. This, however, was inevitable, for granting the choice of such a subject, the producer could do nothing but carry it through consistently, as he did in the most memorable and wonderful of all photoplay creations.

Opening Night a Motion Picture Function.

It was a brilliant assemblage of the leading lights of New York's motion picture world that attended the opening performance of "Intolerance" at the Liberty theater Tuesday evening, September 5. To name here all who were present would constitute a roster of film notables, but the greater they were the harder they fell under the spell of the great Griffith spectacle. It is said of William R. Hearst that previous to the performance he had ordered that two hundred words on the opening be wired to all Hearst papers, which he increased to five hundred after the first part had been shown; but when the big scenes of the second part had flashed past he hurried out and telephoned an order for one thousand words, which is going some for any first-night performance.

Throughout the presentation the audience followed the unfolding of the subject with breathless interest, but broke into enthusiastic cheers at the close of the second part following up the demonstration with insistent calls for "Griffith, Griffith," until the master director appeared in front of the curtain and expressed his thanks for the great appreciation.

Beyond a realization that the most elaborate, even stupendous motion picture production had been shown them, few in the audience ventured that night to express their opinion of its greatness, so profound an impression did it make. The best substance of opinion is expressed in the following extracts from the New York daily papers, all of which gave liberal space to their reviews:

Charles Darnton in the Evening World.—Once again D. W. Griffith proved himself the ruling genius of the motion picture world. "Intolerance" is nothing less than wonderful.

Louis Sherwin in the Globe.—With "The Birth of a Nation" D. W. Griffith set a standard that everybody admired and all his rivals envied. With "Intolerance" he goes a step further and sets a new standard. As a spectacle its success is complete. Especially in the Babylonian scenes. The attack of the army of Cyrus upon Babylon, the fight on the walls, and the first victory of the defenders are really breath taking. The pictures are not only thrilling and magnificent but as far as research and human ingenuity can contrive they are also authentic.

T. E. Oliphant in the Evening Mail.—No one will be accused of rashness of statement in averring that never before has the American theater witnessed so stupendous a spectacle.

Zit in the American.—To say that this newest spectacle, "Intolerance," startled even the most skeptical of first nighters is hardly a beginning, so far as praise of such an effort goes. The picture is so gigantic in spectacle, so universal in theme and so diversified in content that it seems almost impossible to believe that the brain of one man directed and planned it all. The picture was a surprise to those looking for a picture of the ordinary calibre, for its presentation was highly novel.

The Evening Sun.—There was no question of the enthusiasm roused by the spectacles. But the discussion of the modern story began in the audience between the acts and is likely to rouse as much difference of opinion as did the race issue in Griffith's earlier piece, "The Birth of a Nation." In this modern story he frankly attacks the great philanthropic "foundations" and even gets in a side slap at one of the institutions of city government, the Children's Court,



Scene from "Intolerance" (Griffith).

which he charges with parting a loving mother who had done no wrong of any kind, from her child.

The Evening Telegram.—Mr. Griffith has even succeeded in surpassing his famous film, "The Birth of a Nation." "Intolerance" is likely to have a long and prosperous run that will doubtless eclipse the record made by "The Birth of a Nation" in the same playhouse.

Heywood Broun in the Tribune.—It should be remarked that the genius of this film director does not lie only in the handling of mass effects. Indeed, much of the effectiveness of his pictures lies in the manner in which he will drop a big effect to hammer home an interesting detail. In all the technical aspects of screen photography the picture is remarkable.

CLARA KIMBALL YOUNG BEGINS NEW PRODUCTION.

With the first of her own company's productions, "The Common Law," being cut and assembled, Clara Kimball Young this week began work at the Blache Studio, Fort Lee, N. J., on her second picture, an adaptation of Thomas Dixon's powerful novel, "The Foolish Virgin."

The cast for this new Selznick picture has been partly selected by Miss Young and Director General Albert Capellani, and before the end of the week all the principals in the picture will have been engaged. The story of "The Foolish Virgin" is expected to make an even stronger picture than "The Common Law," owing to its wide range of characterization and the intensity of its dramatic situation.

Arrangements are being made by Mr. Lewis J. Selznick to give an invitation showing of "The Common Law" at one of the leading Broadway theaters within the next two weeks. This will be followed by a reception at the recently completed offices of Lewis J. Selznick Enterprises, Inc., on the fourteenth floor of the Godfrey Building, 729 Seventh avenue.

BUSHMAN DIRECTING HIS OWN PRODUCTION.

Francis X. Bushman and Beverly Bayne, the popular Metro stars, who recently completed the stellar roles in the stupendous screen production of "Romeo and Juliet," are now at work on a five-part Metro Quality feature called "A Diplomatic Romance." Mr. Bushman is directing the production and he collaborated in the writing of the scenario. When "A Diplomatic Romance" is completed Mr. Bushman and Miss Bayne will begin work on the big serial which is being prepared for them. W. Christy Cabanne, for many years David W. Griffith's first lieutenant, and recently the foremost director with the Fine Arts in the Triangle company, will direct the Bushman-Bayne serial.

Lee Dougherty Recalls Early Days

During Nineteen Years With Biograph, the Manager of Productions Worked With Griffith and Contributed to the Advancement of Many Stars

AFTER nineteen years of service with the Biograph Company, during which time he has been a factor in the development of the motion picture from a trivial entertainment into an important art, Lee Dougherty has resigned, because, according to the Biograph's present plans, there is no immediate need for a manager of productions, a position held by Mr. Dougherty since the days when Griffith was an unknown actor and Mary Pickford an undiscovered child.



Lee Dougherty.

When pictures flickering across a white sheet were a curiosity, Mr. Dougherty, in a small way, became one of the first, if not the first, exhibitor in the country. That was in 1896 at the Boston Museum where, between the acts of a musical comedy, he showed a few feet of chase scenes much to the delight of a mystified audience. About a year later, having become a member of the Biograph organization, he went on a lecture tour with some of the best of the company's early product, and not long after that he was made stage manager of the companies producing the Mutascope, "one-minute" comedies, an event that really marked Mr. Dougherty's beginning as a maker of pictures.

In recalling the old days he said: "The first long film, running about 650 feet, was called "Personal" and it drew so well at Keith's Union Square theater that the stay of five weeks might have been profitably extended. We followed this with 'the Lost Child,' which was considered very good at the time, but we were having much trouble in finding competent directors, for men recruited from the stage knew nothing about screen requirements and they were rather slow to learn.

"About this time an actor who had been playing small parts at the Fourteenth Street studio, said that he would like to have a try at making a picture. In our efforts to locate a competent director, H. N. Marvin, J. J. Kennedy and myself had decided to test each applicant by giving him a script and allowing him to produce it in his own way that we might judge by results. Several had failed—among them some who have succeeded since—so without expecting anything to come of it, we gave the new man a chance with a complicated scenario called 'The Adventures of Dolly.'

"The actors in the studio were not at all disposed to see one of their number succeed in a position of authority. Their attitude was so unfriendly that the embryo director said he would visit Broadway and muster his own company. At the corner of Forty-second street he met Arthur Johnson, who accepted his offer to act before the camera. He continued the search until the company was complete; then made the picture according to his own ideas. It was a big surprise and needless to say the director was Lawrence Griffith, as he was called at that time. We concluded that if his second picture was as good as the first, he was the man we wanted. As a matter of fact, it turned out better, and after that there never was any question about Griffith's standing with Mr. Kennedy and other officials of the Biograph company, although his theories and methods were consistently opposed by practically everybody else in the business.

"During those years I filled two positions, production manager and press representative, and in the first capacity I was constantly in touch with Griffith. Instead of following a scenario, he took the rough sketch of a story and we would work it out together, always subject to change, for if some actor made a particular impression during a rehearsal, the story might be altered in order to bring out the full strength of the character. It sounds conventional to praise Griffith in these days of his fame, but the fact remains that he virtually started as well as carried on the advancement of the art of photoplays.

"Popular opinion credits him with unfailing discernment in the selection of players, and of course it is justified, for nine-tenths of the screen stars served an apprenticeship in the Biograph studio; but one star he was very slow to see. When Blanche Sweet first appeared at the Fourteenth Street studio, she was a mere undeveloped child, but some of us insisted that she had big possibilities. I did for one, and Frank Powell, who was assistant director at the time, agreed with me. Griffith said 'No.' He declared that she had no feeling and no soul, and it was a full year before he conceded her promise as an actress. If I remember correctly, 'The Lonedale Operator' was the first picture in which Miss Sweet convinced the producer of her worth."

Mr. Dougherty talks modestly of his own accomplishments with Biograph, although for nineteen years he has been supervising all of the producing companies, passing judgment on the completed product, editing and writing titles. In addition to all this he discovered adjectives for use in press work that caused him to be referred to as the "Tody Hamilton of the picture business."

Matt Moore

MATT MOORE, the well-known director and star, has resigned from the Universal Company, with which concern he has been associated for the past three years. Under the direction of Stuart Paton, Mr. Moore recently finished "Twenty Thousand Leagues Under the Sea," which has been in the working for the past year and a half. The picture is said to be most novel and artistic. It is in twelve reels, and many of the scenes were taken under the water in the Bahama Islands. Jane Gail and Mr. Moore are co-starred in this production.



Matt Moore.

Mr. Moore is rated one of the most popular leading men. Three years ago, when he first joined the Universal, he and Jane Gail were co-starred in a number of feature productions directed by George L. Tucker, among them "Traffic in Souls." When Mr. Tucker and Miss Gail went to London, Mr. Moore became leading man for Florence Lawrence, with whom he remained a year, afterward joining Mary Fuller.

Mr. Moore has also directed a number of pictures in which he and Miss Gail played, among them "The Little Lady Across the Way," "The Poet's Progress," "Too Many Brides," "Her Invisible Husband," "Why Mr. Kentworthy Lied" and many other feature productions.

Mr. Moore has not announced his plans for the future, but is considering an offer to star in a serial which is said to contain one most novel and original idea. He is expected in New York within a few days.

ANITA STEWART CONVALESCENT.

Anita Stewart, whose recent illness alarmed her friends and admirers all over the world, is recovering her strength in the Catskill mountains and expects to return to her work at the Vitagraph studio about October 1. In the meantime Director S. Rankin Drew is resuming scenes in "The Girl Phillipa," and will finish those requiring all members of the cast except Miss Stewart, and will pick up the scenes in which she takes part when she returns.

Universal Completes Submarine Spectacle

Production Made in Conjunction With Williamson Brothers Represents Work of Two Years—Remarkable Effects.

A REMARKABLE production which has just been completed by the Universal Film Company will prove beyond all question that the world has at last bowed to the will of man, and that the sea, like everything else, has given up its secrets. During the closing of the year 1914 a company, headed by Stuart Paton, and consisting of Jane Gail, Edna Pendleton, Matt Moore, Howard Crampton, William Welsh, Curtis Benton and others, left New York for the Bahamas. They expected to make their headquarters at Nassau and remain away about eight weeks. But before they returned they hoped to have the greatest production in the history of filmdom recorded on spools of celluloid.

In addition to the actors there journeyed with the company two scientists, George and Ernest Williamson, who



Cast of the Universal's Submarine Spectacle.

startled the country a few months previously when they announced to the world they had completed a submarine chamber, which could be lowered to a depth of from 150 to 200 feet below the surface of the water and photographs taken from behind the great glass disc.

The drama which Paton was to direct had been written by him around this great invention, and for the first time in the history of the world a moving picture company were to enact their roles on the bottom of the sea and a camera was to record the film down in the home of old man Neptune.

It was in the harbor of Nassau that the Williamson brothers first demonstrated to the world that undersea photography was not a probability nor a possibility, but a wonderful reality. So successful had been this expedition that Stuart Paton decided he would write a photoplay of adventure with most of its action far below the keel of passing steamers.

He communicated with the Williamsons, who a couple of days later appeared in New York. The famous inventors read the script carefully and told the officials of the Universal they would guarantee to see that every scene which called for action beneath the water was successfully carried out. For their work in connection with this adventure they would charge $100,000. They would go to Nassau with Paton, build a submarine chamber and remain there, looking after this particular part of the production until the picture was finished.

The greatest "sea devils" in the world were at that moment in Honolulu trying to raise the submarine F-4, which had gone down in that harbor several weeks before. They were the Stillson divers, employed by the government, under the direction of George D. Stillson, recognized as the greatest diver in existence. By special permit they were released by the government for a two months' leave of absence.

Arriving at Nassau on December 14, 1914, the Paton company was met by a peculiar gathering. The natives, although subjects of the British flag, are suspicious and superstitious.

After the islanders had been quieted the rest looked simple. Day and night the Paton company worked building houses, rafts, submarines, and "sets," while the Williamsons looked after the making of a mammoth barge to hold their submarine chamber.

The brothers had brought with them two immense glass discs, made in France, each one five feet in diameter and one and a half inches thick, for the observation window; also a battery of nine Cooper-Hewitt lights arranged in a gridiron, each light having 2,400 candle power, these to be lowered for extra submarine illumination, should that be necessary. As a matter of fact it was not necessary, and these artificial lights were scarcely used, owing to the wonderful clearness of the West Indian sea even at considerable depths.

This tube represents strength and flexibility. This was obtained by overlapping steel scales of malleable iron about a foot apart that formed the skeleton of the tube. Over this metallic structure was securely fastened a waterproof fabric of canvas and rubber, the result being a permanently open airshaft down into the sea, a vertical passageway into which a man might step from the deck of the barge and down which he might climb exactly as one climbs down a ladder.

There was no discomfort from breathing the air as it was not compressed. The top of the tube remained open at the deck level like the top of a well, the sides and the bottom being strong enough to resist the pressure of the ocean.

At its lower end the tube expanded into a spherical observation chamber five feet in diameter, one side of which was provided with a large funnel-shaped window. This observation chamber was made of castiron and weighed four tons. While the submarine photographic work was in progress two persons usually occupied this chamber at the same time, Cameraman Brulatier taking the pictures through the heavy glass window and Director Paton signaling to the actors on the bed of the ocean, and giving directions to the deck crew above. A simple ventilating device freshened the air so that both could remain below indefinitely. The raising and lowering of the chamber was controlled by two chains that were attached to the chamber, and ran to chain hoists on the deck, which shifted the position of the chamber, following the wish of the director below.

It took three or four days for the Paton company to prepare everything for the submarine work. The first thing the Williamsons had to do was to place the observation chamber in position in the shaft, and this was rather a slow beginning, as the chamber was heavy and had to be lifted with big steel cranes. While this was being done Paton was engaged in taking some of the "exteriors" with Matt Moore and Jane Gail on the island. In some of these



Scene from Universal Submarine Spectacle.

scenes the entire population of eighteen thousand natives was used.

On the day the first scene was taken beneath the water the towing steamer brought the barge, with the submarine chamber, to a distance within a few yards of a yacht, the Loando, which had been purchased in New York for $20,000 and taken to Nassau under her own steam. On this yacht was Matt Moore and Jane Gail. A submarine, which had been built at Nassau, and made after a government design, rammed the yacht and as it was burning Matt Moore and Jane Gail dove overboard near the barge and were caught by the cameraman as they descended to the bottom right in front of the submarine chamber.

While the company was at Nassau some excellent pictures were taken of the action underneath the water, which will mystify the audiences when the production makes its appear-

ance. Divers are shown at work on the bed of the ocean; we see them walk along the floor of the sea carrying one of the members who has been killed by the enemy and watch them bury his body among the coral beds of Nassau Harbor, which are known to be the most beautiful in the world. Greater than this is the actual battle which takes place on the bed of the ocean, with the fighters using rifles! We watch the men firing on each other and see the smoke from their rifles! We wonder how it is done, but that is a secret which Stuart Paton refuses to divulge, but it is only one of many surprises we get in this picture.

The effects which Paton introduced include the destruction of two yachts which cost $20,000 each, four balloons, which made night ascensions from Nassau and scared every native, besides sending a submarine to the bottom of the harbor, where he afterward took pictures of it as it laid on the bed among the coral gardens.

After spending many weeks at Nassau the Paton company returned to New York and worked at the Universal studios at Leonia. From there they went to Universal City, where the remaning scenes were taken. The picture will be released some time in October. Over 300,000 feet of film have been taken up to the present.

The name of the production and its plot are being kept a strict secret by the producers, but they declare nothing ever attempted by film manufacturers in the past will compare with this mysterious picture, which has been nearly two years in the making.

"Billy" Sherwood, Versatile Player

ONE of the popular juvenile leads of filmdom is William (Billy) Sherwood, at present with the World Film Corporation playing as Ethel Clayton's brother opposite to Carlyle Blackwell in "The New South." Mr. Sherwood is himself a Southerner, for he was born in New Orleans on October 10 in the "Eighteen-Nineties" some time. Small things show early indications of what is in a man and Billy surprised himself by winning a school medal in 1903 for reciting "The Polish Boy." Later when "Old High" senior class put on Shakespeare's Henry IV., they gave him the heavy role. Of course a boy with experience would be in demand at college for dramatic parts and when Billy got to Tulane College he had some excellent chances.



Billy Sherwood.

A new film company came to New Orleans while he was at Tulane and Billy left college for the studio. He wasn't in luck. The concern lasted hardly two weeks after he joined it, so he came to New York and played any parts he could get at first, but this wasn't to be for long. Much better roles were soon coming his way as his ability became better recognized. He has played with the George Kleine Company, with the Kalem, opposite to Marguerite Courtot, and with Edison, opposite Grace Williams. His more recent parts have been as "the best man" in the Famous Players picture, "The Lost Bridegroom," featuring Jack Barrymore, under the direction of James Kirkwood. Then he played the juvenile lead in "The Spell of the Yukon," a Metro, Popular Plays and Players film, starring Edmund Breese. He had a lead in "Beyond Recall," a Pathe (Arrow Film) picture starring Anna Nilsson and Tom Moore, directed by Howard Hansel.

BOSTON FILM MEN HERE.

H. G. Segal, secretary and general manager of the Globe Feature Film Corporation, Boston, Mass., and his associates, Edward D. Levinton and Benjamin J. Shoolman, arrived at the McAlpin Hotel, New York City, Sunday, September 10, to spend the entire week reviewing pictures to be handled by them in the New England States. Mr. Segal and his party left Boston Saturday afternoon, via automobile.

Lasky Studio Busiest in History

Seven Well-Known Directors Busy on As Many Productions —Companies Headed by Noted Stars.

EXPANSION in every direction at the Lasky studios in Hollywood, Cal., has been, for the first time in the history of the organization, the constant employment of seven directors on productions for the Paramount Program. In days gone by as many as six directors have worked at one time on the two massive open air and glass-covered stages; but with the engagement last week of Marshall Neilan, seven separate companies are now operating.

The entire producing organization is under the general directorship of C. B. DeMille. The other directors are George Melford, Frank Reicher, William C. DeMille, James Young, Edward J. Le Saint and Marshall Neilan.

George Melford, upon the completion of the production of "Each Pearl a Tear," of which Fannie Ward is the star, has started work on Blanche Sweet's new production, entitled "A Woman's Victory." Frank Reicher is completing the Columbia University-Lasky prize photoplay, "Witchcraft," which will be Fannie Ward's next starring feature to be released on the Paramount Program in October. This is a massive production, the scenes of which are laid in an early New England village at the time when superstition led to the persecution of aged people among the early Puritans.

Marie Doro is completing, under the direction of James Young, an elaborate photoplay by Paul West, entitled "The Lash," the scenes of which are laid on the Coast of Brittany and Paris. "The Lash" also is an October release on the Paramount Program.

Following the sensational success of Lou-Tellegen in "The Victory of Conscience," the star is completing, under the direction of Edward Le Saint, a picture version of "The Victoria Cross" by Paul Potter.

William DeMille is directing the new co-stars, Thomas Meighan and Anita King, in "The Heir to the Hoorah." The scenes of this picture are being made in the Asierra, Nevada, Mountains.

Mr. Neilan's first picture will be "The Tides of Barnegat," in which Blanche Sweet appears as the star.

UNIVERSAL BUYS BRAND WHITLOCK STORIES.

Recent purchases in the Universal scenario department include the twelve stories from the pen of the eminent American Minister to Belgium, the Hon. Brand Whitlock. As a follower in the footsteps of the famous "Golden Rule Jones," he made great strides forward in municipal reform. His book, "The Turn of the Balance," an earnest argument against capital punishment, created a sensation. A five-reel play, entitled "Lady Eldone's Daughter," also has been purchased from Lois Zellner, whose recent release, "The Innocent Lie," was a Famous Players' production. "Lady Eldone's Daughter" is intended as a vehicle for Violet Mersereau, the dainty little ingenue who is at present working at the Fort Lee studio.

Another play from the pen of Willard Bradley, the mayor of Greenwich Village, has been bought, entitled "A Little Nomad." Mr. Bradley is the author who captured a top-notch price with his story, "The Beloved Imp," $1,200 being paid recently by the Universal for the synopsis.

"His Mother's People," by J. R. Burky, will probably be used as a Bluebird feature. It is an exquisite story of false pride and great mother love. The Indian mother slaves to educate her half-bred son as his white father would have wished. The boy is ashamed of her, but at last awakens to a realization of her true greatness. Other purchases include: "The Dreamers," by F. Eugene Ackerman; "The Price of Silence," from Breezy stories; "Right Is Might," by Adriana Spadoni; "The Rose of Tyronza," by William H. Sharpe; "Because He Loved Her So," by Hal Reid; "The Dummy Director," by Hal Reid; "A Modern Cinderella," by R. M. Crossby; "Pirates of Fame," by Helen Bear, and "The Divorcee," by Lawrence W. Pedrose.

From among the hundred scripts that are the daily average received in the Universal scenario department, we call these few remarkable titles: "Whose Child Am I?" and "Who Is My Father?" These titles were by different authors and both suggested as companion pieces to "Where Are My Children?" the Lois Smalley masterpiece. Here are some more strange ones: "The Follies of Mother," "Father Regenerated" (they seem to come in pairs), "The Fatal Laugh," "The Kiss That Killed." "Freckles Extinguished," "A Happy Couple Until" (excites the curiosity of the editor), "Classy Heathen" and the prize one, "Flees in Father's Pants."

Spoor Comments on New Service

Outlines Policy of the Organization and Forecasts the Activities of the Essanay Company.

COMMENTING upon the formation of the Kleine, Edison, Selig, Essanay Service, announcement of which was made exclusively in the Moving Picture World last week, George K. Spoor, president of the Essanay Company, gives out some additional information on the subject. According to Mr. Spoor the organization has been formed for purposes of distribution only and that each company interested therein will retain its individuality as before. Besides the new features of the four companies all of the Selig and Essanay feature productions, formerly released through the Vitigraph, Lubin, Selig and Essanay distributing offices, known as the V-L-S-E, Inc., will, after September 16, be released through the new organization, known as the Kleine-Edison-Selig-Essanay Service.

The distributing offices of George Kleine will be utilized for this purpose in addition to releasing the Kleine-Edison features. Offices are located in Chicago, New York, Boston, Philadelphia, Pittsburgh, Atlanta, Toronto, Montreal, Minneapolis, Dallas, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Indianapolis, Salt Lake City, Detroit, St. Louis, Washington, New Orleans and Cincinnati.

"The policy of the Kleine-Edison-Selig-Essanay Service throughout the United States and Canada will be the placing on the market of a limited rather than an unlimited quantity of meriorious feature plays of five to eight reels in length," said Mr. Spoor. "These will be presented at irregular intervals, but sufficient in number to place before the public annually a great number of stars and desirable productions. In other words, it is our aim to give the public quality rather than quantity.

"Among Essanay's new features which are already finished and which will be released through the new organization are: "The Return of Eve," featuring Edna Mayo, supported by Eugene O'Brien; "The Prince of Graustark," featuring Bryant Washburn and Marguerite Clayton; "The Breakers," featuring Bryant Washburn and Nell Craig, and "The Chaperon," featuring Edna Mayo and Eugene O'Brien. Other new features are now under way, one in which Essanay's great star, Henry B. Walthall, will appear.

"All of these features will be released under the open booking system. There will be no program whatsoever. Every exhibitor will have the privilege of looking at any or all features and booking and rejecting what he wishes.

"I am a thorough believer in merit and our pictures will stand wholly on merit. There will be nothing crammed down the exhibitor's throat and no attempt at any such system. Exhibitors know best what will please their individual audiences and are the best judges of what pictures they should show.

"I might add that I believe that in the very near future that every picture will be offered on the open booking plan. The day of trying to foist a program on the exhibitor, trying to make him take good, bad and indifferent plays, is now past. The sooner producers and exhibitors recognize this fact the better it will be for the motion picture business. It can mean nothing but better pictures.

"The motion picture public has been educated beyond the antiquated closed booking plan. They now demand nothing but the best pictures and are unwilling to sit through several reels of poor or indifferent plays to see one good one.

"Exhibitors also are too intelligent to stand for the program policy in features much longer. I think I am safe in saying that practically all of them prefer the open booking plan and the only reason that programs are used at all is because conditions have been such that they have scarcely been able to help themselves.

"But the time has come when they are demanding their rights, the right to see and know what they are buying, just as they insist on knowing what they are buying in a department store or wholesale house or factory. And their insistent demand can result in but one thing, the open booking system.

"Essanay is planning to give the exhibitor and the public none but excellent pictures. That we are staking our reputation and our future on this is evidenced by the fact that we are giving the exhibitor absolute liberty to reject any film that he does not think is up to standard. In other words, while we are claiming all excellent pictures, we are making the exhibitor the final judge in this matter. It is not our say so that will decide whether the picture has merit or not; it is the decision of the exhibitor after he has seen the picture. On his decision we stand or fall.

"Plans have been effected, also, to give the exhibitor the very best service as well as the very best films. While I believe that good pictures is the main issue, yet even good pictures are valueless unless the exhibitor can realize on this quality. He must be able to present their worth to the public in such a way that he can convince it that he has a good picture, one worth seeing, in order that he may attract the public to his theater.

"The proper and necessary advertising material will be furnished exhibitors on every feature. The exhibitor will be given no glittering generalities and flamboyant phrasings. He will be told specifically what each play is and to whom and what class it appeals particularly.

"He will be given the proper material to present these facts to his patrons, and to all persons in his district, so that he will, in the first place, be able to draw large audiences to his house, and then answer their expectations by giving them a first class picture, one that sends them home satisfied and anxious to come again.

"For in this way only can steady patronage be built up, by producing the goods when the patrons once have been attracted. To attract and fail to come up to expectations of the patrons is worse than not to have attracted at all. To disappoint the patron is to lose his patronage.

"Our aim in the new organization, therefore, will be, in the first place, to produce pictures that never will disappoint, and to give the exhibitor such service that he will be able to make the utmost profit out of their value."

OCTOBER BLUEBIRDS ARE FINE.

Three of the Bluebird features for October have been scheduled, and with plenty of good material to draw from the remaining two release dates for the month may be expected to carry equally attractive offerings. "Wanted—A Home," a Lois Weber production, featuring Mary MacLaren; "The Chalice of Sorrow," a tragedy introducing Cleo Madison to the program, and "The Social Buccaneer," in which J. Warren Kerrigan and Louise Lovely join forces as leaders, constitute the attractions for October 2, 9 and 16.

The exhibitor will reap the benefit of Mary MacLaren's success in "Saving the Family Name" when "Wanted—A Home" is released only three weeks later. Production by the Smalleys make the best of Bluebirds and as Lois Weber and Phillips Smalley are now devoting themselves exclusively to exploiting Mary MacLaren, theater managers who play Bluebirds have a strong combination to advertise.

Cleo Madison comes to Bluebirds under Rex Ingram's direction, in "The Chalice of Sorrow," a tragic play, located in Mexico and telling a concise and gripping story of intrigue and villainy. Miss Madison's emotional talents will have full sway and wide scope. Her principal support will be provided by Wedgewood Nowell and Charles Cummings, new members of the Bluebird forces.

In the early days of Bluebird's usefulness, when "stars" were shining, J. Warren Kerrigan and Louise Lovely were individual luminaries. Now that "The Play's the Thing" and everything else subservient the making "The Social Buccaneers" finds these two players uniting their talents because they are the best suited players for the leading roles. Frederick S. Isham's story becomes a Bluebird through an arrangement with Bobbs-Merrill Co., to subsequently screen all of the Isham novels in this program.

PALLAS-MOROSCO SEEKING STORIES.

In spite of the fact that the Pallas-Morosco forces have in their dramatic department ten staff writers, writing exclusively for these two companies, in addition to which they have three freelance writers working on special commissions, two members of the firm giving a larger part of their time to the scenario department and have the advantage of being able to call into consultation Oliver Morosco, one of the greatest producers in America, and George Broadhurst, the greatest living playwright, the company is still seeking the best and strongest obtainable stories from the best possible writers in order to present to its Paramount patrons real stories of exceptional interest.

The company is especially desirous of obtaining stories adapted to Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathlyn Williams and Lenore Ulrich. It does not invite incomplete and imperfect scenarios from amateurish writers, although it will pay anyone for original ideas, depending upon their availability. What it does want is good stories, with carefully co-ordinated plots, by writers who know how to put drama into their writing. This company especially desires modern society dramas with comedy relief, with carefully worked out and logical plots, with happy surprises, small casts, closely knit plots, and good acting parts rather than what is ordinarily termed "mechanical drama."

Elaine Sterne a Real Story Teller

"Sonny Jim," First Book of Script Writer, a Charming Tale of Childhood, Filled with Suspense, Humor and Pathos.

By George Blaisdell.

ELAINE STERNE, well known to followers of photoplays as a writer of scripts, winner of the Evening Sun-Vitagraph thousand-dollar prize, of another photodrama prize of $500, has written a book. This does not mean Miss Sterne has entered a new field, for nearly two years ago she captured a $250 first prize in a short story contest. There is in the book, however, abundant evidence that the fiction prize went to a real story teller—one who is a mistress of the rare art of holding adult interest in a story of a child and of children and incidentally grown-ups, and while holding that interest move to mirth—and to tears.

"Sonny Jim," published by the W. A. Wilde Company, of Chicago and Boston, is a collection of eight stories written around scripts from the pen of the author and produced by the Vitagraph company in the past two years. The episodes are independent, but there persist through all of them Daddy Jim, Mother Dear, Mandy the cook, little black Lil', Peter-Dog and the playmates of Sonny. The book is illustrated with reproductions of "stills" taken in the course of the photographing of the respective scripts, for which acknowledgment is made to the Vitagraph.

The titles are "Sonny Jim and the Valentine," "Sonny Jim and the Amusement Company, Limited," "Sonny Jim and the Great American Game," "Sonny Jim and an Easter Lily," "Sonny Jim and the Circus and the Boy," "Sonny Jim and the Bear Facts," "Sonny Jim and Cause for Thanksgiving" and "Sonny Jim and the Knight Before Christmas."

The style of the author will compel attention. The stories are told in the simple vocabulary of a child, but there are always present the touch, the polish, of the story teller. Miss Sterne knows children—very likely her comparatively recent emergence from the magic land of dolls and toys and association with all the minor happenings that loom large in the lives of youngsters has enabled her more vividly to paint the pictures of the joys and the heartaches of child life.

Sonny Jim is a real boy—affectionate, almost always truthful, aiming to be obedient, but try as he will he "blows up" and reverts to juvenile savagery at times. Well may the adventures and misadventures of this boy and his companions thrill youngsters and stir the hearts of their elders for many years to come. The book brings out the real tragedies of childhood. The stories are told with a skill that is notable. There is a high degree of suspense. There are present marked qualities of tenderness, of insight into the child mind and of humanness.

It is possible the book may be the instrument for reducing the time this young woman of twenty-four years may have for screen work; nevertheless "Sonny Jim" will bring her a host of new friends.

KITTY GORDON WORKING ON NEW FEATURE.

Kitty Gordon, the famous beauty of the musical comedy stage, began work this week at the Blache Studio on the first production of the Kitty Gordon Film Corporation. This picture will be a film version of "Vera the Medium," by Richard Harding Davis.

Miss Gordon's new picture is being filmed under the supervision of G. M. Anderson, the famous "Broncho Billy." The story is exceptionally well suited to the statuesque star, giving her many opportunities to appear in startling costumes and to make the most of her noted beauty and superlative gifts of expression.

The Kitty Gordon Pictures have been added to the Lewis J. Selznick Enterprises and will be released by him on the open booking plan along lines similar to those he has adopted for the Clara Kimball Young and Herbert Brenon pictures.

MARSHALL NEILAN NOW A LASKY DIRECTOR.

Marshall Neilan, one of the best-known leading men in motion pictures and prominent also as a director, has taken up his new work as one of the Lasky directors at the Hollywood studio of the company. Mr. Neilan by no means is a stranger to audiences that have seen Paramount pictures during the past two years. He took the leading role some months ago in the Lasky production of "The Country Boy," and he has also appeared as leading man for the Famous Players Film Company in "Madame Butterfly," in support of Mary Pickford, and in "Little Pal" with the same star.

In the past few years Mr. Neilan has been connected with various companies, always to his increasing credit, as his popularity both as a player and director has constantly grown. He was recently with the Selig Company.

Coming From Kalem

Last Days of September Bring Interesting Releases Through General Film.

EVENLY balanced between comedy and drama, four releases are found on the Kalem schedule through General Film Company for the week of September 25. Ham and Bud and Ivy Close provide the fun-making element, while the eighth episode of "The Girl from Frisco" and an episode of "The Hazards of Helen" supplies the dramatic thrills.

The release in the series by Robert Welles Ritchie is "The Battle in the Dark," a story built on the encroaching Hindu labor in California. Barbara Brent finds herself engaged in a bitter struggle with the leader of the "ragheads," as the Hindus are known to Californians from their turbaned headgear. The two reels close with a smashing climax in a thrilling night battle between ranch men and the Hindus. It was for this episode that Director Horne burned a three-story residence to the ground, lending a grim touch of realism to the battle scenes at the climax.

Marin Sais and True Boardman continue to be the popular leads in the Kalem Western series. Ronald Bradbury is seen as the Madah Singh, leader of the Hindus, while the balance of the cast includes Josephine West, Frank Jonasson, Edward Clisbee and Karl Formes, Jr. "The Battle in the Dark" is issued on Wednesday, September 27.

"Bumping the Bumps," the Ham comedy scheduled for Tuesday, September 26, finds Ham and Bud rivals for the hand of Ethel Teare. Ham aims to remove his rival by impersonating a phrenologist and giving a report on Bud's bumps that causes that person to be hurried off to an asylum. The one reel abounds in plenty of action of the kind relished by followers of these comedians.

"The Death Swing," the Hazard release of the week, calls on Helen Gibson to perform her usual daring stunts. A logical story works up to the climax in which Helen swings from the station roof on a telegraph wire through the air, landing atop a train which is running wild to certain destruction. This single reel "Hazard" is scheduled for release on Saturday, September 30.

The Ivy Close release of the week is "Rival Artists," issued on Friday, September 29. Ivy's fiance, an artist, and Henry Murdoch, a house painter, get mixed up in a jovial plot abounding in laughable moments.

Robert B. McIntyre

ROBERT B. McINTYRE has been installed as studio manager by the World Film Corporation, with headquarters at the Peerless Studio in Fort Lee. Mr. McIntyre, who intends hereafter to devote himself to motion pictures exclusively, has enjoyed a long and valuable experience at the business end of theatrical amusements. For several years he was business manager and treasurer of the historic Walnut Street theater, Philadelphia. From that post he joined the active forces of William A. Brady, first as touring manager of "Baby Mine," and then as treasurer of Mr. Brady's Playhouse, at that time about to be dedicated to the public. This position was held very successfully by Mr. McIntyre until the conclusion of last season, when he turned his attention to the picture field, in which there is reason to expect he will "make good" quite as emphatically as he had previously done in the extremely difficult role of box office expert, in which trying position he proved himself as being away up in the foremost rank.



Robert B. McIntyre.

Robert Brower Says Farewell

Popular Old Player Seen for Last Time in Famous Players' "Quest of Life."

THE mere fact that "The Quest of Life" marks the motion picture debut of the celebrated stars, Maurice and Florence Walton, would be sufficient to give that Famous-Paramount picture great interest. But another very interesting fact concerning the picture was discovered when Robert Brower, a veteran of the screen, appeared in the studio the other day to play the theatrical manager. "The Quest of Life" will mark the farewell appearance of Mr. Brower on the screen after years of association with the motion picture.



Robert Brower.

"One hears some of the younger chaps talk about the motion picture industry being in its infancy," declared Mr. Brower. "Why, I rocked the cradles of the ancestors of this industry. Over sixty years of my life have been spent on the stage or in association with theatrical affairs, and I cannot help but smile at these youngsters who think they are pioneers."

Mr. Brower took part in one of the first motion pictures ever turned out by Thomas A. Edison and he remained with that concern until a very few weeks ago, when he decided to retire from active work before the camera and to devote his time to pigeon raising on a newly acquired farm in Ulster County.

But at that time Ashley Miller, under whose direction Mr. Brower had appeared many times, was engaged by the Famous Players to direct Maurice and Florence Walton in "The Quest of Life." When he read the script and saw the role of the theatrical manager, he immediately thought of his old friend, Bob Brower, who had been a real theatrical manager for a good many years before he took up photoplay acting "to keep himself out of mischief."

A telegram to the farm brought a protest and a demand to be let alone with a warning, "I am no Adeline Patti." But Brower relented and arrived at the appointed time, though he professed to be greatly worried as to what would become of the pigeons in his absence.

Brower has never made an effort to conceal his age, as he does not believe in the old adage that the good die young. According to his own story, he can tell personal experiences with Capt. John Smith, Pocahontas and George Washington—he scouts the cherry tree story, by the way, declaring that the Father of His Country was entirely too clever to have chopped down the tree himself and that he would have out-generaled some other small boy into felling the tree for him.

According to Brower, the Capt. John Smith incident was greatly exaggerated by the press at the time it occurred, and if it had not been for the prodigious activities of the Indian princess' press agent in putting the tale on every birch bark sheet in the country it would never have survived as long as it did. It may be interesting to critics of the present great war to know that even Brower declares that it is the biggest war which has occurred within his memory—though he qualifies the statement by saying that his grandfather used to tell him great tales of battling with the last few millions of men of the Stone Age and of the whole mountains which were uprooted in the struggle. It hardly seems possible, however, that even Brower's grandfather could have been old enough at that time to have offered much resistance to the Stone Gentlemen.

Brower is greatly interested in the progress which Miss Walton and her partner have made before the camera and threatens to leave the pigeons flat and to come down to New York for the opening of the pictures at the Strand theater, as he is sure that the celebrated dancers are going to prove as great a sensation on the screen as they did on the stage.

At Leading Picture Theaters

Programs for the Week of September 10 at New York's Best Motion Picture Houses.

"The Reward of Patience" at the Strand.

ANOTHER diminutive screen star was introduced to Strand audiences the week of September 10, in the person of Miss Louise Huff, who is starred in the famous Players production of "The Reward of Patience."

The story is of a little Quakeress, whose knowledge of life is confined to the limits of the community in which she lives. A stranger from the city comes to the little town and, on his return home, persuades his mother to employ Patience as her social secretary. It is from this home that Patience sees the man she loves wedded to another and watches the tragedy of his existence with the profligate wife. Finally the wife elopes and Patience earns her reward.

Short features for the week were the Strand Topical Review, the Strand Travelogue, a comedy cartoon and a comedy. Autumn Hall, William van de Wall and Irene Joani were the soloists.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks in a Triangle-Fine Arts feature picture, "Manhattan Madness," was the star at the Rialto theater. As Steve O'Dare, a wealthy young New Yorker, returning home after several years spent on a Nevada cattle ranch, Fairbanks takes a big bet made by a fellow clubman, who insists that there are more thrills to be had in Manhattan than in the Woolly West. Vincente Ballester, Mary Ball and James Price were the soloists. The usual one-reel pictures were on the program.

"The Big Sister" at the Broadway.

Mae Murray was seen at the Broadway theater in the Famous Players-Lasky-Paramount picture, "The Big Sister."

Miss Murray plays a girl of the submerged stratum who is perfectly honest and upright, but whose poverty has entangled her with a set of gangsters. Over her they continually hold the terror of taking from her Jimmy, her small brother, who has been left in her sole care by the death of her parents. The fact that the story required bonafide New York settings prompted the sending of Miss Murray from Hollywood, Cal., to the Famous Players studio in New York, where she came under the direction of John B. O'Brien.

The usual weekly news, cartoons, educational and scenic studies, and a two-part comedy rounded out the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Norma Talmadge in "The Social Secreary," and a Triangle-Keystone comedy were on the program. Thursday, Friday, Saturday and Sunday Frank Keenan in "The Thoroughbred," and a Sennett-Keystone comedy were the picture features.

SON OF ROBERT W. PRIEST DIES.

The many friends of Robert W. Priest, director of publicity for "Civilization," will be grieved to learn of his recent bereavement in the death of his young son, Robert Rendall Priest. Little Robert was scarcely more than three years of age, and was stricken with what is supposed to have been infantile paralysis only two days before his death, which occurred on Monday, Sept. 4, about 11 a. m. Mrs. Priest, mother of the child, is the sister of Harold Rendall of the moving picture department of the New York Review. The readers and staff of the Moving Picture World extend their sympathy to the bereaved family.

WHO OWNS THE MARCELLE AT HOPEWELL, VA.

Through a slight misunderstanding of the information given us, Mr. Xippas, it was stated in a news item in the issue of September 9, that the Marcelle theater of Hopewell, Va., was owned by S. A. Xippas and Roy C. Davis. The fact is that the new theater is owned by the Tri-City Amusement Company, of which Thomas Temple is president, C. W. Saunders treasurer and S. A. Xippas secretary and general manager.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Mishaps of Musty Suffer"

The Fourth and Fifth Comedies of the Second Series, Featuring Harry Watson, Jr., Are Laughmakers of a Pronounced Type.

Reviewed by James S. McQuade.

IN NO. 4 of the second series of Musty Suffer, which is given the mysterious title, "Local Showers," we first catch sight of the "whirling" comedian lying in bed, while a small tempest surges through and around the curtains. These



Scene from "Local Showers" (Kleine).

gentle zephyrs stir the depths of a hollow tooth, and we actually watch the growth of an abscess on the affected jaw while the sleeper stirs uneasily and finally awakes. So we see "Musty" immediately following a bee line to a painless dentist to have the offending tooth removed.

Flossie (Miss Della Connor), the tender-hearted young lady who has charge of the down stairs office, weeps in contemplation of what is about to happen to "Musty," whose eyes are riveted on a card on the wall which gives the information that teeth are "hauled" without charge. But this tender-hearted young creature takes special care that the patent coin extractor, employed to hoist "Musty" to the torture room on the fourth floor, relieves him of all the loose change he has in his pockets.

Dan Crimmins is the nice, urbane assistant to the "Doc," who informs "Musty" that his employer is a painless dentist and that the extraction of a tooth "doesn't hurt him a bit!" What happens to "Musty" in the dentist's chair will not be described, as it is better that the pictures should tell the story. Needless to say that H. H. McCollum, as "Doc," with Dan Crimmins as his assistant, subjects poor "Musty" to some of the most mirthful and strange experiences in his career.

No. 5 of the second series is still better than No. 4 as an entertainer. "Musty" takes the part of a pirate bold, after dreaming of buried treasure and dark deeds on the Spanish main. He locates the treasure on one of the principal streets of his home village and persists in digging for it despite repeated arrests by officers of the law. The weird mirthful scene that shows "Musty" undergoing the "third degree" at the hands of the officers (Dan Crimmins and Maxfield Moree) is unlike anything that one can recall. "Musty's" last attempt to dig up the treasure results in his piercing with his pick one of the water mains, and we see him not only driven, but partly lifted out of the hole by the force of the stream that spurts high in the air.

The police patrol wagon used by the officers to arrest "Musty" is one of the most comical contrivances I have ever seen. What with its wheelbarrow shape and the bell attached that keeps hitting "Musty's" head at every toll, a view of it in the pictures must always result in aching sides."

"The House of Lies"

Oliver Morosco Presents Edna Goodrich in a Beautifully Staged Picture Full of Charm—Has Romantic Sentiment.

Reviewed by Hanford C. Judson.

A PICTURE of high romantic ideals and of that state of heart that Tennyson said was better than Norman blood or coronets is, in the latest Oliver Morosco production, drawn against a background of utter selfishness and decadent folly. The film is called "The House of Lies." Its charm comes not so much from the strength of the plot as from the beauty of its scenes and the beautiful sentiments it expresses. The heroine, played by pretty Edna Goodrich, wants to be loved not for the beauty of her body, but for the beauty of her mind and soul. Her step-mother (Lucille Ward) and step-sister (Kathleen Kirkham) conspire to get a wealthy man (Juan de le Cruz) hooked up in matrimony. The mother knows that with two beautiful daughters she has two strings to her bow and she plans to play for the prize with both; but Edna is disgusted at the very thought of any such plan and during the expensive reception her mother gives with her widow's life insurance money, she puts acid on her face and is badly scarred. She is now compelled to play a Cinderella part by her selfish step relatives. She must sew and mend and do up hair for her sister while sister and mother go to parties at the rich poet's house. She really loves the rich poet. She had always admired his works long before she knew that her mother wanted her sister to marry him.

Finally abandoned by her heartless step relatives she has to depend upon typewriting for her living. An old family doctor (Herbert Standing), her life-long friend, gets her the job as secretary to the poet. At a beautifully pictured lawn party and feast, her sister has at length trapped him into an engagement. But the villain (Harrold Holland), who has provided the wherewithal, has made the mother promise to steal a note from the rich man's safe and the mother has made the foolish daughter aid in the plot. The man sees the first steps in the conspiracy and is on the look out. In the night the mother and daughter pick the safe while the rich man watches. The new secretary comes on the scene. The villain, the mother and the two daughters are caught with the goods.



Scene from "The House of Lies" (Morosco).

Edna accuses herself, because she thinks the man really loves her sister. He so admires her for this nobility that he takes her in his arms. The direction was in the charge of W. D. Taylor.

Dowlan Directing "The Lawmaker."

William C. Dowlan has completed "The Light" and is now directing Richard Bennett in "The Lawmaker." The company has recently returned to the America Studio, Santa Barbara, after several days' sojourn at Long Beach, where Mr. Dowlan obtained some good scenes of the recent tennis tournament.

"Friday, the Thirteenth"

Peerless-World Adaptation of Thomas W. Lawson's Famous Wall Street Story—Robert Warwick Starred.

Reviewed by Lynde Denig

OWING to the sensation caused by Thomas W. Lawson's story when it was published a number of years ago, the name will be of distinct advertising value to exhibitors, for "Friday the Thirteenth" still remains the most renowned of fiction works dealing with Wall Street. Just how closely the picture follows the original is not a matter of vital importance,



Scene from "Friday the Thirteenth" (World).

so long as it remains interesting and essentially correct in suggesting the cruelty and the fascination of the Stock Exchange as it existed at the time Mr. Lawson wrote his bitter arraignments, and exists to-day. In these respects, "Friday the Thirteenth" is a satisfactory production. It may be classed as a good, if not extraordinary Wall Street picture, well acted, intelligently directed and quite elaborately staged.

To give an audience an idea of the neighborhood in which New York's financial dramas are staged, several hundred feet at the opening of the first reel are devoted to views of the famous streets and buildings in the lower part of the city. In a photoplay of this description these scenes are justified, lending, as they do, a certain perspective of value to the story proper. On the one hand, we have the Brownleys, father and son, both powers on the Street, and on the other, Judge Lee Sands, a Southern investor, and his daughter. The drama resulting from a conflict of these four characters is not difficult to forecast. Brownley, Sr., ruins the proud Southerner, whose daughter goes to New York and fills the position of confidential secretary to the Brownleys. The junior member of the firm falls in love with her at first sight, and although she responds, her first duty, as she sees it, is to gain information by which her father's fortunes may be recouped. Several millions change hands and there is a liberal supply of melodrama before the two families are happily united by the marriage of the young people.

As might be expected, scenes on the Stock Exchange are staged in a lavish manner, and there is nothing lacking in the movement and excitement of the struggling brokers during the moment of a panic. Director Emile Chautard deserves much credit for his handling of these stirring passages of the picture. The cast is in all respects efficient, with Robert Warwick in the lead, supported by Gerda Holmes, Charles Brandt and Charles Harvey.

"The Unwelcome Mother"

Suggestions of "Lady from the Sea" in Latest Fox Picture—Has Deeply Interesting Story and Has Been Ably Handled.

Reviewed by Hanford C. Judson.

WE CAN safely call the latest Fox production, "The Unwelcome Mother," a beautiful picture. The depth of its humanity makes it beautiful and that means that author, director and players worked together, making it effective. Many a picture is beautiful in the author's mind—here the spectator also sees its beauty. It tells a true heart story and shows how a step-mother wins the affections of a heady, recalcitrant young miss of sixteen, who has been worshiping her dead mother's picture and keeping two younger children also rebellious. There are some delicate touches of convincing humanity in the showing of how these naturally affectionate younger children reacted in the situation. The big sister can lead them and control them, but they are naturally drawn by the sincere advances of the kindly stepmother.

The author has made a very commendable attempt to draw an imaginative background such as Ibsen gets, especially in his earlier plays, and a peculiarity that is perhaps his surest gauge of lasting fame. It is a quality that ought to be imitated and the attempt to make this picture in part like "The Lady from the Sea" has lifted it far above the average motion picture. But we, in America, live a more reasonable, touchable, every-day existence, more after the classic manner, and don't often feel romantic threads of weird fates wound through our lives, so the climax, startling and valuable as it is, seems exotic. This ending gives to the story emotional swing as it closes; but it is the high quality of the material all through that holds up this melodramatic close.

Beautiful in itself, the picture is full of beauties—pretty children, fine human faces of older players, charming sets and wonderful backgrounds. Not all of it ranks with the best and some of its photographic effects are not adequately dramatic. The acting is full-blooded. A fight between Walter Law, as mate, and Frank Evans, as brutal captain of a schooner, could hardly have been made more realistic after each has had a chance to warm the other up to the punching point. Contrasting with such scenes are the nursery pictures at the home of a widower after he has brought his new bride to care for his three children. This bride, Elinor Valkyrien, had been the adopted daughter of a lighthouse keeper, a sea gull—spirited waif of the waves. She had met the mate fleeing for his life after killing the captain in self-defense. After the fight the captain had tried to stab him in the night. The meeting of the girl and the sailor is also a remarkable bit of realism. When the sailor leaves the girl, the story falls into the commonplace for a moment in order to begin a new situation; but from the time of Elinor's marriage, to the close, when the sailor comes back and finds her in her new home, it stands up well.

Triangle Program

"Diana of the Follies" Five-Reel Fine Arts Vehicle for Lillian Gish, "The Jungle Child," a Kay Bee and "Puppets," Another Fine Arts.

Reviewed by Louis Reeves Harrison.

A VEHICLE serves no purpose at all unless all of the abundant opportunity it affords a star performer is made to compensate through one fascinating characterization for what it lacks in originality and true story interest. but Miss Lillian Gish proves that she can be the whole play in "Diana of the Follies," and causes us to forgive a purely theatrical structure of material worn almost to a frazzle. Reviewers were just beginning to hope that the story of the capricious wife who leaves husband and child to return to the stage only to be called back through serious illness of her child at a high moment of her professional success might stay where constant repetition put it some time ago, and here it bobs up again.

It is all the more of a compliment to Miss Gish that she succeeds in arousing interest under the circumstances—it is deadened by a lack of strong characterization among the supporting roles—and it shows what she could achieve in real drama of the screen, where she would be called to interpret something besides herself and draw attention without the perpetual limelight of a vehicle. She is allowed to do pretty much as she pleases as "Diana," and she does it with a great diversity of moods, thus crowding her versatility into one medium, but many of those moods reveal the subtle method and artistic intelligence employed when she had a really difficult interpretation to make. Every young star must have her fling, and Miss Lillian has now had hers. Hereafter she might create the role, not have one written to create her.

"The Jungle Child."

In this five-reel Triangle Kay-Bee there is some fine story material and an admirable character contrast. Furthermore, the author dares to be consistent at the expense of stale convention. Like nearly all of the Triangle products, the action is carried on with appropriate and picturesque settings, and when the admirable interpretation of both Dorothy Dalton and her support is added, the summing up of merit becomes large. A play well constructed, well handled and well interpreted should certainly rank high, but there are two serious drawbacks, one the lack of a really vital theme and a more obvious lack of plausibility. In spite of all the care taken to develop the story, it is impossible to a disastrous extent.

To illustrate in brief, there is a bad slip which might be easily remedied by changing a subtitle. The meanest kind of a villain deliberately deserts his comrades in a South American jungle to die of starvation, yet he is "sickened" when the heroine kills a savage in an attempt to murder him. He does not know the language of the savage people among whom she was cast when a mere babe; he could not possibly communicate with her except by signs, yet he describes in glowing terms the civilization to which he would lead her in order to obtain a property she is to inherit. There are others, but enough has been illustrated. Dorothy Dalton is a magnificent type, a tremendous relief to the pony ingenues long in vogue, and a charming actress. She would be superb in some role illustrating the modern idea of fine womanhood. The story could have but one artistic conclusion, and that is carefully preserved.

"Puppets."

This two-reel Triangle-Fine Arts reverts to the pantomime and illustrates as well as anything recently shown how bare of human interest is any screen play given over almost entirely to movement without psychology. The faint revelations of mind and heart are so weak that there might as well be none at all. The actors merely pantomime, all save De Wolf Hopper, and are as devoid of character as so many marionettes. The release is glaringly black and white, designedly so, with an occasional relief of bright subtitle.

Three Kalem Releases

"The Gun Runners," Seventh Episode of "The Girl from Frisco"; "Defying Death," a New "Hazard of Helen," and "That Pesky Parrot," a One-Reel Comedy Featuring Ivy Close.

Reviewed by Edward Weitzel.

"The Gun Runners."

AN attempt to start a revolution in a Central American Republic supplies the motive of the seventh episode of the Robert Welles Ritchie serial. It also affords Marin Sais plenty of opportunity to show that the girl from Frisco can take care of herself in any situation. Having blundered upon the retreat of a gun runner, known as "The Blind Mole," Barbara is mistaken for an adventurous young woman by the name of "English Rose," who is in league with the revolutionists. Miss Brent learns enough of the secrets of the plotters to cause them to make an attempt on her life. She escapes and is instrumental in preventing Arendo, the leader of the gun runners, from getting safely away with his illegal cargo. A necklace given her by Senator Wallace plays an important part in the story.

Vigorous movement makes the development of the plot and lovers of melodrama will follow the unwinding of the two reels with unabated interest. Aside from Marin Sais, True Boardman and Frank Jonasson are seen in their original characters; Ronald Bradbury, Karl Formes, Jr., and Edward Clisbee appear as Arendo, "The Blind Mole," and Jimmy, respectively. Director James W. Horne is keeping his portion of the production up to the mark.



Scene from "The Gun Runners" (Kalem).

"Defying Death."

The hair-raising situation in this number of the "Hazards of Helen" sends the operator at Lone Point shooting under a moving train, while lying face down on an electric handcar. And there isn't the slightest doubt about the ability of the reel to deliver a thrill. The plot concerns a certain Paul Gorden, who tries to prevent Helen's railroad from getting a new franchise. Gordon steals some important evidence and endeavors to get away on a train, but Helen starts after him on a handy bit of rolling stock and defeats him at the risk of losing her life and the company's handcar. Helen Gibson is assisted in the acting by P. S. Pembroke, George Routh and G. A. Williams.

"That Pesky Parrot."

A newly wedded couple live happily in their cozy cottage with their highly educated parrot until, in an evil hour, the lady decides to call in an interior decorator. Not caring for his samples of wallpaper, the young wife accompanies the man of paste to his shop, in search of a more pleasing design. Hubby returns home, and a chance remark of Polly's makes him think that his wife has eloped. He starts on a mad chase after her and almost kills the decorator before matters are explained. Ivy Close and Henry Murdock as the supposed elopers do some wild riding on their own account, Robert Ellis being the jealous husband. A lively reel.

"The Evil Women Do"

Five-part Bluebird Production Based on Story by Emil Gaboriau Carries Morbid Theme.

Reviewed by Margaret I. MacDonald.

PAST an interesting characterization, there is very little in the Gaboriau story when visualized that has what one might term "an appeal." The picturized version discusses a type of woman that is made and not born, without satisfying the mind of the spectator as to the primal cause of her degenerate tendencies, rambling along through a series of fiendish acts which are not characteristic of "woman," but of certain individuals whose morals, through influence or environment, have become perverted.

Heading the cast on the feminine side is Elsie Jane Wilson, who interprets the role of Ernestine Bergot in an entirely satisfactory manner. Francelia Billington, as the contrasting feminine, is very charming and handles well the role of Henriette Ville Handry, in spite of the fact that the type which she represents is of the sweetly passive sort.

Rupert Julian, Douglas Gerrard, Hobart Henley and Sydney Dean have the principal masculine roles, all of which are handled effectively. Julian Rupert has also directed the picture from the scenario of E. J. Clawson. While there are portions of the production that are very well staged, including the fight between two women of the Paris streets, urged to their utmost by Ernestine, and the earlier scenes in the studio of Justin Chavessat, one cannot help feeling that the most has not been made of the Gaboriau story. The theme is, at its best, extremely morbid; and even with its best influences at work it has little to recommend it save the clever acting of Elsie Jane Wilson.



Scene from "The Evil Women Do" (Bluebird).

"Saint, Devil and Woman"

Five-part Gold Rooster Play Based on Hypnotism Features Florence LaBadie.

Reviewed by Margaret I. MacDonald.

IN THE story of this production, written by Philip Lonergan, the featured member of the cast, Florence La Badie, is called upon to portray in addition to the normal character of the orphan, Florence Stanton, two psychological changes brought about by hypnotic influence exercised by individuals of opposing natures. Miss La Badie has been fairly successful in depicting these effects on the susceptible mind. Her support, including Walter Dion and Ethyle Cooke and other Thanhouser players, also do capable work.

The story treats of how the executor of a wealthy man's estate uses his superior will power for evil, so subordinating



Scene from "Saint, Devil and Woman" (Pathe).

the will of the heiress of the estate that she becomes a mere tool under the power of his hypnotic influence. Later she develops the nature of a veritable demon, retaliating in her abnormal condition the cruelty which she undergoes from those about her.

Another character of interest who enters the story in rather an unobtrusive fashion is a young doctor, whose attention is turned to tenement evils. During the course of the picture he meets Florence Stanton, discovers the evil work of the Spaniard who dominates her, and pitting his own will power against that of the Spaniard finally succeeds in rescuing the girl, who upon recovery, develops again her former sweet and womanly nature.

The interest of the picture would have been aided largely had the subtitles been less active in telling the story ahead of the action of the play. In many instances the story has been depleted of suspense through this mistake.

"His Wife's Good Name"

Vitagraph's V-L-S-E Release for September 11 Is a Good Picture Even If Not Wholly Logical.

Reviewed by George Blaisdell.

CONCEDING that a man of affairs may deliberately attempt to ruin the character and reputation of his new daughter-in-law by throwing her into the worst of surroundings and then bringing in his son to witness her degredation, taking



Scene from "His Wife's Good Name" (Vitagraph).

a chance on clouding years of the young man's life; conceding also that the young woman in the case, the wife, knowing the culpability of the father, will for many months not only remain away from her husband, but also keep him in ignorance of his father's unspeakably inhuman conduct, "His Wife's Good Name," Vitagraph's Blue Ribbon release for September 11 on the V-L-S-E program, will make a strong picture. The subject is finely staged and photographed under the supervision of Ralph Ince.

Lucille Lee Stewart is cast in the role of the wife, a negative creature—sweet and simple, but lacking those elements, magnetism perhaps more than anything else, that contribute to the making of a strong woman, one to inspire interest and sympathy. John Robertson, as Doctor Cameron, the friend and benefactor of the wife in distress, wins the heart of the observer from his entrance in the story, and holds it in increasing fashion to the end. It is a splendid character, finely portrayed.

Huntley Gordon, a not overyoung college student, supplies the ginger that enlivens the story. A good performance. Frank Currier as the brutal father bulks big. Of the role that is given him he makes the most. We despise the senior Weatherby, but his skill in interpretation makes nearly convincing a character none too logical. William Lytell, Jr., as Silk Harrington, the young man employed by Weatherby to "frame up" the bride so that her husband may see her in another man's arms plays his part to the T.

"His Wife's Good Name" is expensively produced, interests, and contains situations of real strength.

"Is Any Girl Safe?"

Five-Reel Photoplay, Produced by the Anti-Vice Motion Picture Co., Claims to Warn Mothers and Their Daughters of the Traps Laid for the Latter's Downfall.

Reviewed by Ben H. Grimm.

"IS ANY Girl Safe?" belongs to that class of moving picture dramas that claims to arm the innocent against the wiles of the seducer and white slaver by depicting on the screen the fate of young girls who are tricked into a life of shame. The method by which this is accomplished is told with the completeness of unsavory detail that marks the proceedings at a coroner's inquest. We have repeatedly pointed out that such plays do not make for good and should have no place on the moving picture screen. Proper teaching at home will furnish any young girl with the best protection against the snares of the vicious. The titular question, "Is Any Girl Safe?" is unanswered in this production, and whatever lesson it might teach will not compensate for the fact that the spectator is dragged through several obnoxious scenes, such as the interiors of a house of prostitution.

The photoplay is supposed to be a visualized sermon of warning. We are constantly reminded of the fact that it is a sermon by innumerable "cut-backs" to the preaching minister, and by frequent pedantic and trite sub-titles. Otherwise we might be tempted to believe that "Is Any Girl Safe?" is merely a sordid story of commercialized viciousness, with the happy but scarcely plausible ending in which two procurers reform—one of them going so far as to become engaged to marry the girl he was willing to sell into bondage.

The story deals with Bill Kerns, a vulture of society; Ralph Williams, another of his ilk, and the two girls who are their prey—Jean Daly, a struggling factory girl, and Marjorie Kerns.

Kerns wins the regard of Jean and entices her to the bawdy house conducted by Mme. St. Maurice. Here Jean is drugged. Meanwhile Williams has tricked Marjorie into coming into his room. Williams locks Marjorie in an ante-room when Kerns calls. Kerns learns that it is his sister who is locked in Williams' room, and thrashes him. Kerns rescues his sister and brings her home. His long dormant conscience is awakened by his sister's narrow escape. He decides to save Jean from the fate he has sold her into.

Kerns rushes to Mme. St. Maurice's house. The madame refuses to let Jean—who is as yet unscathed—go, and Kerns decides to take her away by force. He is compelled to fight Mme. St. Maurice's retinue of unspeakable compatriots, and in the midst of the fight is wounded by a shot. The police hear the fracas, and entering the house make the madame and the inmates of the house prisoners. The closing scenes show Williams repentant and Kerns at the home of his sister, convalescent, with Marjorie and Jean at his feet.

"The Yellow Menace"

Seventh, Eighth and Ninth Episodes of the Melodramatic Serial Now Being Released by the Unity Sales Corporation.

"Drops of Blood."

ALI SINGH, the Asiatic gentleman whose mission to this country is to hasten the moment when the yellow race shall have subjugated the white, still continues to make life interesting for Margaret Bronson and her friends, in the seventh episode of "The Yellow Menace." Having kept her a prisoner through several numbers he now sends her home," but first gives her a poison that deprives her of the power to think. The Princess Najla contrives to secrete an antidote in Margaret's bosom and the girl is restored to her former state.

The main motive of the episode is woven around an inventor whose formula for a high explosive is desired by Ali Singh. Finding that the inventor will not sell his secret to a foreign country, the "The Higher One" captures him and proceeds to bleed him, drop at a time, until the man reveals the secret of his explosive. Other thrills include the death of the inventor and an attempt on the life of Errol Manning.

"The Time-Clock Bomb."

In the eighth episode of "The Yellow Menace" Ali intrusts the formula of the new explosive to one of his minions, and Hong Kong Harry tries to get the man out of the country on



Scene from "The Yellow Menace" (Unity).

a tramp steamer. Margaret Bronson's brother and Errol Manning succeed in recovering the formula and Ali Singh retaliates by blowing their home to pieces with a time-clock bomb.

"The Crystal Globe."

The drawing for a disappearing gun, invented by a United States army officer, becomes the object of Ali Singh's desire for government secrets in the ninth episode. Ali has already gained possession of a plan of our eastern coast defenses, but

the drawings for the gun are not so easily stolen and he is forced to call in occult aid. The Princess Najla is put into a trance and made to gaze at a wonderful crystal globe that has the power to tell the Chinaman just what he wants to know, but he does not succeed in getting the plans.

The three episodes have the same rapid action as in the previous numbers, and are equally well produced. Edwin Stevens' impersonation of Ali Singh is also maintained at the same level of excellence, and the work of the remaining members of the cast demands a like verdict.

"The Light"

Five-Part American Production Introduces the Mystic Lore of East India with Franklyn Ritchie in Role of Hindoo Prince.

Reviewed by Margaret I. MacDonald.

A COMPETENT cast including Franklyn Ritchie, George Webb, Helene Rosson and Eugenie Forde are largely responsible for the entertainment values of this production which deals with a theme of not sufficient realism to contain any great degree of interest.

The staging of the production has been done by William C. Dowlan in an artistic manner; the settings are rich and the mystic atmosphere of the apartment of the occult personage, Prince Zarak, whose powers of crystal gazing, etc., combined with a handsome exterior, proved a lure to certain of the feminine kind who happened to strike his princely fancy, has been well maintained.

The story treats principally of the clever scheming of Prince Zarak in meeting and becoming well acquainted with the pretty wife of an artist. The scheme devised later by which he hopes to gain possession of the person of the artist's beautiful wife, through whose purity of soul his favorite god is awakened, is unintentionally furthered by another of the prince's victims, of whom he has grown tired. This woman's work is to win the love of the artist for herself while the prince turns the wife's attention to the fact, causing her to believe that he is her affinity and that it is to him she must turn in her trouble. Eventually, as would be expected, his evil intentions are uncovered and the woman who has loved him and has been his aid in things good and evil stabs him and then herself, leaving the artist and his wife in their former happy condition.

"The Scarlet Runner"

Vitagraph's Mile a Minute Motor Series Presents Earle Williams in the Stellar Role.

Reviewed by Margaret I. MacDonald.

THE first four adventures of "The Scarlet Runner," by C. N. and A. M. Williamson, Vitagraph's new serial for the program of the V-L-S-E, are well staged, but not unusually strong in story interest. The serial, which is being directed by Wallie Van and P. S. Earle, derives its name from the high-powered automobile purchased by Christopher Race as a means of earning his living when deprived by his rich uncle of the allowance of which apparently he had made poor use. And Christopher's efforts to make good are so far confined to grasping stray opportunities rather than to making and marked effort. Following through the remainder of the twelve adventures which comprise the serial, it is to be hoped that each may gain in strength of interest and clearness of delineation.

"The Car and His Majesty."

This adventure, which, by the way, is the first, has to do with Christopher's enforced adoption of a vocation. The first at hand and apparently the easiest way to earn a living for this luxury-loving young man is that of a chauffeur, and upon which he enters with considerable vim after selling his belongings and purchasing the "Scarlet Runner." Following his purchase of the car he enters the service of a king travelling in disguise and helps to defeat a plot through which a friend, Martin Linden, is about to meet his death. Others in the cast during this adventure are Charles Kent, Garry McGarry, L. Rogers Lytton, Marguerite Blake, Templar Saxe and Thomas R. Mills.

"The Nuremburg Watch."

A plot which aims at the destruction of Sir Gordon Race, Christopher's cousin, who is defending a woman on trial for the murder of her husband, is the main pivot of the second adventure, which again brings the "Scarlet Runner" into service of the endangered party. An infernal machine in the shape of a watch which is to explode at a given hour, with the ride against time to defeat the devilish plot, provides the thrill of this number, which is perhaps the most stirring of all. Donald Hall, Adele Kelley and Nellie Anderson are added members of the cast.

"The Masked Ball."

In this adventure Christopher is enjoined by an apparently honest individual, Fitzgerald by name, to aid in what he terms a practical joke to be played at a masked ball in London. The joke is to consist of robbing the guests of their jewels, and, according to the relater of the plan, the returning of them at the supper, when the prize diamond will of course be theirs. Christopher, put on his guard by a forced accomplice of Fitzgerald's, rescues the jewels and is the hero of the evening. Lillian Tucker and William Dunn appear in this number.

"The Hidden Prince."

With Lillian Tucker, Kalman Matus, Gordon Gray, John Costello, Ethel Corcoran and William Dunn in the supporting cast, the fourth adventure proves to be quite as interesting as the other three. The point at issue herein is the proper mating of two couples whose respective romances are about to be ruined by the villain Fitzgerald of the previous number, and the father of one of the feminine adjuncts. The "Scarlet Runner" again enters the breach and sets matters to rights. The first of these adventures will be released October 2.

"The Reward of Patience"

Famous Players Picture with Story Well Presented in Every Way and Filled With Likable Sentiments and Scenes.

Reviewed by Hanford C. Judson.

THE character of Patience herself is the background of this picture by the Famous Players. It is made in five reels, with Louise Huff in the titular role and the beauty of the simple Quaker girl, in the atmosphere and flavor of her heart and mind is heightened by the flabby coldness of the money-spending world against which it is drawn.

It is a love story and opens in a Pennsylvania village to which a young engineer comes. He is rich and is engaged to a society woman (Lottie Pickford) who is going to marry him solely because he is rich and she needs the money. Patience meets the young engineer, played by John Bowers, and the growth of their friendship is naturally and pleasingly portrayed. There is an appealing idyllic quality in these scenes of village life. They are like a poem by Goldsmith. Among other pleasing details we have here a group of village youngsters, like sheep, with Patience as the shepherdess, who furnish more than one bit of real humor. Her father dies. The engineer writes to his mother about the girl and she asks her to come to the city to be her social secretary. In town she is at first out of place in her plain clothes and plain ways of thinking, but does very well and meets the other woman. At the wedding she sheds a few tears, but becomes social secretary to the new family. When a baby is born Patience is kinder to it than its mother, who has a friend (Adolph Menjou) who, when the story began, didn't have enough money for her to marry him, but whose uncle has since died and left him rich. There is no "heavy" work in the picture, but this man proves himself a sneak and ends by running away with the engineer's wife. Patience has been discharged and has gone back to the village. The elopers are wrecked and drowned and the engineer comes back to the village for Patience.

The story in its development gives many excellent situations. Hobert G. Vignola had charge of the direction and he has made good use of all his material. The acting of even the servants in the story satisfies. Louise Huff is able and pleasing all through. Lottie Pickford rises to all the requirements of her role splendidly. The action is clear and dramatically intergrated. It is a well balanced picture full of good things.

Steiner Making Comedy Series.

Ellis Parker Butler's "Philo Gubb" series will be made in Jacksonville, Fla., under the direction of Pierce Kingsley, who is picturizing and also producing this unusual series of comedy dramas to be released in two-reel subjects. Edwin Stevens, who plays the role of the villainous demon, Ali Singh, in "The Yellow Menace" serial, now being released by the Unity Sales Corporation, is starring in this new "Philo Gubb" series as Philo Gubb, the amateur detective.

In the home studio of the Serial Film Company, at Cliffside, N. J., Mr. Steiner has outlined for himself a busy fall and winter. He will begin work next week on a big seven-reel picture containing some new and interesting phases of the present vice crusades. And, in addition, he is busily arranging all final details for the production of a big new serial to follow "The Yellow Menace."

Change of Title.

Owing to a similarity in the title of two feature productions that might result in confusion, the Metro Pictures Corporation, out of deference to the Vitagraph Company, has changed the name of their five-part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law." The Vitagraph has a feature bearing a like title, but the stories are distinctively different. In addition to Miss Stevens "The Wheel of the Law" is produced with an exceptionally strong cast headed by Frank Mills, who has been starred in his own right on other programs and on the speaking stage. The story of "The Wheel of the Law" has to do with convictions obtained through circumstantial evidence to further the ambitions of a district attorney who has his heart and mind on the Governor's chair. It is an intensely dramatic story with many big moments, affording Miss Stevens splendid opportunities for her rare skill and artistry.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

We'll Except Mr. Hoffman.

COMES M. M. Hoffman, of the Bluebird, who being duly sworn, or swearing, says that he and his company, severally, are not to be included in the general statement recently made to the effect that the company press agents do not prepare their matter for the exhibitors but to please their bosses. To prove his point he places in evidence Exhibit A, which is a herald for a Bluebird feature. It is an eight-page paper, printed in readable type, and later Mr. Hoffman wrote that he is going to adopt our suggestion that the entire back page be left blank for the exhibitor to use for other films, house talk or what he will. This department is as open to company publicity departments whenever they have anything novel to be commented upon, but the matter must be sent in. Mr. Hoffman is going to keep us posted in future. We did not have Mr. Hoffman in mind when we said that the publicity men ignored the exhibitors, but on the contrary we did not have him in mind because he failed to show us that he was different and his herald was an antidote to another in a slightly later mail that had the story reduced to about a three point. It was pretty, but no one could read it. This department is for advertising in all its phases as applied to the advertising of picture houses, and all press agents are welcome to contribute, though flimsy is strictly barred. Mr. Hoffman does not mention it, but his advertising in the Saturday Evening Post is about the soundest and most logical stuff about photoplays that has ever been in that sheet. He is doing more to scotch the star system that is strangling the business than all the rest of the matter addressed to the general public put together. The star system was all right for a time, but you cannot show stars weekly or monthly and preserve their freshness. With a few notable exceptions stars not only get stale but distasteful after a year or two. Build your plea on plays. It will last longer and be more profitable, and your films will not further advance in price. Mr. Hoffman did not ask us to talk about that, but about his herald, but as long as we started talking, his talks are worth talking about. Incidentally the Satevepost stuff is good to study for style for your own house talks in your own programs.

Still on the Map.

New Orleans seems still on the map, though we seldom get material from there now. This reproduction of the front of the Dreamland for "Broken Fetters," a Bluebird play, is so unusual that we are indebted to the Consolidated Film and Supply Company for sending it in It not only shows how to work this feature, but will suggest other dressings to the clever exhibitor.



That is the best feature of such reproductions. Do not copy. Let the dressing give you original ideas. That picket fence scheme can be used for other titles and makes a splendid flash for the lobby.

Be Careful.

A recent issue of the Pals suggests the old Raffles stunt in connection with Sherlock Holmes. The idea is all right, but be careful. The suggestion is worked to the effect that the person capturing Sherlock must have in his possession a copy of the local paper interested in the scheme and a ticket to the latest performance at the showing theater. This would seem to make it a lottery, and as such it cannot be advertised by mail. Better drop these requirements and trust to the general advertising for a return. And Pals fails to suggest that generally the Raffles does not appear until the last day of the contest or a day previously set, though a later date may be announced in the paper. You cannot be too careful of any scheme requiring the purchase or possession of anything representing an intrinsic value, since this is held to be the "valuable consideration" of the Federal Law.

Up to Eight.
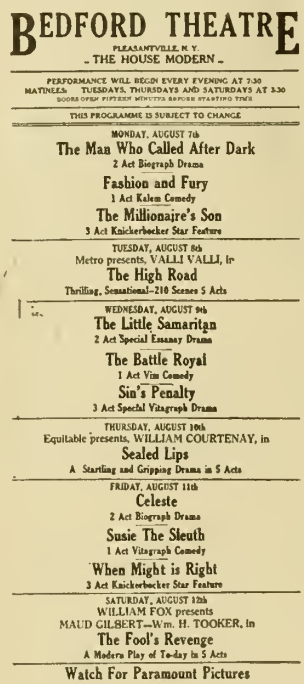
The Third Street, Easton, Pa., has gone back to an eight-page program with plenty of good reading matter in addition to the stories of the films. It is a good change, for the Third Street program has been a bit too business-like lately. Now they have the space in which to be interesting as well and it should make for more business.

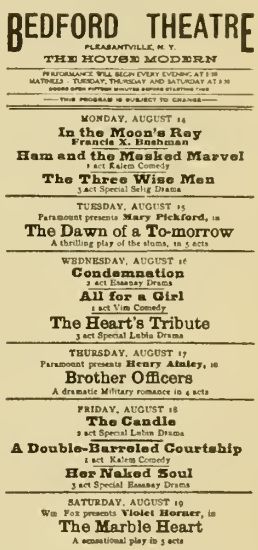
Guess Which.

George R. Murphy, of the Bedford, Pleasantville, N. Y., sends in two throw-a-ways and writes:

> Enclosed find two programs by different printers. Which would you think is the better of the two. Criticism would be appreciated.

Of the two the longer is 5¾ by 11 and the other 5 by 9 inches. It will be seen that the former is disproportionately long, but the matter of proportion is less important in throwaways than on more pretentious pieces. The smaller of the two is better not because it is


BEDFORD THEATRE
PLEASANTVILLE, N. Y.
THE HOUSE MODERN
PERFORMANCE WILL BEGIN EVERY EVENING AT 7.30
MATINEES TUESDAYS, THURSDAYS AND SATURDAYS AT 2.30
DOORS OPEN FIFTEEN MINUTES BEFORE STARTING TIME
THIS PROGRAMME IS SUBJECT TO CHANGE
MONDAY, AUGUST 7th
The Man Who Called After Dark
2 Act Biograph Drama
Fashion and Fury
1 Act Kalem Comedy
The Millionaire's Son
3 Act Knickerbocker Star Feature
TUESDAY, AUGUST 8th
Metro presents, VALLI VALLI, in
The High Road
Thrilling, Sensational—210 Scenes 5 Acts
WEDNESDAY, AUGUST 9th
The Little Samaritan
2 Act Special Essanay Drama
The Battle Royal
1 Act Vim Comedy
Sin's Penalty
3 Act Special Vitagraph Drama
THURSDAY, AUGUST 10th
Equitable presents, WILLIAM COURTENAY, in
Sealed Lips
A Startling and Gripping Drama in 5 Acts
FRIDAY, AUGUST 11th
Celeste
2 Act Biograph Drama
Susie The Sleuth
1 Act Vitagraph Comedy
When Might is Right
3 Act Knickerbocker Star Feature
SATURDAY, AUGUST 12th
WILLIAM FOX presents
MAUD GILBERT—Wm. H. TOOKER, in
The Fool's Revenge
A Modern Play of To-day in 5 Acts
Watch For Paramount Pictures

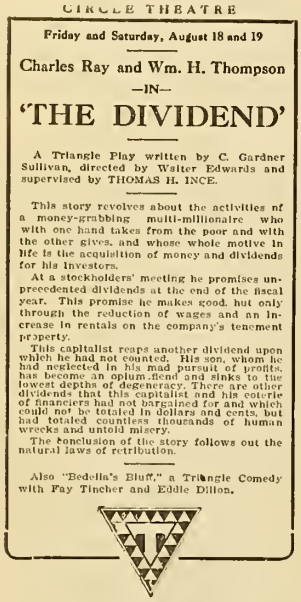

BEDFORD THEATRE
PLEASANTVILLE, N. Y.
THE HOUSE MODERN
PERFORMANCE WILL BEGIN EVERY EVENING AT 7.30
MATINEES TUESDAY, THURSDAY AND SATURDAY AT 2.30
DOORS OPEN FIFTEEN MINUTES BEFORE STARTING TIME
THIS PROGRAM IS SUBJECT TO CHANGE
MONDAY, AUGUST 14
In the Moon's Ray
Francis X. Bushman
Ham and the Masked Marvel
2 act Kalem Comedy
The Three Wise Men
3 act Special Selig Drama
TUESDAY, AUGUST 15
Paramount presents Mary Pickford, in
The Dawn of a To-morrow
A thrilling play of the slums, in 5 acts
WEDNESDAY, AUGUST 16
Condemnation
2 act Essanay Drama
All for a Girl
1 act Vim Comedy
The Heart's Tribute
3 act Special Lubin Drama
THURSDAY, AUGUST 17
Paramount presents Henry Ainley, in
Brother Officers
A dramatic Military romance in 4 acts
FRIDAY, AUGUST 18
The Candle
2 act Special Lubin Drama
A Double-Barreled Courtship
1 act Kalem Comedy
Her Naked Soul
3 act Special Essanay Drama
SATURDAY, AUGUST 19
Wm Fox presents Violet Horner, in
The Marble Heart
A sensational play in 5 acts

smaller, but because it offers better selections of type. The composition is about the same in both instances, but the longer program, possibly because there was more space, uses a high letter, but one that is considerably condensed. It is a larger face than the other, apparently an eighteen point against a fourteen, but because the individual letters are narrow in proportion to their height they are not so plain as the smaller but more legible setting. It is not the height of the type that counts so much as its legibility and its display. Here there was no need for type so small. Any of the lines set in the condensed could have been set in a normal face as well and most of them could have been extended had the printer the type. But it would seem that one printer bought large condensed faces that he could use on some jobs where a normal letter could not be used, and then uses it all the time because it is all that he has. The other printer gets smaller faces, but seems to have studied values. He gets types that work in well with each other. Compare the house names on the two bills. The smaller sheet looks better because the three type faces employed work better in combination than the three on the longer bill. They fill in the space better and still do not crowd. The copy for the printer is

the same in both instances and offers no difficulties whatever, and yet the two jobs are unalike. It is not always easy to find an office with good job faces for amusement work, but one of these two men is a printer at heart and the other is a printer by trade. One buys type and the other selects it, picking out that which will be most useful to him and most serviceable to the patrons. Look at the two Tuesday bills and note how the Mary Pickford stands out above the Valli-Valli. The type is smaller, but more distinct and attracting. There seems to be no two guesses here. The smaller is by far the better set bill.

Smaller and Better.

The Circle, Easton, Pa., has cut its program down and yet gets a much better result. The old issue was loosely constructed and rambled, but M. A. Carman has cut it down to 3¼ by 6 inches and not only gets a better program, but uses less paper, though his composition bills are probably not much less. In the new form, the front and back pages of which are reproduced here, the house announcement is all on



CIRCLE THEATRE

Friday and Saturday, August 18 and 19

Charles Ray and Wm. H. Thompson

—IN—

'THE DIVIDEND'

A Triangle Play written by C. Gardner Sullivan, directed by Walter Edwards and supervised by THOMAS H. INCE.

This story revolves about the activities of a money-grabbing multi-millionaire who with one hand takes from the poor and with the other gives, and whose whole motive in life is the acquisition of money and dividends for his investors.

At a stockholders' meeting he promises unprecedented dividends at the end of the fiscal year. This promise he makes good, but only through the reduction of wages and an increase in rentals on the company's tenement property.

This capitalist reaps another dividend upon which he had not counted. His son, whom he had neglected in his mad pursuit of profits, has become an opium fiend and sinks to the lowest depths of degeneracy. There are other dividends that this capitalist and his coterie of financiers had not bargained for and which could not be totaled in dollars and cents, but had totaled countless thousands of human wrecks and untold misery.

The conclusion of the story follows out the natural laws of retribution.

Also "Bedelia's Bluff," a Triangle Comedy with Fay Tincher and Eddie Dillon.



CIRCLE THEATRE

Centre Square, Easton, Pa.

PROGRAM—WEEK OF AUGUST 14th.

Monday and Tuesday, August 14th and 15th—Lionel Barrymore in "The Quitter."

Wednesday and Thursday, August 16th and 17th—Lillian Gish in "An Innocent Magdalene."

Friday and Saturday, August 18th and 19th—Charles Ray in "The Dividend."

Showing from 1 to 11 P. M. Feature starts at 1.30, 3.15, 5.00, 6.45, 8.30 and 10.00 P. M.

Call Bell Phone Number 18, for any information desired.

COMING NEXT WEEK:

Monday and Tuesday—Harold Lockwood in "The River of Romance."

Wednesday and Thursday—Mae Marsh and Robert Harron in "The Wild Girl of The Sierras."

Friday and Saturday—W. S. Hart in "The Apostle of Vengeance."

We can't show all the pictures made, so we show the Good Ones.

the front page, including a time table, the date, a dated day condensed program, an underline and the address. The inside pages are similar in design to the back page shown here, the two day subjects each getting a page to itself with an inset trade-mark at the bottom. The write-ups are well done, without undue and extravagant praise, and the entire issue is creditable and more hard working than the old form. About the only real comment to be offered is that the added comedy is not made prominent. This should be changed. It is not the big program that counts unless it is good and readable. Here is a half size program that does better work and saves paper—which is a vital matter right now.

Stunts—per Scott.

L. J. Scott, in the Kansas City V-L-S-E Clausman, gives a column and a bit to Doc Trunelle, of Novinger, Mo., and winds up with "Now there is not a thing he has done that any other exhibitor could not do—but Doc thought of them, and put them into effect." That is just the idea. Some men complain about bad business and others get out and make it better. Some people claim they could do well if they had the people to draw from. Doc has 1,700, so, like the Chinaman, he invented intensive cultivation. For example:

> Every evening he delivers a little snappy talk about coming events, using as an excuse the announcement of different local affairs. This town has no daily paper, so that Mr. Trunelle acts in that capacity. All dances, charity bazaars, picnics and other entertainments, even though competitive, are announced by him, consequently people are afraid to stay home for fear of missing something important.

For a railroad serial he issues a "strip" ticket, the coupons being good for several installments, and he gives a new kink to the "mystery singer" in itself an old idea but capable of still further elaboration. Here is how he worked it:

> One of the best "curiosity arousers" was an advertisement that a local person would sing on a certain night and a $2.00 prize would be offered the person correctly guessing who "Little Red Riding Hood" was. He then dressed a boy up in a Red Riding Hood costume and had him occupy the center of the stage but the singing was done by a girl whom no one knew could sing. The idea was to keep this contest going until someone guessed the right name. This did not occur until the third night, and his receipts for that night alone were over $35.00, so you see he had the whole town worried nearly and all over $2.00.

Scott's Chautauqua plan is working well by all reports. The scheme is very simple. An extra big subject is booked or the features are lumped in some special week and then boomed like a Chautauqua with the storekeepers helping things along with special bargains and the theater getting the money instead of Bryan. Not all features will work. They must be such things as can be talked about impressively. The main feature of the stunt is to get the shop keepers working in with the house to give a general suggestion of something extraordinary, and for this reason it is better to use hand-picked films.

Letting George Do It.

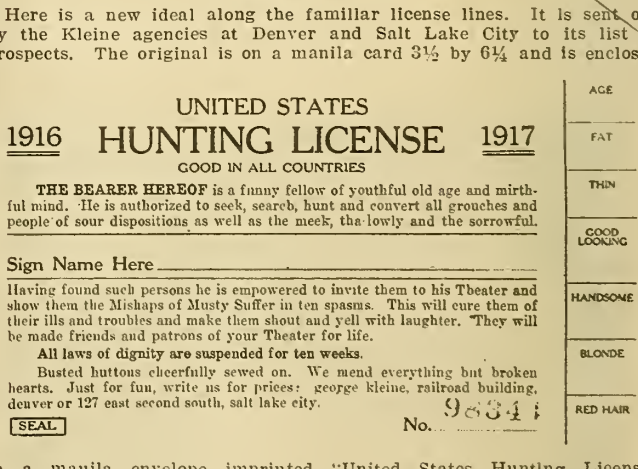
Hand it to J. E. Rickards for getting a double page layout for a small proportion of the cost. As the cut will show, he got the local merchants to come in with him on an advertisement for shoes. He paid for the display space he used, they paid for theirs. And while he got the full value of a two page advertisement, every merchant in the deal also got a better display for his own advertisement. He did not get half what he was paying for—he got all he paid for and more. The proposition is very simple. Ten men pass along the street. They are ten men and nothing more. They march two abreast and with measured step and they become a procession. Mr. Rickards merely formed



the procession and marched at the head. He brought the paper two pages of advertising—for which most papers are grateful—he brought the house two pages of advertising and he gave each individual advertiser a chance to march with the procession and get more than he paid for. Naturally shoe advertisements predominate, but there is also a suggestion from a business college that the girl could have purchased her own shoes had she been given a business training, and that she would not have had to work for five dollars a week if she had used the classified columns of the paper. They all line up on the theme of the play and become interesting because they do. Shoes gives an exceptional opportunity to the advertiser, but any play that can be catchlined can be worked in the same manner. Try it and the merchants will thank you, but do not overwork it. It is better than a "once" idea, but run too often the stunt loses novelty.

Exchange Stuff.

Here is a new ideal along the familiar license lines. It is sent out by the Kleine agencies at Denver and Salt Lake City to its list of prospects. The original is on a manila card 3½ by 6¼ and is enclosed



UNITED STATES

1916 HUNTING LICENSE 1917

GOOD IN ALL COUNTRIES

THE BEARER HEREOF is a funny fellow of youthful old age and mirthful mind. He is authorized to seek, search, hunt and convert all grouches and people of sour dispositions as well as the meek, the lowly and the sorrowful.

Sign Name Here

Having found such persons he is empowered to invite them to his Theater and show them the Mishaps of Musty Suffer in ten spasms. This will cure them of their ills and troubles and make them shout and yell with laughter. They will be made friends and patrons of your Theater for life.

All laws of dignity are suspended for ten weeks.

Busted buttons cheerfully sewed on. We mend everything but broken hearts. Just for fun, write us for prices: george kleine, railroad building, denver or 127 east second south, salt lake city.

SEAL

No. 9634

AGE

FAT

THIN

GOOD LOOKING

HANDSOME

BLONDE

RED HAIR

in a manila envelope imprinted "United States Hunting Licenses s.e.h.c.u.o.r.g r.o.f," whatever that may mean. It attracts attention, which is the chief initial aim of advertising, and it will be carried about and shown. The idea may be loosely adapted by exhibitors to their own comedy runs.

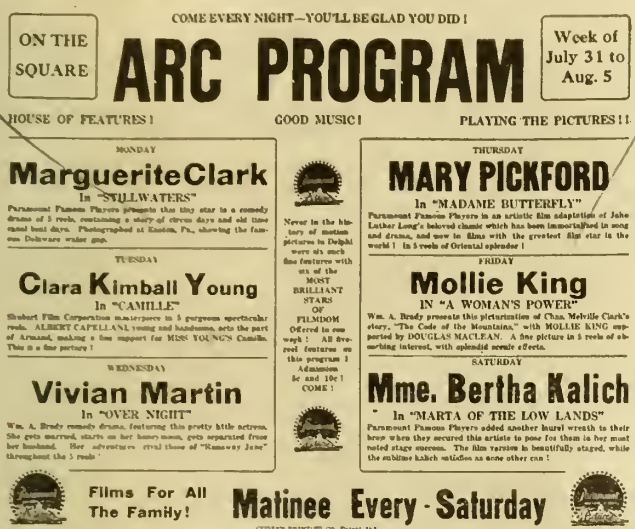
Original Sources.

Every time you dig up something new someone comes along and pulls an original source on you. We have done it ourselves, and so we can't blame others, and we are glad to give space to the Arc theater, Delphi, Ind., where Mrs. Belle B. Gardner says the old form of the Auditorium, Coatesville, Pa., program has been used for years. She writes:

> We noticed what you had to say of our programs in the issue of August 12th. Thanks for your notice, but we looked up as to how long we have been issuing our style of program and we find it to be three years ago last April. It is more than three years, then, since we began this *original* style. Several traveling managers, as Mr. Salisbury, for Quo Cam Vadis, and Mr. Bowman, of Dante's Inferno, took samples of our programs,

which they said were the best small town programs they had ever seen. Perhaps Mr. Brooks got his idea from one of these. Our house was the first small town picture house to sell reserved seats. Our first attempt was with Quo Vadis, and this idea was also carried along to other exhibitors by the gentlemen named. I enclose samples of these tickets. We have hesitated in sending this program in, but, like our house, we are "on the square." We noted too late that the printer knew more than we did about spelling Mr. Tellegen's name.

It is interesting to note that this form is old, but it is still good. We reproduce the Delphi form, which is rather deeper than the Brooks style and printed on plain print, no fold. We thing that Mr. Brooks may have stumbled upon the idea without having seen the other, but



Mrs. Gardner is entitled to all due credit for seeing it first. The allusion to the house "on the square" is probably due to its location on the public square and to make this a catchline they use a rule square in the letterhead and probably other printing. The reserved seat tickets are well worked out. The matinee is a manila card 1½ by 4 and night tickets are only one inch high. They are yellow for the matinee, red for the first night show and blue for the second, being filled in with ink on the reservation stub. Each is "1st Show only," or whatever the run the issue is good for. They are interesting as a reminder of the not distant day when reservations and quarter admissions were mild curiosities. We are glad that Mrs. Gardner came in and hope that she repeats her visit. But this department was running three years ago and more and that was the time to have sent in the good thing. And you others who have good things still under cover—why not shoot? It will not hurt you any and it may help many others. We're all friends. Come along.

Program Stuff.

If you cannot write readable stuff, get someone to write it for you, but get stuff that counts. We have just picked up a program. We are not going to name it, for it is but one of a type. The program is a four pager and about half the back page is free to the management and this is the way it is filled up:

> Edna Mayo, who plays the part of the proud and haughty Helen Steele in Essanay's five-act feature, "The Misleading Lady," used her own car to be abducted in. Miss Mayo smilingly declared that if she were to be stolen away by a man who loved her she would rather it be done in her own car.

> They are building an English railway coach at the Famous Players' studio which will be used in an Irish picture called "Little Lady Eileen," starring Marguerite Clark. But inasmuch as there is no difference between an Irish and an English coach and it is being made in America by Swedish carpenters, it can scarcely be regarded as a breach of neutrality.

> For more than three weeks Myrtle Steadman, popular Pallas Pictures star, has been confined to a dark room as a result of the exacting double-exposure in the new Pallas success, "The American Beauty." Her occasional outdoor trips are only made possible by the use of special double-lens glasses.

This program was printed in Arizona the middle of August. The fact that Miss Mayo has a car is not half as important as the fact that they have a certain number of electric fans and other weather comforts. That an interior scene of a special sort is being built for a story not yet released, is not as vital to the house—in August—as some comment on the comforts of the theater, and while several people will feel sorry for Miss Steadman, many more would be interested in some comment on the music, the ice water or any other house feature. It is good business, paying business, to rouse interest in the players by telling about them if you have the space, but if you have not the space it is foolish business indeed to waste your only spare three inches giving three not very important facts about not very important players—unimportant, that is—when compared with your house. Don't save time and lose money by using a pair of shears where you should be using your brains, and this does not mean this particular house but any exhibitor who is so foolish as to throw away the space he pays for. Your house, your own property, is far more important to you than the highest priced star in the studios. Don't do free press work when you need the space yourself. If you cannot write a line, at least clip stuff that refers to this or next week's bill, and not items that relate to unreleased subjects that may never appear on your program.

Brief and Good.

Most of us remember the story of the Chinaman and the translator. They were in court and the judge asked what color the dog was. The witness chattered for ten minutes and the interpreter turned to the court. "He says it was a black dog," he announced. Some—perhaps too much—program stuff runs on the same lines. There is a whole earful in the Garfield (Chicago) program. It runs:
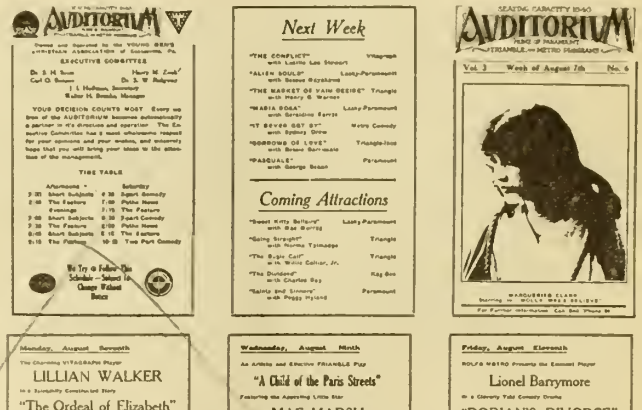
"WE ARE YOUR SERVANTS"

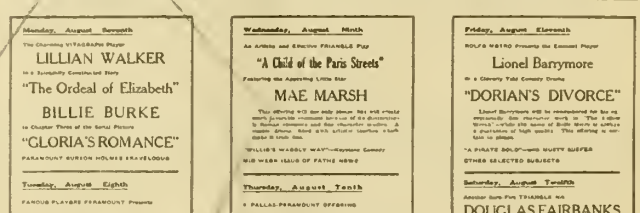
> In amusement. State your wishes and we will try to gratify them. Should any feature we present be objectionable to you, tell us. Should any feature please you, compliment us. We want to know just what you want us to present.

Much more can be said, but this is plenty.

That Six-page Folder.

Walter H. Brooks has sent us the white proofs of the Auditorium program, Coatesville, Pa. This is a six-page folder, the strip 6¼ by 12 inches, with type pages 3¼ by 5½. It will be noticed that the days are full dated and underlined, the matter arranged to give even sized boxes with an underline and house announcement including a time table. It is an excellent layout and one that can be copied





inexpensively on cheaper stock. The folder is the only form that will give more than four pages without adding the expense of pasting or wire stitching. The Censor, Adrian, Mich., runs up to twelve pages, but we like the six-page folder better. We reproduce Mr. Brooks' because the model is so good. He is also using a postcard with a condensed program of features. He picks out three features, connects their stars with previous successes and makes a special appeal with the three, which is apt to be more effective than an entire list of six.

Anniversed.

Tom North has celebrated the first anniversary of his V-L-S-E Pals. May the sheet run to its hundredth anniversary and all like it that give real help and cheer and support to the educator. Pals is a liberal education in advertising and live-wiring.

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Museum.

VACHEL LINDSAY is always interesting and sometimes impractical. He seems to cherish the belief that his museum of photoplay, lately discussed, should be endowed by some rich film man. Therein he is foolish in a sense, for the late W. T. Rock is probably the last film man destined to die wealthy. That museum will not come from a single endowment as did the Pulitzer School of Journalism of Columbia University, but must grow upon the foundation of small individual contributions. That such a museum would be of inestimable advantage to the real student of photoplay goes without saying. Columbia and perhaps other colleges have the nucleus of such a museum, but none is as yet properly endowed nor sufficiently well provided with material. Already several letters have been received commenting upon the story in the issue for August 5th, but we would welcome a more general discussion. Send in your own ideas of what such a museum should be, remembering that what Mr. Lindsay has in mind is not a museum for the general public, but for the writer and student of photoplays. We place the writer before the student because the real writer is the student to the end of his days and his studies are never completed.

Statistics.

The figures may not be exact, but is is roughly calculated that the word "scene" is written each year 12,687,391 times more often than is necessary and that the word "cut" at the end of a scene is used to excess 960,427 times. It might be interesting to compute the amount of ink wasted and the horsepower spent to no good end, but what's the use.

If You Get Stuck.

If you get stuck with a scene, remember that the best way to write it is always the simplest. The other day an author sent in three different versions of the scene he was troubled about. All three were heavily technical in language and obscure in idea. A studio man would have written: "John enters, switches on lights. Goes to desk and looks over letters. Takes one. Turns down light and exits." That he turned on the light showed the director that the light was off when John entered, so the camera man would be told to close the diaphragm. That John turned off the light and left the scene showed that he moved from the desk to the switch and then to the door. It was not necessary to say that he went to the switch and then to the door. He had to do those things to follow out the written instructions, and the written instructions said the light was turned on and off. There was nothing about lights half on or full on or anything else. What was necessary was told, but the real author does not try to direct as well as write the picture.

All Night Stuff.

It has not yet become apparent on the surface that there will be a run of ten to fifteen-reel stories, but those who get about know that by the middle of the autumn there will be from ten to fifty features of ten reels or more, according to how the various concerns husband their money. When they come, do not wail that it is hard enough to write fives, let alone tens. If you are better at short stuff be glad, for the advent of the ten-reeler is going to do a lot to help the program show of one and two-reel stuff come into its own again. It looks as though there would be so many one show an evening features out next season that the five-reel stories cannot come into competition with them, and the picture theaters will have to turn to program stuff and cater to the man who wants variety instead of a single long and often tiresome subject. The tens will go into the dramatic houses mostly and the smaller theatres will have to turn to the shorter form. And probably they will make more money with the short stuff. But do not fool with the ten-reel stuff until you get your pay in advance. There are going to be some awful flivvers.

Keep Off Ince.

Just because you have a ten-reel story that will make the everlasting fortune of the producer, do not sent it to Tom Ince. He has a few thousand others to consider and the chances are that he will take none of these for his next big effort. Leave him alone and pick on some of the other fellows for a time.

The Author's League.

Now that the P. A. L. is defunct and the Authors' League has taken up the matter of script prices, several have written to ask about the latter. We do not believe that the Authors' League can raise script prices, least of all through affiliation with the labor unions. Years ago we belonged to the old Press Wheelmen, the first literary labor union, but this was merely because it saved us walking five block for a drink after one o'clock in the morning when we were making up the Sunday edition. Later it degenerated into the Blue Pencil Club without having accomplished anything. As a means of forcing prices, combinations are of no avail. On the other hand the Authors' League has done much good in other ways and may prove a handy thing to belong to if you do not ask too much of it.

Punctuation.

There is something wrong with this sentence if you will study it and it will not need very close study to find that what is wrong is that there are no punctuation marks though some are needed.

To a certain extent your leaders, fades and the like are the punctuation marks of the film. If you write a sentence you may divide it with commas and semi-colons. You say "John, in spite of his disability, made good time toward the gate." The words "in spite of his disability" modify the straight sentence "John made good time toward the gate." In precisely the same way you punctuate a series of scenes carrying a vision with a fade when the running story stops and another when the vision stops. A time leader is not unlike a period and the break leader like a semi-colon. Punctuate your action properly if you would have it play properly.

The Selling Trick.

If you can find it, there is always just one thing that influences the sale of a script to a particular person. Perhaps this person may be unaware of the deciding factor himself, but if you can find out just what it is that sells scripts to the Editor of the Gumph Films, you can sell him what you will. It is not always possible to tell, even from the produced stories, just what this is. Perhaps it may be the unusual twist to old situations, a certain form of development, a clearness of leaders, the pictorial value of the settings or what it will, but in the last analysis there is one little trick that will enable you to bunch your sales. Try and see below the surface and you may make the discovery. If you can, you can start a bank account. It is not a general style of production. It is something smaller than that, but every editor has a fad and if you can find his one weak point you can land him nine times out of ten.

Getting Back.

If, for any reason, you have had to drop your photoplay work for a time, when you start in again do not immediately try to sell. Spend some time in plotting just to get into the habit again. It will pay. For eight months we let script work lie while we worked on the third edition of Technique of the Photoplay, and it was a couple of months before we could get back into the hang of the plotting again, and for six weeks of that time we did not even try to sell. The thing to do is not merely to write plays, but to write plays that will sell. To do this the plotting mind must be stirred to activity before the good plots come.

Found the Road.

Now and then we get a letter from some one who was clearly born to arrive, and it is a pleasure to escape the usual wails of the faint-hearted. One recent correspondent writes:

> After several months of studying your department and your wonderful book, I've just sold my first script and have made arrangements to do comedies regularly. I can hardly believe that this has all happened so soon, but with your book always at hand I hope to progress to five reelers and feature stuff. The postman got to feel sorry for me when he unloaded at least one long envelope a week at my door, but one day I had a little set of ideas that went off one after the other like a bunch of firecrackers, and I just sat down and wrote them off as fast as I could. You see I had the technique and the practice of building up from scene to scene—in short, the *feel* of the thing, so my comedy brought a check and an order for more within four days.

Perhaps the writer credits the book unduly, for real success comes from within, but the letter contains the true secret of success, a reliable guide, study and practice, contentment and—success. Sometimes it takes a few years instead of a few months, but the routine is always the same. Study until you get the feel of the work and then you can develop your ideas unhampered by thoughts of technique.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 155.

Should size of picture have anything to do with distance from front row of seats to screen, and why?

Interesting Dope.

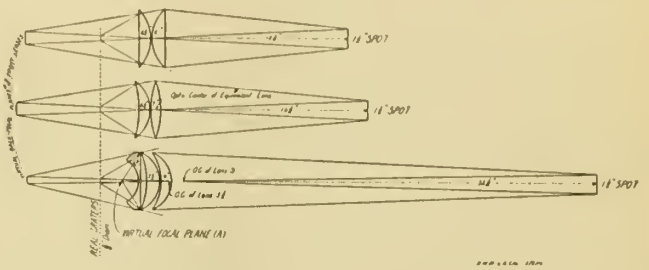
Ralph W. Martin, Los Angeles, Cal., sends in the following interesting drawing and data. I publish it because a study of the drawing ought to prove instructive and interesting to operators. But I will say, as I have said before, that, purely for mechanical reasons, in my humble opinion the placing of the negative lens next the arc is impractical. I will also repeat my statement that there is soon to be placed on the market an objective lens which seems to take care of this particular proposition in a fairly complete manner, though I would not wish Brothers Martin, Griffiths, Armstrong and Deutsch to stop working on this proposition, because it is interesting, and moreover, highly instructive. The time is coming when the up-to-date operator will be able to talk intelligently on such subjects as coma, astigmatism, and things of that kind. He will talk intelligently because he will *understand* them. I would like to again point out the absurdity of operators who handle the lens system year in and year out without knowing one solitary thing about the technical end of light action through lenses.

This article is concerned largely with the same matter discussed by Brother Armstrong in issue of February 12 last. I am not sure whether our conclusions agree, because they are based on very different methods of treatment.

In the double piano-convex set shown in the drawing, the real crater is assumed as placed 3 inches from the rear surface of the 6½-inch lens, and which also fixes its distance from the optic center of the same lens. Now, since the light beam diverges forward from the rear lens, there must be a virtual image formed somewhere to the rear of the real crater, and since one conjugate focal length and the principal focus (6½ inches) of the lens is known, the other conjugate focal distance can be calculated by the formula: $\frac{1}{v} - \frac{1}{x} = \frac{1}{F}$, in which v is the known conjugate focal distance and F is the principal focus of the lens; from which x or the other conjugate focal distance is readily found. The position of the vertical back focal plane is thus determined by the position shown, and its diameter can also be found by the similar triangles, which are shown graphically.

At this point the rear condenser becomes eliminated from the discussion, and the virtual back focal plane thus established becomes operative wholly through the front condenser lens. The position of the optic center of the front lens is now assumed, and through it two secondary axes are drawn from opposite diameters of the virtual back focal plane. The secondary axes are continued forward till they diverge to an 1½-inch spot. The distance from the spot to the optic center of the front lens is now scaled on the principal axis, and is equal to v, or 15¼ inches. Also, the back conjugate distance is likewise scaled and is called u. Then, $\frac{1}{v} + \frac{1}{u} = \frac{1}{F}$ and F, which is the desired focus of the front lens, is found.

Now, in the meniscus bi-convex set shown, the same sized crater is again located 3 inches from the nearest point of the rear surface of the meniscus, and the same process as described above is repeated, again assuming the focus of the rear lens to be 6½ inches. In this case, however, the optic center of the meniscus lies forward of the lens, as shown, which condition consequently alters the position and size of the virtual back focal plane; which in turn increases the front focal distance to 16½ inches as compared to 15¼ inches in the former case. This latter comparison cannot be taken



at its face value, because of the shape of the meniscus; consequently the position of its optic center can be made to vary considerable. Nevertheless it is quite evident that the meniscus bi-convex combination must always make some slight gain with respect tothe focal distances of carter and aperture. In the drawing it is merely incidental tnat the optic centers of both lenses coincide.

Now, when we come to the third and last case shown, which is a telephoto combination, the action becomes a little more complicated, although the same principles are followed. Here the same sized crater is again placed 3 inches from the rear (concave) lens, which is assumed to have a focus of 2.14 inches. The concave lens now fouses the real crater to virtual focal plane A, and plane A thus becomes a conjugate focal plane of the assumed 5½-inch meniscus, which in turn establishes the virtual back focal plane in consequence of which the 1½-inch spot becomes located 32¼ inches ahead of the optic center of the front lens, all according to the processes first described. It is thus seen that the telephoto combination makes great gains over the other two sets, although, as before stated, the distance of 32¼ inches is more or less indeterminate, because of the possible variation in the position of the optic center of the two meniscus lenses.

He Has a Question.

Michigan says:

Here is where I break into the department, for I have a question to ask, and a lot to tell you about conditions. In the last two nights I have noticed about all the colors of the rainbow in my picture. This same thing happened when I first went into the house, but I found the condensers were not parallel. These colors are not on the screen at all times. I have noticed it occasionally when my carbons were not burning right. But now I see it when everything apparently is working perfectly. The colors only show appreciably in light subjects. The house has been changed to pictures, which means that the operating room is not very well located. The architect thought he knew more than the operator. The result is the answer. The room is 10 feet 6 inches, by 5 feet 8 inches wide, and the ceiling is 6 feet. In this room are a Powers' Six and Six A, both motor driven, a spot light, a rewind, and work bench, and one compensarc, which latter is used for warming up the carbons before switching to the G. E. rectifier. The room is hung below the balcony and over a number of the main floor seats. I have asked for it to be enlarged, but the manager says no, because he does not want to cover more of the main floor seats. The lens is almost level with the screen. I have to do the work alone because there is not space for anyone else in the operating room.

Well, Michigan, I don't blame the manager for not wanting to extend the room out over more of the seats; that is natural, but at the same time Friend Manager should consider the proposition that *the operating room is literally the heart of the theater,* and that it is not within

the range of reason that you either can or will deliver the best possible results on the screen working under such very bad conditions. I cannot, of course, tell your manager what he must do, but I can and do suggest to him that of the two evils he might far better extend the room out at least three feet and cover another row of seats. I thoroughly understand this is not desirable, but it is very much more undesirable to have the work of the operator hampered by such an utterly impossible operating room size. The Power's Six A machine is 4 feet 7 inches long over-all, which may be reduced somewhat if the lamphouse is shoved ahead, hut even so, I imagine the operator would have to turn sidewise to squeeze through between the lamp control handles and the wall of a 5-foot room.

As to your light trouble, it is not due to the condensers being out of alignment with each other. You have not described the condition with sufficient accuracy to enable me to form any intelligent opinion of what is wrong. You simply say "there are colors on the screen," but whether you mean in one spot or all over the screen, I don't know, nor do I see any reason for such discoloration when you are using D. C., unless you are carrying an extremely short arc. Possibly you are using a very low amperage and a short arc. This might bring about the condition you describe. The remedy would be to increase the amperage, or length of arc. If you are using a solid carbon below you might, under this condition, substitute a cored lower of a little less diameter than the upper. This will enable you to carry a longer arc, and under such a condition might improve your light, though under normal conditions it would act exactly the reverse.

Screens.

John Hadler, Forest City, Pa., writes:

> My picture don't show up right, and I have two new machines with a throw of 113 feet. Can you advise as to what to do?

Brother Hadler, I would have to have a lot more information in order to make an intelligent diagnosis of your case. You have a long focal length lens, and in all human probability you are wasting a tremendous amount of light. I would suggest that you install a metallic surface screen, either Mirroroide, Minusa or some other screen of established reputation, and then line up your lens system as per Table 1, page 141, third edition of the Handbook. If you have not the third edition, send $4 to the Moving Picture World and get it, because the information you will receive on that one thing ought to save you a great many times $4 in the course of the year, besides giving you a far more brilliant picture. I simply cannot consume valuable space in the department week after week in setting forth things repeatedly which are dealt with fully, exhaustively, and completely in the Handbook. I presume your manager would think nothing of paying two or three times that sum extra for a little bit extra film service for one week. Well, I would most respectfully suggest to him that he expend the sum of $4 in 720 pages of matter, practically every bit of which is consumed in telling managers and operators how to put a better picture on the screen, and put it on at less cost. The matter on screens alone is worth ten times the price of the book to any manager and operator, I don't care who he is or how long he has been in the business, and the data on the lens system is worth very much more than that. That is not hot air; it is a statement of a hard-boiled fact. If you think I am trying to induce you to buy a Handbook because of the few cents I would make, why, I guess you will have to think it, and we will let it go at that. But the point is right here: If you should purchase the book, I would receive a comparatively small sum in royalty, and you, taking as a hasis the statement of practically all operators and managers who have purchsed the book, will receive knowledge to the extent of hundreds of dollrs. I make this statement by reason of the fact that several correspondents have rather criticised me for referring to the Handbook so often instead of replying to the question in detail. It is a question of trying to take care of the mail that comes in, in the best possible way. It is a question, gentlemen, of the conservation of space in the department and—there you are.

Punching Films.

F. L. Harecourt, Toronto, Canada, says:

> Have read the articles in the department with regard to punching films, and now I would like to inquire: what is the sense in putting in the sub-title, "End of part one," "End of part two," etc., at the end of a reel? Would it not be just as well to finish with a few feet of blank white film? I have used this and it worked better than punching. You speak of the manager who is not giving his patrons n square deal by over-speeding the picture. Well, what about the manufacturer who puts about two reels of padding in a five-reel subject, one favorite method being to have close-ups every few feet? Before running the features (?) of a certain make I generally cut out at least one-quarter of a reel of advertising which starts like this: Title; Copyrighted by; Produced by; Written by; Scenario by, and a fade-in of the entire company, to which, as if this was not enough, a sunset scene is often thrown in, which has nothing whatever to do with the subject. Do you call this being honest with the audience? As for the directors putting in "pep," they put in "pad." (Ask E. W. Sargent if they don't.) Can you tell me why some of the reels in features finish with a scene about one foot long before the tailpiece? This happens quite often in Fox pictures I have run.

This is an interesting letter, and brings up a much discussed and often cussed subject, viz.: padding. Yes, Brother Harecourt, padding is one of the major evils of the day. It is to be found, I candidly believe, in some degee, in fully four-fifths of our modern productions, but in some of the features, as Friend Harecourt has pointed out, it is carried to an absolutely outrageous extent. I believe, however, that a title bearing the name of at least the leading artists is good, though the fade-in of the individual members I personally find to be decidedly a bore. Padding is not honest with the theater patron, nor is it honest with the theater manager. It works great injury to the popularity of the moving picture form of amusement. Time and again I have sat through five reels of "feature" which contained really splendid material, and would have been a corking good photoplay had it been cut down to three reels. As a five reeler, however, it was a failure; it was a bore; it was a dishonest photoplay. Two of the reels represented nothing under heaven but deliberate padding, which was so extremely obvious that I would like to spank the ten-year-old boy who could not have discerned it. It would have been a splendid three reeler instead of a wearisome, boring five reel feature. As to the placing of a short portion of a scene at the end of the reel, I had not noticed that, nor do I know why it would or should be done. The "End of part one" sub-title which is placed at the end of reels of multiple reel releases is for the benefit of those who are using only one projection machine, and there are so comparatively few of those houses now that it seems to me this practice might now well he discontinued.

A Serious Error.

From New York City comes a letter calling our attention to a serious error in the article "Brother Hays Criticised," page 790, July 29th issue, in which I said "Sixteen reels properly projected would require almost three hours for the program." The three should have been a five. Sixty feet of film to the minute means approximately seventeen minutes to the reel, and 16 times 17 is 272, which divided by 60 minutes to the hour gives a trifle more than 4½ hours as the time for a sixteen reel program. Mr. Printerman evidently mistook a five for a three—not a very difficult thing to do. The brother says:

> I think an explanation is necessary. Why give Mr. Speedy-Manager a calling down for compelling his operator to run ninety feet per minute, page 790, July 29th issue, and then on the next page say that ninety feet per minute is proper projection, for that is how I figure the running of sixteen reels of film in nearly three hours. Sixteen reels properly projected should take 4½ hours. We showed the first article to our Mr. Pep-Manager, whereupon he turns the page over and displays to our gaze the Hays article and says: "Why pick on me when Mr. Richardson admits that eleven minutes to a reel is proper projection?" Who is to blame for this error?
>
> On the carbon question why call the operator lazy when he refuses to use a solid carbon for D. C. negative? Can you show me a good cored carbon on the market today which will burn evenly all the way through, without spitting and spluttering for more than half its length? You might find eight or ten, or even less in each hundle. Why, with the solid carbon a man cannot even thread his other machine without losing his light completely, and if he has to rewind, clean and patch film in the bargain, where is the sense in calling him lazy? When the carbon manufacturers turn out good carbons, instead of rushing out their product because they are overloaded with orders, possibly you might be right. In my opinion the above is the real cause for the poor carbons of today, for haste makes waste and poor workmanship, and the operators gets the blame for bad projection, while the public is the goat.

With reference to the carbon matter, there is, unfortunately, considerable truth in the brother's contention just at this time. I cannot, of course, keep track of all these things as closely as I would like to, but it is generally admitted that caroons are not as good as they might be, or as good as they were before the war started. However, I do not believe the matter is bad enough to justify a refusal to use solid carbons below, and as you all know I don't believe in the operator "threading the other machine," "rewinding," "patching and cleaning films," etc. My position is, and always has been, that the operator is there to *project the picture,* and to do nothing else under heaven while the picture is on. The work of all the artists in the photoplay is at his mercy, and their work is going to suffer if he is not right there at the observation port where he belongs. Also it is not honest with the audience to require the operator to do things which is going to hurt the show.

Old Time Operator Passes Away.

Local Union No. 293, New Orleans, La., says:

> Local 293 regrets to advise you of the death of Brother A. Fourreau, a member of this organization. The deceased worked as moving picture machine operator in several southern states, his period of activity covering the past twelve years. Brother Fourreau at the same time carried a paid up card in the Brotherhood of Railroad Trainmen, and this came in handy for the widow and two children, since the insurance was $1,500. Local 293 sent a floral offering as did one of the New Orleans managers.
>
> In this connection Local 293 would respectfully suggest to all union operators that adequate insurance is something every operator ought to have, since his position is one which renders the time of his passage into the Great Beyond a decided uncertainty. Brother Fourreau has many friends in the south whom we feel sure will be deeply grieved at his untimely death.

Out of Focus.

Harry Bowman, Jr., of the Bowman's Best Shows, writes enroute:

> Am throwing a 9 foot picture at 38 feet, with my machine about 8 feet to one side of the center of the screen. I have to do this in order to dodge the center pole, as we show in a tent. Now what I want to know is the cause of the left side of the

picture being out of focus for almost two feet, and I cannot focus it by throwing the rest of the picture out of focus. Is it due to the angle of the throw, and is there any remedy except to move the machine? Have been using a Bliss Oxy-Hydro-Cet since last spring, and in my opinion it is a great thing for the traveling exhibitor. It is light and compact and the results exceed tanks and the Pastil. I expect to make another trip to New York the coming winter and want to be sure to see you this time. Will you be there in January?

No, I don't think I will be here in January, Brother Bowman. I expect to be hitting the high spots about then down in the sunny Southland, working my fool head off traveling by day, viewing operating rooms, and theaters, lecturing two hours each night, and doing lots of other things which spell good, hard work.

As to the out of focus effect, why 8 feet off center on a 38 foot throw is awful, and I would respectfully suggest that you scheme out some other way of supporting the tent top. It seems to me it could be done. I should think, however, you could sharpen up this part of the picture by throwing the rest out of focus. The best way to determine that matter is to set your machine temporarily central, when there is no audience, and project the picture to the screen. Never mind the poles; their shadows will come in the center of the picture and you can then see whether both sides will sharpen. If it does sharpen both sides, that is the answer. If it does not you will have to examine the machine head, and the lens system to find out what is wrong, because no one on earth can tell you without the outfit right before him.

Regarding Springfield.

A member of Local 433, I. A., writes as follows, from Davenport, Iowa:

I certainly agree with your view of projection in Springfield, Mass. I spent several weeks there this summer, and in my opinion screen results in most of the houses were very poor indeed. I believe if any body of men needs information upon projection it is the majority of the operators in that city. Their view that you were peeved because they would not "buy your wares" seems to me to be rather childish. A man occupying the position you do, as editor of the projection department of the Moving Picture World, could not long continue to occupy that position and use the same as a lever to gain money. Springfield speaks of operators "educating you." Well, be that as it may, I for one have been benefited by your work and have found many, many useful ideas in the department. I have found that it is only by a long process of study that a man can perfect himself in any line of business. It seems to me that the letter of the Springfield Local does not do that organization any very great amount of credit.

I am not publishing this to "get back" at Springfield, but simply to show the committee responsible for the letter in question the view that a very great many are taking of their act. Some letters received comment on the Springfield matter very caustically.

Coma and Astigmatism.

John Solar, Watertown, N. Y.

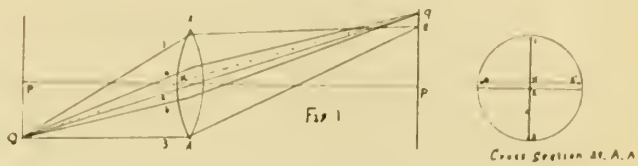
Replying to Friend Martin's letter of the July 15th number.

I see it is up to me to more carefully explain Coma and Astigmatism. We will take up coma first. Quotation: "It is now our object to investigate much more closely than we have yet done the nature of that phenomenon known to practical opticians as coma, and sometimes as side flare. We shall find that many of its manifestations are of an exceedingly interesting nature and of great theoretical interest, as well as of much practical importance. For a small amount of coma at the oblique focus of a point in a distant object formed by a lens-system may cause much more mischief to the definition than either spherical aberration or astigmatism, or both combined, so that it is eminently desirable to arrive at reliable formula of the second approximation by the employment of which it shall be possible to eliminate coma for any desired lens system."

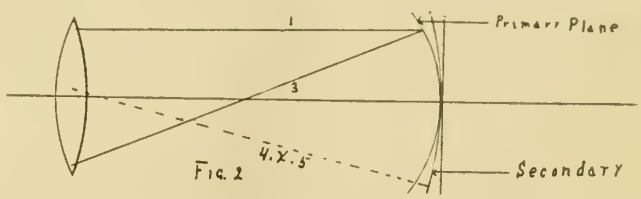
Optical works treat this subject at great length, and it is impossible to explain in detail with formulas in a letter. I will, therefore, merely explain it in a general way, showing how it is caused. First I will explain the primary and secondary planes of a pencil of light. A pencil of light from any point of an object, as from Q, Fig. 1, spreads out in a cone shape as it proceeds towards the lens, and after passing the lens comes to a point at the focal plane of the lens, or very nearly to a point. This, "nearly to a point," is the cause of a great part of the errors of lens systems. Referring to Fig. 1. The circular part is a cross section of the pencil at the lens, points 1, 2 and 3 correspond to the same numbers in the other part of figure, and the line drawn through these numbers is the primary plane of the pencil under consideration, rays 4 and 5 are directly above and below dotted line X, perpendicular to the plane of the paper, and a line drawn through these is the secondary plane, of the pencil. In this I am supposing all other aberrations than those affecting coma to be absent. Question: "Since we are assuming the existence of coma without astigmatism, a condition which is hypothetical in the case of a simple lens, except under very special cases of eccentric refraction, but quite possible and quite common in the case of certain compound lenses."

Referring to the Fig. 1 again, we can see that the rays in the primary and secondary planes cannot all focus at the same point. Rays near the central ray Q, c, such as a and b, will focus at q, in plane p, q, e, rays 1 and 2, in the primary plane will come to a point nearer the axis than q, at some point such as e, and the rays 4 and 5, in the secondary will come to a point between q and e. Then q is the end of the coma at which the greatest intensity of light concentration occurs, while e, the opposite extremity, is marked by great diffusion.

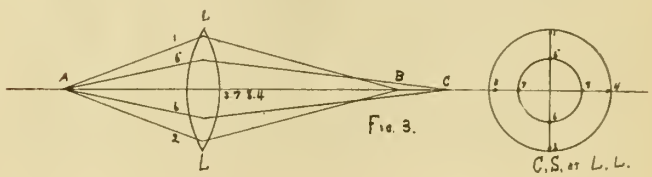
We can get a fair example of the coma shape at q, e, by focusing the sun through a condenser. Tip the condenser to



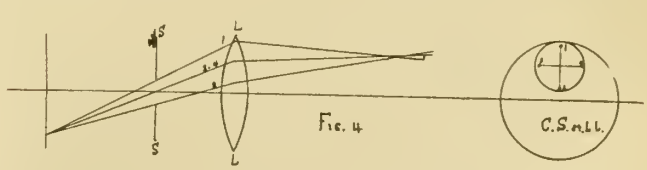
an angle of approximately 45 degrees with the rays of light, so that the rays will strike the lens very obliquely, and with the best possible focus we will have a bright circle, with a band of diffused light leading away from the circle, and by moving the screen to or away from the lens we will get other shapes of coma. Reflection has no place in projection, except loss of light. Martin says that I seem to think that astigmatism and curvature of field of the image can be used as identical terms. Also that astigmatism is a blurry effect produced in those points of the image which lie off the axis. As to the curvature part, it is possible to have a curved field without



any astigmatism, but it is impossible to have astigmatism without a curved field. The blurry effect is due to astigmatism, caused by the difference in curvature of primary and secondary fields, as shown in Fig. 2. If by correction the primary field is thrown back directly on the curve of the secondary field, we have a curved anastigmatic field, that is a curved field with no astigmatism, the blurry effect, providing we had a curved screen with a radi of curvature equal to that of the secondary image or field, would be eliminated, but not entirely eliminated on a flat screen. Now if, by correction, the primary and secondary planes are simultaneously thrown back onto a flat plane, then we have a flat anastigmatic field, and the lens projecting such an image or field is termed a true anastigmat. We can also have spherical aberration without astigmatism. If



the light is proceeding from a small point on the principal axis of the lens or system of lenses, we will have images of this point but in different planes, and they will lie on the axis. The rays from any zone of the lens are at the same angle, exactly equal in every way, consequently the primary and secondary planes are exactly equal and there will be no coma or astigmatism. This is not practical, but is given to illustrate more fully the primary and secondary planes. The crater being small, this in connection with the condensers is a good illustration of the above point. In this case there would be some astigmatism and coma, but it would be very slight. Now



if we move the crater to one side of the principal axis of the system, similar to Fig. 1, we have an oblique centric pencil, and the primary and secondary rays will not have equal deflection, as was the case when the crater was on the axis, and we will have curved primary and secondary fields, with coma and astigmatism both present.

Martin further states that curvature of the field is not a normal condition, but is introduced artificially. The desideratum in correcting a lens or lens system, is the normal curvature errors, and excepting chromatic aberration, these errors cover practically all of the faults of a lens, or system of lenses. Why introduce any artificially when we have more

than we know what to do with in the first place. Any simple lens that has aberration has normal curvature errors, and eccentric curvature corrections are introduced artificially to correct them, in the form of a stop or diaphragm, see Fig. 4. Refractive indices, ratios of curvature of the lenses, separation, and thickness of the lenses, tangents of the angle of incidence and emergence, also enter into the corrections.

The difference between coma and astigmatism, is that coma is in a lateral direction from the axis, and astigmatism is in a longitudinal direction or parallel with the axis.

Explanation of the Figures 1, 2, 3 and 4.

Fig. 1 is to give some idea of coma; it also shows what is termed an oblique centric pencil of light, the central ray, 2, passing through the geometric center of the lens we can see that the r rays, 1 and 3, in the primary plane will not cross the central ray at the same point. The rays, 4 and 5, in the secondary plane one above and one below the dotted line x, are at equal distances from ray 2, the central ray, and at the same angle of incidence, consequently will cross the central ray at the same point, but not at the same point as 1 or 3.

Fig. 2 shows the primary and secondary curved field due to normal curvature errors. With the refractive indices for the collective and dispersive lenses of a combination 1.52 and 1.63 respectively, the ratio of curvature of the two fields is approximately 2.2 to 1.

Fig. 3 shows simple spherical aberration.

Fig. 4. This is an oblique eccentric pencil, and shows how the rays are constrained to proceed to the lens at the desired angle, which angle will be altered by moving stop S S to or away from the lens; the diameter of the stop aperture also effects this correction. The principal differences between the oblique centric and the oblique excentric pencil, is that the central ray of the former crosses the axis at the geometric center of the lens, while the central ray in the other case is constrained to cross the axis at the center of the stop, see the central rays, Figs. 1 and 4. The ratio of curvature in the primary and secondary planes in this case is always 3 to 1, and is a negative curvature which is directly opposite to the normal curvature errors, and is introduced to neutralize them. The fact that the ratio for normal curvature errors is 2.2 to 1, and that for the negative excentric corrections is 3 to 1, shows us that the correction cannot be made simultaneously in both planes—that is to say, by exeentric correction, and many such difficulties present themselves in correcting a lens system.

I fear there are but few who will be able to comprehend friend Solar's meaning, but the matter is, nevertheless, given space on the theory that it will at least be helpful to our more advanced students of the projector lens system.

Quite True.

Robert J. Emory, of the Baird Motion Picture Machine Company, New York City, says:

> In a recent article I noticed you made a very strong point of the necessity for having an adjustable tension for the tension shoes. I do not know that you remember the fact, but that is one of the points we have on our machine which we have always maintained to be of distinct value, and naturally I was very glad to know it met with your ideas on this subject. For your information, our greatest trouble has been that operators will persist in using too much tension. In fact we recently had a head returned which we tested out exactly as it was returned to us. The picture was anything else but steady, but we eased up on the tension, whereupon the picture was perfectly steady.

I would again advise operators to give the matter of tension their VERY SERIOUS CONSIDERATION. As has been pointed out by Mr. Emory, it is quite possible, under some conditions, that excessive tension will actually produce unsteadiness in the picture, but whether that happens or not, excessive tension is harmful in every way, shape, manner and form. I would again call the undivided attention of operators and managers to "Adjusting the Tension Springs," page 463 of the third edition of the Handbook. This topic contains not only directions for securing the proper tension, but sets forth the reasons why that particular tension is right and proper.

Matter of Amperage.

George Cavelaris, Elyria, Ohio, says:

> My troubles consist of poor carbons, which burn unsteadily and 60 ampere fuses which blow out. I believe this is due to the following cause: I met the operator who was discharged before I took the job, and he told me that in order to get very much more light, besides cutting out all the resistance in the rheostats by turning the adjusting handle, he removed some of the fixed resistance. It seems to me that instead of doing this he should have put the rheostats in multiple.

If much of the fixed resistance has been cut out, Brother Cavelaris, the remainder will become overheated, and, in fact, get red hot. No, he should not have cut out any of the fixed resistance, unless it be a case where the voltage is not what it is supposed to be. However, I am inclined to think you have a heavy ground, because according to your sketch you are using an Edison 110 volt, 40 ampere rheostat, and if you force enough current through that rheostat, even by voltage rise or cutting out some of the fixed resistance, to blow those 60 ampere fuses, the grids would certainly become very hot indeed, and probably burn out within a short time. I would suggest that you carefully test your rheostat for grounds. See testing "Testing Rheostats for Grounds," page 260 of the third edition of the Handbook. If you don't find anything wrong with the rheostat itself, then test the lines. Incidentally, it would be a good stunt to establish a permanent ground tester as per Figure 108, page 258 of the Handbook. With such a tester you are in a position to make an intelligent test at any time, do it almost instantly, and without any bother at all. In a former letter you say you have a copy of the Handbook, therefore you can easily follow the directions and make the test. As to connecting the rheostats in multiple, if you do that you would have to have two more rheostats for the other lamps, or else connect through a double-pole switch, and have a dark screen every time you change from one machine to the other

Impossible.

Tacoma, Wash., without giving any local address, says:

> There is a lady here who has a seven-year-old daughter of whom she would like to make a moving picture actress. She is a poor woman, however, and does not know how to go about it. Now, do you think it would be possible to turn the little girl over to some film producing company to take care of for what parts they would be able to use her in, so she can start while she is young and work her way up?

No, Tacoma, most emphatically and decidedly no! Under the conditions named the little girl probably would not work her way up, but instead, as years advanced, very rapidly work her way down. There is an astounding lack of knowledge in matters of this kind, and it is not confined to any age or class. The film producing companies would no more accept a proposition of that kind than they would accept a carload of dynamite if shipped to their studios. The children you see in the pictures are almost without exception the children of parents who are experienced actors, and who are working for the producing company in whose productions the youngsters appear. These children have not only inherited the talent for acting, but have been carefully trained almost from the cradle. They don't "just happen" to be little actresses and actors—not by any manner of means. They ha e been put through a very strenuous "course of sprouts," and the twig has been, with much labor, very carefully bent in the direction of the stage.

It is not within the province of the projection department to go extensively into matters of this kind, but it would be well if this particular lady, and some hundreds of thousands of other particular ladies who have similar ambitions for themselves and their children, could come to an understanding of the fact that the chances for "making a motion picture actress out of them" is about one in a million. It is a hard enough game for the experienced people of the stage. Of course there is an occasional exception where some girl of extraordinary natural talent has literally busted her way into the moving picture game. That is fortunate for her, but unfortunate for hundreds of thousands of others who, without any basis in fact, jump to the conclusion they could do exactly the same thing were they only given the opportunity.

Has Great Confidence.

J. O. Sneva, Underwood, Minn., sends $3.00 for renewal of subscription and says:

> I want to thank you for your answers to my question in July 24th issue. Yes, I found, as you say, that the No. 10 wire was too small. Have increased the size and can now lengthen my arc enough to prevent a "tit" from forming on the negative, and can now get a pure, white light, without discolored edges on the screen. Since I received the Handbook I have made some alterations on my machine, which I find has paid me well. I have great confidence in the Handbook—it is a great work. In closing I wish you much success.

It is, of course, gratifying to know that you appreciate the Handbook, but as a plain, bald-headed matter of fact, we have not yet found any purchaser who does not. Many thanks for your kind words. We trust the department will continue to merit your good will for a long time to come.

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Use of Color Filters in Cinematography (Continued).

In taking scenic pictures, particularly, it is of great advantage to have an assortment of filters varying in depth of color. It is even possible with the use of the proper filter to make photographs of distinct objects immersed in bluish haze so that they are much clearer in the picture than they appear to the human eye. In taking mountain scenery where there are snow capped peaks, a filter is indispensible. Without it, it is almost impossible to get a picture defining the line between the white of the snow and the blue of the sky. With the filter, however, the high peaks will stand out with startling distinctness against the much darker background of the sky; and should there be clouds also in the picture, they will be rendered with great clearness. Where great distances are shown in the picture, as often occurs particularly in the clear atmosphere of mountains and in the west, a filter is an invaluable aid.

Filters are of use also in reducing halation. They permit of recording detail in brilliant objects which would ordinarily be overexposed before the darker portions of the picture could be sufficiently recorded on the sensitive emulsion. A dodge for avoiding halation without materially increasing the exposure is found in the use of a blue filter. As the emulsion is very sensitive to blue light, a blue filter cuts down the exposure very little and can be used even in an artificially lighted studio to reduce the halation often caused by bright objects and expanses of white cloth—such as table covers, bed spreads, shirts, dresses, collars, etc.

While it is possible to use a filter either next the film, behind or in front of the lens, it is generally the easiest to use it in the latter position, as it may be quickly attached or detached. Some sort of device for holding the filter in front of the lens is necessary and the closer it is to the lens without actually coming in contact with it, the better.

It is almost needless to state that the surface of the filter must be perfectly plain or optically flat and parallel, otherwise the image on the film will be distorted in the same manner as we see anything through cheap crinkly window panes or in cheap mirrors.

The introduction of a filter of any kind in front of the lens changes the focus by a small amount, dependent upon the thickness of the filter, also the distance of the object; therefore, when pictures are to be taken through a filter, the focusing of the image must be done with the filter in place.

In taking scenic pictures where there are no moving objects, many beautiful effects may be obtained by the use of a filter of a deep hue combined with the trick crank. The trick, or crazy, crank exposes but one frame at a time. By using it and turning fast or slow we can vary the exposure so as to get effects which are impossible at ordinary speed. A bank of clouds, moving slowly over a mountain top, when photographed through a deep-hued filter at one turn or less per second becomes, when thrown on the screen, a magnetic tornado, passing swiftly over a mountain top. Or one may compress the changing cloud forms of a beautiful sunset, which takes a half hour, into a few feet of film where the sun sinks quickly amid an ever-changing glory of clouds. A tropic sunset, with the palms waving in the breeze, silhouetted against the western light, becomes through the medium of the filter and the trick crank, a West Indian hurricane. An ingenious photographer will find many a beautiful bit made by these methods with which he may either embellish a drama or add beauty to an otherwise commonplace scenic picture.

In an article like this, it is only possible to go briefly into the foundation of the subject and those who are interested enough to investigate further will find much of value in three little booklets which are issued free of charge by the Eastman Kodak Company of Rochester, N. Y., and the Cramer Dry Plate Company of St. Louis, Mo. The title of the booklet issued by the Eastman Company is "Color Plates and Filters for Commercial Photography." "The Photographing of Color Contrasts," and "Tricolor Work" are the titles of the booklets issued by the Cramer Company.

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A Book on Photographic Chemistry.

Photographic Chemistry. Photo-Miniature Series No. 149. Tennant & Ward, New York.

This publication is hardly a treatise on Photographic Chemistry as its title would lead one to suppose, though a useful and practical treatise on the methods of photographic manipulation. The physical behavior of the re-agents is touched upon, but little or nothing of the peculiarities of chemical behavior. The action of the various developing agents is well explained and the peculiar advantages for special opportunities dilated upon. Reduction and intensification are treated in the same lucid way to be of essential value to the practical worker, but the theoretical part of photographic phenomena and the interaction, and reaction of the chemical bodies is not explained as one would be led to anticipate under such a title. The value of the little pamphlet is in the information and suggestions it furnishes to the photographer for the best methods of using the chemical substances employed in producing the highest grade of work.

A Book on Art for Cinematographers.

The Appeal of the Picture. By F. C. Tilney, New York. E. P. Dutton and Company, 1916. $2.50 net. The cinematographer can find few books of criticism which will help him more than this one. The painter, the photographer, and the general reader will all find that this discussion of the technicalities of picture making is so simple and readable that the study of the book will be especially remunerative. Mr. Tilney is himself an artist, an art critic, and an art teacher, and thus possesses unusual training for preparing a book of this character. It is unusual for a painter to be as sympathetic toward photography as Mr. Tilney is, and so the book is of unusual value to the photographic fraternity.

A Test for Metol.

On account of the great number of metol frauds which have lately been unmasked and those substitutes which are guaranteed to be "the same chemical as metol" or "identical with metol" the following test given by Prof. E. J. Wall, of Syracuse University, will be of interest to many who purchase that expensive chemical.

Make a 1 to 20 solution in water, add a little dilute sulphuric acid, cool in ice water and then add, with constant stirring, enough sodium nitrite solution to make the mixture smell of nitrous acid. If the substance is monomethylparamidophenolsulphate, which is the chemical name for metol, a mass of fine white needle-shaped crystals will separate out of the solution.

Answers to Correspondents.

G. W. G.—Lincoln, Nebraska, sends a sample strip of film with many small round transparent spots, and wishes to know what caused them.

It is very hard to tell what causes the markings on the films which you sent, not knowing the conditions under which you are working, but it is evident that the small spots were caused by some foreign substance striking the film while it was wet. It looks as if you were working under warm weather conditions, and that the film had been developed or dried in a very warm place. If you could give more details about the conditions, it might be easier to tell you more, but at present all that can be said is that the spots are from something which occurred between the time of development and the time of drying. It is just possible that it may have been caused by too much acid in the short stop or fixing bath, which would cause a series of very fine bubbles in the emulsion which would burst on drying, and produce markings similar to those on the film which you sent.

Red—Cleveland, Ohio—Could you inform me what will remove or neutralize the red and green coloring on moving picture film. Some coloring comes out with plain water, but I have some scenes that I wish to enlarge but cannot remove the green coloring.

It is sometimes possible to remove the dye in a motion picture film by soaking it in a diluted solution of acetic acid, one part of acetic acid No. 8 to ten parts of water. A better method of making enlargements from motion picture film, would be to make a negative transparency on an Eastman Wratten Panchromatic plate, from which you can enlarge direct. As these plates are sensitive to red light you will have to manipulate them in the dark, or by the Wratten & Wainwright safelight, which you can use instead of the red light as with ordinary plates. As these plates are sensitive to all colors, it will not make any difference whether the films are dyed or not.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Phantom Fortunes." Released by The Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to aequaint himself with the geneal character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to antielpate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 34½ T "The great day" is a sub-title and is printed reading matter on the screen. But 22½ D "Deering enters office" is a description of action.

Zalmon Pinsker, clothing manufacturer, finding business slow, listens to Bob Deering, who proposes to get him orders from the Allies' material buyers. He is hoping to receive a contract for $50,000 and good naturedly brings his friends in on the deal. Later realizing that he has been the victim of a swindling gang, he returns home broken-hearted. However, Bob Deering then shows him that others have been trapped as well, but there still is a market to be supplied right at home, and the picture closes joyfully for all.

The character of this picture is a bright comedy drama. The selection of the music has been made to carry out this effect.

Note particularly: Wireless effects at 34½, and telephone and elevator bells throughout the picture.

The THEME selected is "If You Love But Me"—Herbert.

Time schedule: 69 minutes (5 reels, about 4,600 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Bldg., New York City.

"PHANTOM FORTUNES."

Time.		*Subtitles or descriptive cues.*	*Music.*
0	D	Opening.	If you Love But Me.....Herbert (Grazioso) (THEME)
3¾	D	When wife gets Pinsker a towel.	La Poupee Automatique, Armand (Allegretto capriccioso)
5¼	T	"Because he can't meet his notes."	
7	T	"Dora, we forgot to get the check."	Prince and Princess....Aronson (Gavotte Moderato)
11¼	T	"It's all right, we all make—"	Encore ..... Tobani (Polka Capriccioso)
14	T	"Mr Pinsker, what would you—"	
15¼	T	"What you think, huh—"	Repeat: THEME
17	T	"If a certain thing happens—"	
18½	T	"So nobody is buying, eh."	The Bim-Bims.....Adam (Moderato allegro)
20	T	"No, I can't take any orders—"	
22½	D	Deering enters office.	In Poppyland.....Albers (Moderato grazioso)
27½	T	At the commission's office.	Vanity Caprice.....Jackson (Allegro, ma non troppo)
29	T	"Repay me, first get paid."	
30¾	T	"Uncle, this will make you—"	Maesmawr ..... Curtl (Valse lente)
33	T	"Make that check to Robert—"	
34½	T	The great day. (Wireless effects)	One Summer's Day, Ringleben, Jr. (Moderato assai)
36	T	Wireless to Europe	
38¾	T	"What kind of weather is worth—"	Amorel ..... Mayo (Valso caprice)
41½	T	Jeremiah Jinks.	
42¼	T	"Don't worry about outstanding—" (Telephone bells)	Persiflage ..... Francis (Moderato)
45	T	"Still working for Father."	
46½	T	"If a certain thing happens."	Repeat: THEME
49	T	"I am sorry I was unkind."	Melodie ..... Kretschmer (Moderato quasi Andante)
51¼	T	"Ike Mendel, you are a thief."	
53¾	T	The following day.	Albumleaf ..... Kretschmer (Andante)
54¼	T	"Tell Mr. Deering to come at onee."	
54¾	T	"Oi, oi, that I should get stuck."	Humoresque ..... Kretschmer (Allegretto scherzando)
56¼	T	"I Just bought a lot of samples."	
58	T	"You have been up against —"	Repeat: THEME
59	T	"Bob, it's a shame."	
61	T	"I don't eare for myself."	Andante Dramatic No. 15. Herbert
63½	T	Now is your time.	
65	T	When workmen enter Jinsker's room.	Joyous Allegro No. 25.....Borch
67½	T	"Loafer, first you hear my secrets."	
68	T	That night a little celebration.	Repeat: THEME
69	T	The End.	

For special prices of the above Musical Suggestions, see Berg's advertisement.

Time Schedules for the Theater.

Owing to many theaters throughout the country being controlled by large corporations and booking being provided for by the head offices, musicians that have a little incentive and a gift of common sense are stepping into the positions of house managers, and amongst many of their problems, one of the hardest is the time schedules for their daily program.

Let us surmise that we are running a theater which usually gives a show of a five-reel feature, a weekly, an educational, and a one-reel comedy. We have a singer, an orchestra seated upon the stage, and a curtain which ean be raised and lowered between each of the shows. The musicians' hours at 2.30 to 5.00 and 7.30 to the close of the porformance, and both during the afternoon and evening, the singer is to sing twice and the orchestra play the overture twice.

The following schedule may assist. Attention is drawn to the fact that the orchestra play their overture in the afternoon at 2.30, and at 4.40. The singer appears at 2.50 and 5.00 o'clock. In the evening performance, the overture is performed at 7.31, and 9.37, and the singer appears at 8.48, and 10.54. Then note the time allowed for running the feature. So few five-reelers are today 5,000 ft., but to figure 70 minutes on an average for the running will be found practical. Of course the operator can always make up a little time during the opening and supper show.

By reading down any one column gives you the exact time for every show and by reading aeross gives you the time that every feature commences. In all instances the time given is the moment of commencing.

Schedule for eight-reel show with singer and overture:

Weekly	1.00	3.10	5.20	7.15	9.21
Curtain	...	...	...	7.30	9.36
Overture	...	...	...	7.31	9.37
Feature (five reels).....	1.15	3.25	5.35	7.35	9.42
Slides	2.25	4.35	...	8.45	10.52
Curtain	2.30	4.40	...	...	...
Overture	2.31	4.41	...	...	...
Singer	...	...	...	8.48	10.54
Comedy	2.36	4.46	6.45	8.53	10.58
Singer	2.51	5.01	...	...	...
Edueational	2.56	5.05	7.00	9.07	...
Good-Night	...	...	...	...	11.10

And now, as a second example, the theater commences its performanco at 1.30, during which time they have a continuous performance with no overtures or singers. The program consists of nine reels, which comprises a five-reel feature, a one-reel comedy, a two-part drama, and a weekly or educational. This problem is not so difficult to solve, as the only important thing is to get the feature on at a time in the evening so that late patrons will be able to see it. To facilitate this, the feature is started at 8.45. This is possibly a house that at the time of closing has hardly fifty people in the theater, the majority of the patrons in the evening coming always at 8.00 and 8.30, and going home a little after 10.00. The following is a suggestive schedule for a house of this description:

Schedule for nine-reel show without singer or overture:

Drama (two parts).....	1.30	3.45	5.55	8.00	10.15
Comedy	2.00	4.15	6.20	8.30	10.45
Feature (five parts).....	2.15	4.30	6.35	8.45	...
Weekly	3.30	5.40	7.45	10.00	...
Good-Night	...	...	...	...	11.00

S. M. BERG.

Deportment of the Musicians in the Theater.

In my past experience as musician and director of motion picture theaters, one of the hardest tasks was in controlling the musicians, and I am sorely afraid that I have made many bad friends from my remonstrances of their deportment in the theater.

I recall at one house there was no stage door, and the musicians entered from the front. I gained permission for them to bring their wives or sweethearts to see the performance, until the permission was sadly abused by a bass player, whose quiver was certainly full, he having a wife and five small children which he used to bring along, resulting in the courtesy of the management being withdrawn. Then under another management I was permitted to give each musician an afternoon off once in two weeks. There were fourteen in the orchestra, so that it worked very well until a public parade took place, and that afternoon eight musicians turned up for work.

Little consideration appears to be given by musicians for the enjoyment of the performance by patrons in the theater. One of the greatest annoyances which can possibly be inflicted on the audience is the tuning up of instruments. Of course where there is a stage, and the curtain is lowered before the overture, the orchestra can tune up to their hearts' delight. But where the musicians are seated in the pit, nothing is more disturbing than to be in a theater and see or hear musicians drifting in, possibly discussing politics, or relating some riske incident with gusto, and then take their seats and start to tune up, especially when it is done during the running of a picture. No violinist should ever be allowed to tune up his fiddle with the bow. Loud talking during the orchestra intermission or chatting over the rail with their lady friends only tends to lower the prestige of a theater.

Then again, the dress of a musician. If tuxedo is not desired by the management, at least dark suits with small bow-ties should be worn.

The leader should be at the theater in full time enough to have arranged his day's music before the performance commences. Each musician's parts should be placed in a separate cover and in the order of their playing. All of the musicians should be in the theater fifteen minutes before the time of starting, with instruments tuned, and to receive any instructions from the leader before entering the pit or stage. Drummer's effects of action, cornet calls, or special solo for any one instrument should have been noted, and a cue sheet should be made for that particular musician.

The audience's appreciation of any number played by the orchestra or orchestral selection should be gracefully acknowledged by the leader. Requests of patrons for the performance of some particular piece of music should be performed at the earliest opportunity, and noted in the program or on a slide.

Musicians must consistently remember that they are there to enhance the picture, and not the star attraction.

For instance, a few nights ago, I entered a theater that has the reputation of having a very fair little orchestra. It consists of piano, organ, two violins, cello, bass, flute, clarionet, cornet and drums. From time to time many requests are made. The picture on the screen was what might be called a sob-story, and yet, after being seated a few moments, the orchestra suddenly turned into the Hungarian Rhapsody No. 2—Listz, and really played it well, and received a baud from three people sitting near the front. Knowing this leader, at the intermission I asked, "Why the Rhapsody?" The answer was, "Request"! I remonstrated. "But the music didn't fit the picture." The answer was, "Well, if I didn't play it, they would have kicked to the manager."

Again I repeat, the musicians are there to interpret the picture, even if such a request had been made the leader should have had common sense enough to have explained that the character of the picture would not permit it being played at that time. But, if possible, somewhat later in the evening, with a picture where it would be more appropriate, such as an educational, scenic, or even a weekly. I do not infer that a Listz Rhapsody is appropriate for a weekly, but in order to satisfy patron and manager, it would have been a better choice.

I have no desire to class musicians as a non-thinking, irresponsible bunch, but it must be admitted that there are many who are thoughtless of their actions, and it is high time for those who are sincere in their work to realize there are slackers amongst them, and to take steps to weed out those who would bring nothing but disgrace upon the large majority of sincere and earnest musicians. S. M. BERG.

TWO BLUEBIRDS SET FOR OCTOBER.

From an abundance of subjects, Bluebird Photoplays, Inc., have selected two of their October releases and only the formality of fixing the exact dates prevents an announcement of the five subjects to be scheduled for that month. "Wanted—A Home" will be the issue for Oct. 2, and on Oct. 9. "The Chalice of Sorrow" will be released.

Lois Weber has directed Mary MacLaren in "Wanted—A Home," and Rex Ingram was the director of "The Chalice of Sorrow," in which Cleo Madison will be featured. The first subject will be a drama with a sociological twist, and the other will be deep tragedy. Both subjects have been created especially for Bluebird, and there is assurance that the standard that firm has established for all of its releases will be fully lived up to.

"Wanted—A Home" is released three weeks after "Saving the Family Name," in the belief that exhibitors will benefit in the second instance by the success Mary MacLaren is likely to achieve in the Sept. 11 release. Cleo Madison will be introduced to Bluebirds in "The Chalice of Sorrow" along with two male principals, Wedgewood Nowell and Charles Cummings as her principal support.

THE SUBURBAN AIRDOME NEAR NEW YORK.

The general complaint of the airdomer in this neighborhood has been the weather—viz., five days rain out of seven. This year it started out to cover the same old schedule till about the first of August when a continued dry spell began. Yet it is never clear sailing for the suburban airdome man. He furnishes pictures and nature furnishes mosquitoes, or is apt to. The condition is all to the good in real country towns or in any place where the exhibitor has spent enough capital to make his airdome markedly attractive. But hereabouts to plant money in an airdome is a bigger gamble than to plant seed in the ground. For the night that the airdome man books his best feature is the night it is most likely to rain. If his airdome is large and he can get a full house two or three nights a week it is not so dangerous. But a small airdome in a small town near a city so full of pleasures as New York is not a very sure business proposition.

These reflections were brought up in a talk with Manager Maurice Simons who has been running the People's Theater, an airdome on Main street at Dobbs Ferry, N. Y., twenty miles from the city, and a village of commuters. He has been providing a top notch program and has bravely stuck to it through the whole summer in spite of rain and other discouragements. He has showed, for instance, "Quo Vadis," "The Isle of Regeneration," "The Badge of Courage," "Via Wireless," House of a Thousand Candles" and other films of the same character every night. His regular Monday program is a five reel feature, a fresh news weekly, two animated cartoons and a scenic. It runs about the same in quality on every day.

The World man sat through a very interesting show at the People's last Sunday night. The projection by Edward Lewin was excellent. Yet Manager Simons has not made as much on his venture as he should to recompense him for time and investment. The trouble is not in the pictures and not in the poverty of the people. A cheaper show might have paid better, but that didn't appeal to a man of Mr. Simons' pluck and high ideals. He has stuck it out in spite of a wet July and has certainly given the people of Dobbs Ferry good service. He deserves much credit.

NEW YORK EXCHANGE MEN ORGANIZE.

On Friday, August 18, 1916, managers of the various film exchanges in New York City and vicinity held a meeting at the Astor Hotel, when a social club was organized. It will be known as the Film Club of New York City. Meetings to be held twice a month. The object is purely a social and "get acquainted" proposition.

On Thursday, August 31, 1916, a second meeting was held in the form of a luncheon at Hotel Astor, and afterwards a business meeting. Every exchange manager, and assistant manager, or any higher officials are eligible; and those who have not already joined can do so by corresponding with the secretary-treasurer. A. T. Beck, of the Mutual Film Exchange, was elected chairman and presiding officer, and W. E. Raynor, of George Kleine, secretary and treasurer.

The members are: A. T. Beck, Mutual; W. E. Raynor, George Kleine; E. M. Saunders, Metro; W. L. Sherry, Paramount; S. Eckman, Triangle; S. Kramer, Bluebird; P. J. Schaeffer, World; H. Boxbaum, General; E. H. Goldstein, Universal; M. F. Tobias, Mutual; Joseph Engle, International; Jules Bernstein, Monmouth; H. Hoffman, Universal; H. Gainsborough, Universal; S. Zieler, Universal; S. Abiles, Pathe; Mr. Hamil, Pathe; Joseph Partridge, V-L-S-E; Jack Levy, Fox Film Exchange; Phil Meyer, B. S. Moss; H. R. Ebenstein, B. S. Moss; Wm. S. Seymour, Jersey Paramount.

MARK M. LEICHTER IN NEW YORK.

Mark M. Leichter, general manager of the Lasky Amusement Enterprises, Inc., with offices in the Humboldt Bank building, San Francisco, has returned to the Bay City after a business visit to New York of a week. Mr. Leichter, who has been interested in pictures since the inception of the industry, was in the early days of the Moving Picture World one of its valued contributors. While in the city the past week he visited several of the larger New York theaters, including the Rialto and the Strand. Asked if he saw anything of interest, he replied that there was much, but he added that the picture men of the West did things in pretty good style.

Mr. Leichter reported business good in San Francisco. He said his company is interested in feature subjects and also in theaters; in fact, it expects to add to its list by erecting a substantial house in the Richmond district.

Observations

BY OUR MAN ABOUT TOWN

ON the eve of an era when the spirits of the moving picture people should be reviving, I say, "continue in your hopes." No place in the country has suffered more in the past three months than has Greater New York. The war, the Mexican trouble, and the epidemic have worked more havoc among the true and tried men than any combination of circumstances has in the history of the business. The war (we speak of the foreign war) has had much to do with the export trade. The Mexican question has had much to do with the domestic trade, in that it has taken (from New York alone) thirty thousand men. When you take away the men, you take the sinew of sustenance; if you take away the sustenance you naturally take away the support and pleasure of the family.

* * *

Which brings to our mind the subject of children. Many of the so-called reformers have pointed out during the recent summer season the fact that forty or more per cent. of the picture houses have been obliged to close because the children were prohibited from admission. It is not a direct lie on the part of the so-called reformers. It is a subterfuge. They know (and they cannot deny) that the picture shows are not dependent upon the patronage of children. The fact is, that the adults like the pictures. The mothers like them—but they cannot go to see them and leave their children at home alone, or leave them unprotected upon the streets. The truth is, then, that the sooner the authorities get wise to themselves, the less children you will find in idle play both in back yards and upon the streets. The writer has been the father of children. He knows, or has tried to know what is best for them; but when a municipal order is given to prevent the mingling of children in order to stay the spreading of a disease, and the authorities issuing that order do not cover the ground, but sit in their office and attack alone the theatrical branch (whether it be the pictures or others) he feels called upon to say there is some shortcoming. The elevated and subways and surface lines have no more right to pack their trains with children than have any of the theaters. Every railroad station (the Pennsylvania, the Lehigh Valley, the New York Central, the New York, New Haven & Hartford, the West Shore, the Erie, and all other companies) has notices posted regarding the examination of children before they are permitted to travel with their parents and guardians. Have such notices been posted by the surface, elevated and subway railroads? No! And why not? The Public Service Commission is at fault. If they were co-operating with the Board of Health, which they are supposed to do, they should have had the notices posted, and if they are not co-operating with the Board of Health, then any provision regarding spitting upon approaches to, or on, platforms, is a bluff. Then, again, if the Public Service Commission is working with the Board of Health, why is it that some member, or official, or employee of the Commission, did not inquire as to whether or not the health certificate order to railroads applied to the surface, elevated and subway railroads?

* * *

There has been a laxity of duty somewhere. Why should the burden be put upon the poor moving picture exhibitor? It was not put upon the legitimate (as he calls himself) exhibitor, but upon the poor man dealing to the amusement of his fellow-man, for the reason that the regular theatrical season was closed,

* * *

Why is it? Wake up, thinking people, and ponder over the question: "The moving picture people have been made the goat in this epidemic?" It is the truth. The regular theatrical season was closed when the epidemic started. The present epidemic is no worse than that which was in existence in 1907. It can be proved that there was a discussion when the present epidemic started (and among them medical men) as to whether it was more wise to give the epidemic publicity, or let it go as it did in 1907. The medical side of the story was that it would be better to have publicity in order to promote cleanliness. The medical fraternity were tools. Their recommendation and influence resulted in the closing of about four hundred moving picture houses.

* * *

The insidious hand of the old-time manager is ever present in every act in which the moving picture has been put upon the defensive. He is as true an enemy as the reformer fighting for censorship. He is worse, because he is fighting under cover. Any man who is interested in regular theatrical productions and at the same time is interested in the production of motion pictures is not an asset to the latter industry. He may be in it for the temporary financial gain, but his heart is, and will be, with the stage. He cannot comprehend that the photoplay represents art; he cannot conceive that it is possible to reproduce upon the screen an incident more true to nature than he can produce upon the stage.

* * *

It is a miserable man who will try to take from a man his means of existence. It is a more despicable man who will enter upon the field, pretending to be a friend, and try to ruin the possibilities of that existence.

* * *

The moving picture game, as many managers the writer knows of calls it, is not now in its infancy. That claim has been a fallacy for the past two years. There was a time when it was in its infancy. Its possibilities are great today. But because of a few men with some capital saw fit to embark in the business when that business had them driven to the wall does not prove that they brought it to a stand where it was able to walk of its own accord.

* * *

Most of the people who believe that they were the true saviors of the motion picture business are so blind to the truth that they cannot see further than their own office accounts. They do not seem to realize that there was money or brains in the business until they got into it. That is why many of them are not getting dividends. They know it all. If the poor dubs who saw the possibilities of the "game" before they got into it are able to draw a check, where do the newcomers fit in to kick with the stockholders? Who made the magnet? Was it the boy who said the picture was only a novelty, or was it the man who stuck and won? What made the newcomer go into the business? Answer: (1) He could teach the other fellow something. (2) "If there is any money in it, I am going to get it." Well, if he's got it, God be with him 'till we meet again.

J. Albert Hall Back to Stage

J. ALBERT HALL, who has done much excellent work for the screen, has returned to the spoken drama for the time being, and is now appearing in Chicago in Langdon McCormick's big stage production, "The Forest Fire," in which Mr. Hall plays the "lead," Judd Bradwin, a romantic westerner. The Chicago critics were unanimous in their praise of his work.

Mr. Hall's last work for the film has not yet been seen in public. It was in Aubrey Kennedy's great sixteen episode serial, "The Yellow Menace," in the part of Police Captain Kemp, the relentless pursuer, who follows Ali Singh, the "yellow menace" (Edwin Stevens), around the globe. Mr. Hall was selected by the author for this part because of his striking resemblance to the late Lieut. Becker, who was electrocuted at Sing Sing, New York, for plotting the murder of the gambler, Herman Rosenthal, by the gunmen, who also met death in the chair. His appearance in the police uniform is very imposing and most realistic.



J. Albert Hall.

His work in pictures is well known, as he has for several years played prominent parts for Famous Players, Kinemacolor, Pathe, Biograph and Fox, appearing in the support of Mary Pickford, Pauline Frederick, Marguerite Clark, Hazel Dawn, Edward Abeles, Wilton Lackaye and Robert Edeson. On the speaking stage he has supported Edward Harrigan, Henrietta Crosman, Laurette Taylor and Robert Edeson and has sung in some of the best opera organizations. He will be missed in Filmdom.

The Case of the State Right Film

L. L. Hiller, of Hiller and Wilk, Discusses the Program, Its Limitations and an Outlet for Exceptional Pictures.

THE State rights market is steadily and certainly coming into its own, according to L. L. Hiller, of the firm of Hiller & Wilk, Longacre Building, New York City, and still quoting from the same authority, pictures are going to benefit in consequence. While programs are going along the even tenor of their way, the State rights picture, that doesn't fit into the family group because it is too big, or too radical, or because there is danger of its shocking the orthodox conservative, is journeying from town to town in an independent and profitable career. "The program must look to its laurels," said Mr. Hiller, "it may even be forced to maintain a higher level and this is a healthy condition. Many of the large manufacturers are just beginning to realize how they may use the state rights market to advantage and what is more they are using it."

Going into the matter more in detail, Mr. Hiller first explained the possibilities and limitations of the program as he sees them. "The program is constructed on fixed principles. To fit naturally into the carefully perfected system of distribution a feature picture should be neither more nor less than five reels, which in itself is detrimental to achieving the best results, for it is quite likely that a subject may be treated best in less than five reels or considerably more. This is one limitation to which the program picture is subjected.

"More than that there is the question of building up a permanent clientele for a certain brand. To do this, the producer aims to maintain a standard, to convince exhibitors and the public, that in contracting for a service he will receive a definite type of picture week after week; in other words to make a trade mark represent a fixed quality. There are obvious advantages in such an arrangement, likewise there are disadvantages. What is the producer going to do with a production that owing to a startling theme, or some other cause, does not belong in his conservative program? Perhaps it is a very strong picture, but not the style that an exhibitor expected when he contracted for this service. There is danger of offending good customers, of damaging a reputation for consistency which he deems valuable, and the picture is either changed until it becomes harmless, relegated to the shelf for future consideration, or sent out without the endorsement of a trademark.

"Here is where the state rights buyer enters. To him there is only one thing that matters. Is it an extraordinary picture? And by extraordinary he means is it a picture unlike the conventional program release. Will it make people think and talk and will it justify exceptional advertising? Length does not matter at all. It may be three reels, or it may be ten. The quality of being different is what counts.

"Expense is also a factor and at the disposal of the artistic producer the state rights buyer puts any amount of money that is necessary. If the picture represents an investment of $250,000 or a bigger sum, and has the quality, the state rights buyer is willing to encourage the producer by buying the rights to his territory. Price is no object. The state rights buyer is always ready to invest more money, but he asks for quality in return. More and more state rights buyers are discarding the class of pictures that they used last year, because they haven't the quality and drawing power that the big features have today. The same evidence of development is not apparent in the program picture because the average program picture today is not much better from a quality standpoint than it was two years ago. Special features that must be released as state rights pictures have certainly developed, and for the discriminating buyer there are a large number available and more are now being planned and produced.

"Any showman knows the value of arousing curiosity. Supposing an exhibitor runs two slides, one announcing the coming of another release from the studio of such and such a company, whose product is shown every week, the other heralding the coming of a production of the state rights type. What is the effect? In the first instance the curiosity aroused is about equal to that excited when a minister publishes the text of his next Sunday morning's sermon; in the second an audience is really awakened by the possibility of seeing a picture dealing with a vital theme. Here is something fresh and different, perhaps I won't care for it, but at least the chance is worth a trip to the theater. That is the attitude a showman wants to create and with the right sort of a picture it can be done every time. He will use the newspapers and the billboards and every cent expended in advertising will be more than justified by returns.

"Now there are plenty of indications of a steady increase in the number of pictures that are not adapted to program handling. Everywhere there is a demand for photoplays dealing in a serious way with contemporaneous social problems; moreover men capable of writing such plays are ready to supply the scripts. I could name half a dozen and no doubt there are many others. The more the state rights markets are developed the stronger will be the tendency to allow stories to run for what they are worth instead of cutting them to a convenient length. It is very evident that this tendency is leading to better pictures and severe, but helpful, competition for the program makers."

Derwent Hall Caine

DERWENT HALL CAINE, named by the London Post as "England's greatest romantic actor," only son of Hall Caine, the famous Manx author whose books have sold in the millions of copies, has been brought to the United States by the Arrow Film Corporation to play in a number of its forthcoming feature productions. Included in these may be some of the best known books and plays of Hall Caine, the exclusive motion picture rights to which have just been secured by W. E. Shallenberger, president of the Arrow company.



Derwent Hall Caine.

Derwent Hall Caine was born at Greeba Castle, Isle of Man, where the family has resided for centuries. Although inheriting and developing unusual literary ability, Derwent Hall Caine early in his career showed that he preferred the stage to the pen as a medium of expression. His debut was made at Drury Lane, London, just ten years ago, when he appeared in "The Bondman." His power as an actor increased and he branched out, too, as a manager - producer, concerning himself mostly with plays written by his father. He played the character of John Storm in "The Christian" more than 800 times in London and the English provinces, and followed this astounding success with another just as big when, as "Pete," the title role of his father's play based on his own book, "The Manxman," Derwent Hall Caine appeared for four successive seasons in London.

When the American film version of "The Christian" was taken to England it did not meet with the approval of Hall Caine, and an English screen version of "The Christian" was made with Derwent Hall Caine playing the role of John Storm, which he had played so often on the stage. An instance of the popularity of this Derwent Hall Caine film may be cited in the fact that to date its gross receipts in England alone have exceeded $100,000.

BANNISTER MERWIN TO PRODUCE.

Bannister Merwin, pioneer editor of the London Film Co., briefly announces his retirement from that position in order that he may have more time for original writing and production work. Several times lately Mr. Merwin has gone on the floor to produce a picture and it is not unlikely that he will, in future, devote himself to realizing in action the stories he himself has written. It is generally easier to train a writer to produce than a producer to write, and Mr. Merkin's forthcoming productions will be watched for with interest.

NEW INTERNATIONAL PUBLICATION.

The first issue of "Excelsior" will appear under the auspices of the Italian journal, "Il Tirso Cinematografico." This new publication is international in scope; it is edited entirely in French, with a budget of notes in English; it is sent to the motion picture men of the entire world. The price of subscription is 10 francs per year. Address all communications to "Excelsior," Via de Tritone N. 183, Rome, Italy.

Universal Program for September 18

Four Special Subjects, Two Special Features and a Red Feather Feature Will Start the Mid-September Ball Rolling.

FOUR special subjects and two Universal Special Features will be released on the Universal Program for the week of September 18, in addition to the regular five-reel Red Feather feature.

Marie Walcamp, Eddie Polo and Jack Holt will appear in "The Desert of Lost Souls," the latest and sixth episode of the new Universal serial "Liberty," which was written by and produced by Jacques Jaccard. The following cast will appear in support of the principals: Maud Emory, G. Raymond Nye, Neal Hart, Bertram Grassby and L. M. Wells.

Carter De Haven continues his "Timothy Dobbs—That's Me" series with a two-reel episode entitled "He Almost Lands An Angel," written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Nina Cunard, Hayward Mack, Dan Duffy and Mr. Horne appear in support of De Haven.

The week's Red Feather will be "Black Friday," a five-reel drama of the period of 1874, in which Dorothy Davenport and Emory Johnson play the principal roles. This, the thirty-fourth Red Feather Universal production, was scenarioized by Mrs. E. N. Engleton from the story by Frederick S. Isham and was produced by Lloyd B. Carlton. Supporting Miss Davenport and Emory Johnson are Richard Morris, Wilfred Roger, Gretchen Lederer, Virginia Sothern, Marc Fenton and Mrs. Maurice. "Black Friday" will be released on September 18.

On the same day Eddie Lyons and Lee Moran, supported by Priscilla Dean, Harry Nolan and Fred Gambel, will hie themselves to Turkey to see what they can do with "A Silly Sultan." This Nestor comedy written by Ben Cohn and produced by L. W. Chaudet is a Lyons-Moran gem.

On September 19 Violet Mersereau will be starred in "The Girl Who Didn't Tell," a three-reel Universal special society and underworld drama in which Paul Panzer, Harry Benham and Charles Ogle play the other principal roles. "The Girl Who Didn't Tell" was written by Harry Dittmar and produced by Robert F. Hill. Nellie Slattery, Helen Slosson and Johnnie Walker enact other principal roles. There will be no Victor release on September 19.

The feature on September 20 will be "Cold Hearts and Hot Flames," a two-reel L-KO farce comedy featuring Billie Ritchie. Gladys Tenison appears in support of the inimitable Billie. On the same day No. 38 of the Universal Animated Weekly will be issued. There will be no Laemmle release on September 20.

The following day, September 21, Francis Ford and Betty Schade will co-star in "Poisoned Lips," a Laemmle two-reel society drama written and directed by Mr. Ford. Neil Hardin, Alys Mason and Harry Fisher appear in support of the principals. On the same day Edith Roberts and M. K. Wilson will co-star in the Powers comedy, "High Speed," which was written by Harvey Gates and produced by Mr. Wilson. Dana Ong and Malcolm Blevine appear in support of the stars. There will be no Powers release on Sept. 21.

"A Mountain Nymph," a Big U drama scenarioized by Calder Johnstone from the story by G. E. Jenks and produced by George Cochrane, will be released on September 22 with Jack Nelson and Molly Malone in the principal roles. Burton C. Law and Fred Burns are cast in the other principal roles.

"His Mother's Boy," a Rex military drama featuring Kingsley Benedict, also will be released on September 22. The play was written by E. M. Ingleton and produced by F. A. Kelsey. Besides Mr. Kingsley the cast contains George Fernandez, Charles Dorian and Mrs. Witting. There will be no release under the Nestor brand on this date.

Ben Wilson will be featured on September 23 in "The Broken Spur," a Bison drama of the Canadian northwest in two reels adapted by J. Grubb Alexander from the story by Phil Hunt and produced by Ben Wilson. Charles Ogle, Joseph W. Girard, Clara Beyers and Rosemary Dean also play important roles. On the same day Gale Henry and William Franey will combine in the funmaking in "Musical Madness," a Joker comedy written by Harry Wulze, and produced by William Beaudine. Charles Conklin, Milburn Moranti and Lillian Peacock assist in the hilarity. There will be no release under the Laemmle brand on this date.

On September 24 the Powers juvenile drama, "The Valley of Beautiful Things," will be released. It will be followed by the Imp comedy drama, "A Desperate Remedy" written by Charles J. Wilson, produced by Charles E. Bartlett and featuring Gertrude Selby. Carl Von Schiller and John F. Connelly appear in support of Miss Selby. There will be no release under the L-KO brand on this date.

During the week the Universal also will release "Under the Spell," a special Red Drama featuring Phillips Smalley and Lois Weber, supported by Douglas Gerard and Lulu Warrenton; "Buzzard's Prey," a special Imp drama in one reel; "A Wife's Innocence," a special Laemmle drama, and "After the Battle," a special Big U war drama in two reels, featuring Victoria Forde and William Clifford.

Anita Stewart in a Greater Vitagraph

"The Combat" Was Originally Announced for October 9, But Will Be Released September 18.

VITAGRAPH'S Blue Ribbon Feature to be released on September 18 is a striking example of the better, super-features that exhibitors can expect this gigantic organization to release. It will feature Anita Stewart, one of America's daintiest actresses, whose charming personality,



Scene from "The Combat" (Vitagraph).

combined with her great dramatic talent, has won the love and admiration of millions.

In "The Combat" Miss Stewart is seen at her delightful best. Under the masterly direction of Ralph Ince the theme is carried through to a smashing climax. Supporting Miss Stewart are John Robertson, Richard Turner, Virginia Norden and Winthrop Mendell. The scenario was written by Edward J. Montayne.

In the opening scenes of "The Combat" Miss Stewart is ideally cast as the young society girl who has everything her heart can wish for. After a loveless marriage contracted to save her mother from extreme poverty, her character changes somewhat. She awakens to the sham and deceit of the world and determines not to become a part of it. When the man she had secretly married—whom she believed dead—returns to reproach her for her lack of faith, her conflicting emotions are registered in a wonderful manner.

Then comes the climax—the man she loves is accused of a crime of which he is innocent. Her husband, the attorney, tries by hook or crook to fasten the crime upon the real husband. He fails. Anita Stewart as the unknowing wife of two men, breaks under the strain. When she recovers the sky is once more clear and she is in the arms of the man to whom she first gave her heart.

Of particular interest to the exhibitor's women patrons is the array of beautiful gowns that Miss Stewart wears in "The Combat." These are sure to provoke audible comments of delight.

TERRE HAUTE EXHIBITORS' ASSOCIATION.

With the election of officers the Terre Haute Exhibitors' Association was officially launched Thursday, August 26. William E. Keating was elected president, Bennie Van Borssum, vice president; Nat Wolf, secretary; G. Boland, treasurer.

This organization gives Terre Haute its first movie organization. The organization have several plans for the betterment of the business in this city, which they will propose soon.

The grievance board consists of Will E. Keating, Nat Wolf, Ike Ades and Sam Drifuss. This board are to act on all grievances that arise. The grievance committee have just settled a dispute between the Musicians' Union and the theaters, and have also authorized the secretary to write to F. J. Rembush, president of the State League, that this organization will work hand in hand with him.

Balboa's Plant Growing Steadily

Eighteen Buildings Now Where There Was One Three Years Ago—What the Horkheimers Have Accomplished.

IMPROVEMENTS never cease at the Balboa studio of the Horkheimer Brothers, located in Long Beach, Cal. Starting in one small structure, three years ago, Balboa has been growing steadily until today eighteen different buildings are used to house its various departments. And the way its business is expanding, further additions will be needed in the near future. Those in charge are determined to keep abreast of the demand.

A year ago experts in photoplay making who visited the Balboa studio pronounced it a model plant, complete and compact. The Horkheimers, nevertheless, have been going right ahead with their enlargements. As fast as they made money they put it right back into the studio to increase its efficiency. This has been possible because there are no stockholders crying for dividends. The Balboa's owners take pride in the fact they have never sold any stock.

In the recent past a papier mache department was installed by Balboa. The work turned out by it is highly artistic. This is evidenced by the sculptural "props" to be seen in Balboa releases. The staturesque electroliers which adorn the grounds surrounding the plant attest this further. A whole building is devoted to this department.

Just behind it a blacksmith's shop has been fitted up. Many visitors to the plant cannot understand what need there is for a blacksmith's shop to make pictures. The best answer to them is to say that if there is anything in the world which does not enter into picture making it hasn't been uncovered. As a great deal of metal work is used in "sets" naturally a forge and anvil figure to a large extent.

To provide shelter for the ever growing "prop" department two large warehouses of fireproof sheet-iron construction have been added to the studio this year. Nearly all of the studios rent their furniture and other accessories used in dressing sets. Herein Balboa has made a radical departure. Ever since the beginning all sorts of odds and ends have been acquired until today this studio has without doubt an accumulation of the most varied lot of "props" in the industry. Furniture from the cheapest to the most costly period stuff is found in its warehouses, ready for immediate use when a director calls for it.

Most studios prefer to rent their "props" because it takes too big an investment to own them. Notwithstanding, in a year's time their outlay for rentals and breakage will practically amount to what the stuff could have been bought for in the beginning. The Horkheimers have always regarded renting as "penny wise and pound foolish" policy. Only recently they invested $10,000 in the handsomest furniture.

Important additions have been made to the wardrobe department. Balboa always gowns its extras, particularly when society gatherings or ballroom scenes are "shot." The smartest clothes made of the finest fabrics are brought from New York, the supply being refreshed twice a year. In between time these are made over and kept in A-1 condition by competent wardrobe women. A visit to the women's section of the wardrobe rooms is always a treat to fair visitors at Balboa. They marvel at the quality of the gowns, all of which when not in use are kept in glass cases.

No part of the physical plant has been overlooked. For the protection of the cameras and other costly paraphernalia a concrete vault was constructed. In this each cameraman has a compartment, with an individual lock and key. The carpenter and paint shops have both been amplified. To the former has been added wood turning equipment, while the latter was enlarged by the addition of a stockroom for wallpapers and moldings.

Balboa has entirely dispensed with the old style paint set. Now everything is "practical," as that term is used in the realm of amusements. No set is used twice. This is in deference to the public's growing demand for more variation in productions. When once "shot" a set is done over before being used again. For this reason it takes more time to make motion pictures now than it did a few years ago. More and more attention is being given to detail.

The grounds surrounding the plant have been parked and two landscape gardeners are in constant attendance. Beauty spots with pergolas have been provided wherever opportunity has made it possible.

"I know that some people believe you can produce in almost any sort of a shack," said President H. M. Horkheimer, "but that has never appealed to me. Beautification contributes indirectly to the finished product. It inspires, and that is why we have given so much attention to cultivating outward appearances at Balboa."

E. D. Horkheimer, secretary and treasurer of the company, is heartily in accord with this policy. The brothers communicate their ideas to Norman Manning, business manager, and he executes them. Team work has built up Balboa. The best evidence of efficiency is the fact that Balboa has gone ahead steadily since the day of its beginning.

Buy British Rights on Chaplins

Fred Bolton, Representing J. D. Walker, Closes Half-Million Dollar Deal With President Freuler.

THE British rights on the Mutual Chaplin comedies have been sold for $500,000. The announcement was made by Fred Bolton of London at the Hotel Wolcott in New York, who conducted the negotiations with President John R. Freuler of the Mutual Film Corporation, and also the Lone Star Corporation, which makes the Chaplin comedies.

Mr. Bolton is a director of Walker's Mutual Chaplins, Ltd., Film D'Art of America and Canada, Ltd., and Anglo-Italian Films. Walker's Mutual Chaplins is the name of the newly formed concern which will handle the comedies, taking its name from J. D. Walker, known as the premier renter of the United Kingdom.

The deal was put through by Mr. Bolton prior to his departure from London. The Chaplin deal, amounting to a half a million dollars, is said to establish a record for single film transactions in the United Kingdom. The rights thus acquired by Walker's Mutual Chaplins, Ltd., covers the series begining with "The Floorwalker," and continuing through the twelve two-part comedies to be made under the Mutual's $670,000 contract with Charles Chaplin. The Walker territorial rights under the deal just closed take in the British Isles, India, Burmah, Ceylon, Siam and Africa.

As is customary in the Walker ventures, Anglo-Italian Films of Reynolds House, Great Newport Street, London, will handle the exploitation in all territories outside of the United Kingdom.

"It is the determined intention of the company to give Chaplin a 'fair crack o' the whip,'" said Mr. Bolton. "Hitherto Chaplin has universally been used in these territories as an umbrella under which inferior releases were foisted upon exhibitors. For the first time it will be possible to book a Chaplin by itself, and the enterprise will, I am sure, be amply compensated by success."

The Film D'Art has about 250,000 feet of subjects in New York on which he proposes to dispose of exclusive rights for America and Canada. Another enterprise in which Mr. Walker, Mr. Bolton and their associates are interested is the British Home and Beauty series of half reels showing British scenes and industries.

"I am decidedly pleased with the plans which Walker's Mutual Chaplins has announced for the distribution of the Chaplin comedies," observed President Freuler after the conclusion of the negotiations. "It is particularly pleasing to know that the Chaplin product will be marketed abroad just as it is here, strictly on its own merits and with 'a fair crack o' the whip.' as Mr. Bolton says."

FIRST NUMBER OF RIO GRANDE RATTLER RECEIVED.

Howard Irving Young, the Metro scenario writer who is at the Mexican border with the Seventh Regiment, N. Y. N. G., has been made associate editor of the Rio Grande Rattler, an eight-page weekly newspaper which is being published by the New York Division. Corporal Conrad Crawford, Company B, Seventh Regiment, formerly of the New York Sun staff, and a brother of Merritt Crawford, of Metro, is also an associate editor. Several copies of the Rattler have been received in New York, and it looks like a regular newspaper. In addition to many columns of live and pertinent news stories the Rattler boasts of several interesting departments. Mr. Young conducts a column of paragraphs, short poems, etc., under the title of "The Incinerator." Mr. Crawford has the lead news story in Vol. 1, No. 1. The Rattler has a cartoonist and everything. One of the striking features of the newspaper is its advertising. There are many columns of it, including one prominent advertisement for ice, and an entire page given over to a well known mineral water. The nearest motion picture theater, the Electric theater, at Mission, Tex., some twenty miles or so away, carries a reader in the Rattler. Manager Humason, according to the reader, is featuring a Charlie Chaplin for the coming week and announces a Metro picture for the week following.

World Schedule Complete

List of Releases from Now to New Year's Day Made, Edited and Ready for Delivery.

THE forehandedness concerning which William A. Brady, director general of the World Film Corporation, has been interviewed recently for publication appears to be well sustained in the company's official announcement that all its releases from now until New Year's are made, edited and ready for delivery.

These photoplays, produced under the personal supervision of Mr. Brady, embrace an uncommonly broad selection of themes and employ the services of all the World-Brady stars.

The first on the list, the release date of which is September 18, is "Friday the 13th," a dramatization of Thomas W. Lawson's famous novel with frenzied finance as its background. Robert Warwick is the star of this production, and the "big" scene is a photographic reproduction of the floor of the New York Stock Exchange during a panic.

Clara Kimball Young, in "The Dark Silence," follows. This play is of the European War in the sense that its story threads the battle grounds and field hospitals of France, where the heroine of the play and her lover are torn apart and reunited under vivid and thrilling circumstances.

"The Revolt," a drama of the great city, filmed from a noted stage play in which Helen Ware and Alma Berwyn met with great success throughout the country—a play that aroused vehement discussion of the sociological problem it laid bare—will be acted by Frances Nelson and Arthur Ashley.

"The Gilded Cage," with Alice Brady as its star, illustrates the vicissitudes of a young girl reared in the pleasant and spiritual atmosphere of the convent, with gentleness and goodness on every side, and suddenly plunged into the turmoil and wickedness of life at court—a veritable bird in "a gilded cage." This carries an effective love story, winding through intrigue, ambition, greed and violence. A great riot at the palace gates supplies one of the most imposing scenic episodes.

In direct contrast is "The Man Who Stood Still," a simple comedy of combined humor and sadness, the first World-Brady picture in which Lew Fields is the star. Mr. Fields personates a warm-hearted, kindly old jeweler who "loses out" to more aggressive business rivals, and suffers in ostensibly cheerful silence when grief and hardship enter his home. The sincerity of Mr. Fields' pathos in this play will greatly surprise those who know him only as a comic actor.

"The Hidden Scar," starring Ethel Clayton and Holbrook Blinn, is a modern drama of love nearly wrecked through a misstep in the past.

Robert Warwick, in "The Heart of a Hero," assumes the role of Nathan Hale, one of the most heroic characters in our national history. The photoplay is made from Clyde Fitch's stage drama, which met with country-wide favor under the title "Nathan Hale." A big, stalwart American play.

Marie Dressler, in "Tillie's Night Out," contributes the first of the "Tillie" series for which she has been engaged as star by the World-Brady organization. The various happenings to which Tillie is subjected during the progress of her night of recreation would have utterly exhausted a less enthusiastic comedienne, and they follow one another with a bewildering rapidity calculated to produce practically continuous laughter. Some of the funniest scenes are laid at Coney Island.

Alice Brady in "Bought and Paid For" enacts the heroine of George Broadhurst's most successful play, which ran for two seasons at the Playhouse, New York, and was a wonderful success for several seasons all over the continent. This is a drama showing the influence of drink upon a household in which a noble husband and a charming wife idolize one another until the insidious enemy poisons their happiness. The wife supplies a great role for Miss Brady.

The World-Brady interests are understood to have several other completed offerings in full readiness, but formal announcement of their identity and rotation is deferred for the present.

A new service has been established, called the Clara Kimball Young Service-World Pictures. This program provides eight re-issued pictures with this famous star, each re-edited and re-titled and all prints new.

First choice on the Clara Kimball Young program is given to the regular holders of World franchises with no advance in price. The printing and other advertising specialties for this service are entirely new and unique.

The new World-Brady campaign is characterized by foresight, vigor and that confidence of spirit which bespeaks the utmost faith in the growing future of the motion picture industry in which Mr. Brady is a singularly forceful and picturesque figure.

TWO VITAGRAPH COMEDIES ON GENERAL FILM.

On September 18 Vitagraph will release "A Perfect Day," a comedy produced at the Bayshore studio, through the General Film Service. It will be followed on Friday, Sept. 22, with another one of the screamingly funny Hughie Mack comedies written by Lawrence Semon and Graham Baker and produced by Semon. Hughie's latest effort to reduce his avairdupois is entitled "Sand, Scamps and Strategy."

This former Brooklyn undertaker has been putting his



Scene from "Sand, Scamps and Strategy" (Vitagraph).

fat personality over so consistently recently that his name alone has come to mean great comedy stuff. Of course, due credit must be given to Hughie's confederates; to Patsy De Forest and to the willowy Eddie Dunn and to the agile Frank Brule.

"Sand, Scamps and Strategy" sets a pace for fast and furious fun that even the agile Hughie and his comedy pals will find it hard to live up to. By the time they get through spinning the villain on the old mill wheel and blowing him and his rascally gang to smithereens by setting fire to the powder house, they are fit subjects for a sanitarium.

"A Perfect Day" relates in comic sequence the trials and tribulations of a party of picnickers bound for a day of pleasure. They find it—not.

VITAGRAPH'S PRESS DEPARTMENT MOVES UPTOWN.

One of the first moves that the Greater Vitagraph has made since it was authoritatively announced that the V-L-S-E absorption was a fact was to get its press department under the same roof with its advertising and sales forces. This department, which is under the direction of Victor B. Johnson, now occupies quarters on the rear of the sixth floor of 1600 Broadway. Adjoining is the room occupied by E. Lanning Masters, who will be responsible for the advertising policy of the Greater Vitagraph.

Mr. Johnson, who will be remembered for his aggressive publicity work with the Warners and who later was a member of the advertising staff of the Morning Telegraph, will keep one of his staff at the plant to supervise the taking of genuine news pictures. He will also, it is stated, greatly augment his syndicate service to the newspapers of the country and co-operate with Mr. Masters in getting out a wide variety of exhibitor helps.

FLORENCE LA BADIE IN "THE PILLORY."

Edwin Thanhouser announces that following "Saint, Devil and Woman," the next Florence La Badie feature to be released through Pathe will be "The Pillory," by Philip Lonergan, and directed by Frederic Sullivan. Miss La Badie is supported in "The Pillory" by Marie Shotwell, Ethyl Cooke, George Marlo, Nettie Parker Spaulding, Marie Haynes, Yale Benner and James Seeley.

"The Pillory" is a strong tale of a country girl who is reared by a stern aunt whose religion is super-orthodox. Miss La Badie's mother has been driven away and finally Florence, innocent of any wrong, suffers the same fate.

She drifts to a city and is protected by a judge's wife. Just as happiness comes, the aunt, firm in her belief that the Bible must be interpreted literally, in a dramatic denunciation scene, crushes all of Florence's hopes. The ending is unusual and the story is well developed.

Paramount's New Stars

Make First Screen Appearance on Paramount Program, Week of September 25.

THE Paramount Program for the week of September 25 is worthy of special comment, by reason of the fact that, during that week, Maurice and Florence Walton, the dancers of international fame, will make their first screen appearance in the Famous Players production of "The Quest of Life." This is one of the most elaborate productions that has ever been presented by Paramount, and is an exceptionally clever vehicle for these two well-known stars.

The other feature for the week will be the Lasky production of "Anton the Terrible," in which Theodore Roberts, the screen's most celebrated character actor, and Anita King, will be starred. During the past two years, Mr. Roberts has played a wide variety of exceptional characters in Paramount Pictures, but in this production he is credited with doing his greatest work from a dramatic standpoint, that he has yet accomplished since the advent of his adopting the screen instead of the speaking stage for the portayal of his wonderful characterizations.

Surrounding the program this week will be Paramount's three short reel subjects, the thirty-third edition of the Paramount Pictographs, the magazine-on-the-screen, the thirty-fourth of the weekly "Trips Around the World," with Burton Holmes, in which Bonnie Scotland will be visited, and the Paramount-Bray Cartoon, "Bobby Bumps Starts a Lodge," from the pen of Earl Hurd.

The Pictographs, Paramount's magazine-on-the-screen, for this week has four leading subjects, "Fresh Water Acrobats," "Dining Automatically," "Wonders of the Unseen World," and "Leather Footprints." In the first subject there is visualized the fact that a course in acrobatics is almost necessary in order to handle the sailing canoe, while in "The Wonders of the Unseen World" there is shown the various bacteria that exist in the water we drink, invisible to the naked eye. This is a plea for pure water, which is more necessary than pure food.

Treating humorously the manner in which thousands of people dine automatically each day, the subject treating on "The Nickel-in-the-Slot Dinner" is very interesting, but shows thoroughly the inside workings of one of the country's newest institutions. The subject of "Leather Footprints" shows in a most interesting manner the method in which custom-made shoes are manufactured.

The Paramount-Burton Holmes Travel Pictures for the week, continues the "Trip Around the World," leaving England behind and entering the land of the Heather. In Bonnie Scotland the trip takes in every possible point of interest in the land of the Scotchman, including the raspberry picking, which has grown to a wonderful industry, the granite built Aberdeen Marischal College, and through the Caledonian Canal, and then to the highest mountain in Great Britain, together with a number of other interesting places.

Earl Hurd, the well-known cartoonist, has eclipsed himself in the making of the Paramount-Bray Cartoon for the week, "Bobby Bumps Starts a Lodge," in which animated story, Bobby in search of excitement, decides to start a lodge, and gets hold of a goat for initiation purposes. His first victim is his friend Chocolate, but Chocolate wise to what Bobby intends to do, turns on the goat when he is about to make the plunge, and butts the goat with the top of his head, knocking him into the land of dreams. One hundred and one laughs are found in this cartoon.

Next week Paramount will release its first comedy, "Nearly a Deserter," a Black Diamond Comedy produced by the United States Pictures Corporation. This comedy deals with the surest fire trigger in the comedy world, the trick possibilities of the motion picture.

GAUMONT PROGRAM FOR WEEK OF SEPT. 17.

The Gaumont contribution to Mutual Pictures for the week beginning September 17 is made up of three single-reel releases and the third "Fantomas" episode, "The Mysterious Finger Print." Interest in Fantomas, the world's greatest criminal, has reached the point where the mere announcement of a new episode is sufficient to attract patronage. In addition to the curiosity aroused by the wide publicity given the "Fantomas" stories in American newspapers during the summer, the first two episodes have now been shown on the screen. "The Mysterious Finger Print" will be released September 21. There are two more episodes to follow. It is interesting to note that this series is to be followed by "The Vampires, the Arch Criminals of Paris," in nine episodes of three reels each.

The first single-reel of the week is "Reel Life," No. 20. This release of September 17 deals with subjects such as one would expect to find in a high-class magazine. First in importance is "Training Our Merchant Marine Officers," views on the New York State School Ship "Newport." A second section shows how a designer of gowns drapes his creation from bolts of material. The fiction section is another of the entertaining Gaumont tabloid photoplays from "Life."

"See America First," No. 54, is released September 20. It takes spectators upon a trip of rare beauty through the mountains of New Hampshire. Attached to it is one of Harry Palmer's humorous cartoons. It is called "Nosey Ned Commandeers An Army Mule."

The third release of the week is the Mutual Weekly, which is edited and manufactured by the Gaumont Company.

Frohman Company Had Good Year

Has Eleven Ambitious Features to Its Credit Produced During the Past Twelve Months.

THE Frohman Amusement Corporation last week celebrated its first year of activity in the film world. The event was made gay by a quiet little luncheon at the Hotel Plaza at which William L. Sherrill, George Irving, Ralph Dean, Jack Sherrill, Jos. Schwartz and several of the studio force were present. Not one change in the personnel of the concern has been made during the year. Except for the addition of Harry Reichenbach as business manager and advertising head, the original staff remains just as it started one year ago.

During the year, eleven ambitious features have been created. "The Builder of Bridges," with C. Aubrey Smith, released through World Film, is the oldest production; "Just Out of College" followed and became an open market feature. "John Glayde's Honor," released through Pathe, was followed by "Body and Soul," which World Film released.

Alice Brady was offered by the Frohman concern in "The Woman in 47," which was also released by World Film and later Miss Brady was presented by the Frohman Company in "Then I'll Come Back to You," Larry Evans' famous adventure story, in which Jack Sherrill shared honors with Miss Brady, and which was another spoke in the World Film releasing wheel. "What Happened at 22," with Arthur Ashley, was the next Frohman enterprise and was also taken by World Film. "Jaffery," the noted W. J. Locke story, was sought after by every program in the field, and was finally sold to William R. Hearst for the International Film Service, Inc. "The Conquest of Canaan," now complete, will be seen soon on one of various programs, and "The Witching Hour" is already in work and will be the forthcoming feature offering of the Frohman Company.

Withal, it has been a happy and profitable year for the Frohman concern. Their productions have featured many programs and those distributed by franchise medium have earned money for both buyers and exhibitors. World rights on the Frohman productions have mostly been disposed of.

LUCILLE GOWNS FOR BRADY-MADES.

William A. Brady, director general of the World Film Corporation, has contracted with Lady Duff Gordon (Lucile, Ltd.) to supply the gowns for all future Brady-Made pictures in which the feminine characters are drawn from the socially elect.

In describing the observation which had led him to adopt this expensive plan, Mr. Brady said:

"I was watching a picture at private view the other day when I noticed that the leading actress was wearing a dress which seemed familiar to me, and thereupon I instituted inquiries. These led to the information that the same gown had done duty in three photoplays, and I was not long in finding out that a good many directors, being mere men, are somewhat shy of gown knowledge. I am no supernatural authority myself, but I know a necessity when it smites me."

H. H. SHERMAN'S NEW PLANS.

Harry H. Sherman, the well-known film man of Minneapolis, who has achieved many successes both as an exhibitor and as a State right buyer, is about to enter the producing field and open offices in this city. Mr. Sherman says he has secured several stars and several capable directors and will soon be in a position to make a fuller announcement of his plans. His New York offices will have a department which will be specially devoted to the sale of leading features on the State right plan.

Chicago News Letter

By JAS. S. McQUADE

Harry A. Sherman Secures Rights to "The Crisis" for the United States and Canada.

HARRY A. Sherman of Minneapolis, purchased the rights to "The Crisis" for the entire United States and its possessions, and the Dominion of Canada, on Saturday, September 2, from Wm. N. Selig, president of the Selig Polyscope Co. The purchasing price, as given out, is $250,000. Mr. Selig retaining an interest in the profits, in addition.

Mr. Sherman came into prominence some time ago when he purchased the rights to "The Birth of a Nation" for seventeen states in this country. His successful handling of that great spectacle placed him in a niche all his own as an exploiter of photoplays of the first rank. He carried an orchestra of twenty-five pieces throughout his territory; also a stage manager, property man and electrician, as well as a booth, two Simplex machines and two operators. A carload of scenic effects, worked electrically, identical with those used by David Wark Griffith, also accompanied him on his tour.

His prices for "The Birth of a Nation" were 25 cents to $1 for matinees and 50 cents to $2 for evenings. At these prices his gross receipts for ten months, as shown by the books of his company, were $1,036,339.

Later Mr. Sherman gained the control of "Ramona" for the same territory, showing at prices of 25 to 50 cents for matinees and 25 cents to $1 nights. He informs me that each of his three shows on the road has been doing a business of about $5.000 per week gross.

He announces that he will handle "The Crisis" on the same elaborate scale as "The Birth of a Nation." He will book it personally (as in the case of the Griffith film) in the best theaters in the country—both dramatic and moving picture houses.

The first great private presentation of "The Crisis" will be given in New York, in the near future, the date and the theater to be announced later in this paper.

Mr. Sherman says that he considers "The Crisis" one of the greatest film dramas ever released. "It was only after my conferees and myself had viewed this film individually and collectively that we concluded to pay the very high price demanded by Mr. Selig for an interest in the production," he states. "At that, Mr. Selig was justified in his demands. for 'The Crisis' is without doubt one of the most marvelous, appealing, and gripping spectacles I have ever seen. I consider it a worthy successor to 'The Birth of a Nation.' In 'The Crisis' every scene advances a strong story. Every member of the cast is exceptionally good and the photography and lighting effects cannot be surpassed. We have a winner in 'The Crisis' and will present it to the public in a manner commensurate with its greatness."

Formation of Kleine-Edison-Selig-Essanay Combination Renews Confidence.

Exhibitors throughout the country are much pleased over the news of the formation of the Kleine-Edison-Selig-Essanay combination. Wires sent out last week from George Kleine's Chicago office to branch managers in the middle and far west and south have brought replies that the business has been stimulated in a way that has not been experienced for a long time. The getting together, in organization, of four of the pioneers and best known men in the business could not have resulted otherwise. It was a distinct call from the days when conservatism ruled to the present time, and cannot fail to result in renewed confidence in the future outlook.

It as been given out that V-L-S-E will handle the Selig and Essanay product up to September 16, and that on October 2 and thereafter the films will be released through Kleine-Edison-Selig-Essanay. An office in Cleveland has been added to the George Kleine exchanges, making twenty-three exchanges in all in the United States and Canada.

A conference of branch managers located in the middle and far west and south will meet in the Chicago office on Sunday, September 10, and on the same date a meeting will be held in George Kleine's New York office, which will be attended by all branch managers east of Pittsburgh, including Montreal and Canada.

So Say We—All of Us.

In Hearst's Examiner and American of September 7 an editorial appeared under the head, "Keep public pictures as clean as public schools." It is forcible and timely and will meet with the approval of every decent man in the moving picture business. Both the producer who makes an unclean film and the exhibitor who shows it should be made to suffer equally. The editorial follows:

Any immoral picture should be stopped the very first day it is displayed.

It is the duty of the magistrates, of the public prosecutors and the police to see that such exhibitions are stopped and to see that the exhibitors are punished.

When the Hearst papers fought the proposal to establish a board of censors for moving pictures they took the stand that the present laws are amply sufficient to insure the decency of the moving picture theaters.

The Hearst papers contended that instead of a board of censors, with arbitrary power to injure, or even to ruin, a perfectly legitimate moving picture enterprise, there should be perfect freedom of the moving picture—just as there is perfect freedom of the newspaper or the novel—with every exhibitor subject only to the laws forbidding immoral exhibitions.

And we contended, and still contend, that this liberty of the moving picture, coupled with the strict enforcement of the laws now on the statute book, is the only constitutional and effective method of handling this problem of the movies.

But, of course, the only way to make this constitutional method truly effective is to enforce the laws against immoral and vicious moving pictures with the utmost strictness.

The purity of the moving pictures ought to be protected as carefully as the purity of the press or the purity of the public schools.

As we have pointed out so many times, the moving pictures are both news publications and public schools.

The man who would willingly introduce indecency into either the printed or the pictorial press is a scoundrel and ought to be put behind bars to think himself over.

The moving picture business needs no other censorship, and should have no other censorship, than the censorship of public opinion and the strict enforcement of the same laws which are rightfully enforced against an improper newspaper or an improper book.

And every man and woman who loves the clean and pretty moving picture shows, and who has brains enough to perceive the instructive usefulness of this wonderful invention, ought to lend a hand in stopping improper exhibitions.

When you see a nasty, immoral, vicious film, report the matter at once to the authorities and demand that the exhibition be stopped.

Be a committee on public welfare yourself.

As far as the Hearst papers have any power or influence, that power and that influence will be exerted to the last ounce in defense of clean moving pictures, against meddling politicians and impossible cranks and faddists, and at the same time will be exerted to the last ounce in a determined warfare upon indecent and improper moving pictures.

Keep the public pictures as clean as the public press and the public schools!

Let that be the slogan

And do your part to see that it is enforced.

You may be absolutely sure that the Hearst papers will do their part, and do it with all their might and power.

The explicit instruction of Mr. Hearst to all his publishers and editors is to permit no improper picture films to be advertised in any of his publications.

The further instruction to all his editors is to use every legitimate means to stop exhibitions of immoral and therefore illegal pictures.

And the Hearst newspapers will follow those instructions to the letter.

The immoral picture must go.

Chicago Film Brevities.

The executive staff of the Mutual Film Corporation arrived in Chicago from New York Saturday, September 2 on a special express train. The executive offices occupy the eleventh floor of the Consumers' Building, South State and Quincy streets. When a call was made on Wednesday, September 6, things were getting into shape on the eleventh floor, and the telephone system had just been completed. Among the ninety-seven people on the executive staff, officers and employees included, were John R. Freuler, president of the Mutual Film Corporation; James C. Graham, general manager; J. D. Sullivan, general manager of the serial and Charlie Chaplin departments, and Terry Ramsaye, pub-

licity manager. The entire eighteenth floor of the Consumers' Building is occupied by the exchange departments and others affiliated. The arrival of the large Mutual force furnished material for extensive articles in the city press, attention being directed to the fact that it brings ninety-seven officials and employees and fifty families into the city; also that it shows the growing importance of Chicago as the ideal film distributing center in the country. Unfortunately, Mr. Freuler was out when I called, which prevents me from giving more live matter concerning the arrival of the Mutual forces.

* * *

The Rothacker Film Manufacturing Co. has taken over the suite of offices formerly occupied by the Chicago Grand Opera Company in the Auditorium Building, Wabash avenue and Congress street. The offices comprise suite 28 in the building and are located on the second floor. They will be used as a complete service station of the company, in addition to housing the city sales organization. Here local orders can be delivered and sent out promptly to the laboratory, and also delivery of the finishhed product can be made from this central point. Visiting customers will also find pleasant accommodations in suite 28, the location of which is easily accessible from all parts of the city, by elevated or surface lines.

* * *

The Hoyburn theater in Evanston, Ill., a suburb of Chicago, had a strange experience one day last week. In the midst of the presentation of a picture, Miss Grace Brooks, one of Evanston's two moving picture censors, came into the theater and stopped the show. She told the manager that the cut-outs she had ordered earlier in the day were not enough, and that during the period of stopping she would make further excisions. Half an hour or more the spectators were obliged to sit, while Miss Brooks was engaged in work that should have been done before the film was given into the hands of the exhibitor. They were obliged during that time to study the following explanation, which appeared on the screen: "The next part of this picture will be shown as soon as our friend, the censor, gets through making the cut-outs." It is about time that exhibitors and the public should be protected by the courts from such high-handed practices by so-called censors.

* * *

Robert R. Levy, proprietor of the Revelry theater, 342 East 47th street, and owner of the Levy Drug Co., 47th street and Calumet avenue, this city, is a candidate for the primary, to be held Wednesday, September 13, for the Republican nomination for the short term membership of the board of assessors. He has been endorsed by many busines and social organizations. Mr. Levy is a member of the Chicago Retail Druggists' Association, of the Masonic Fraternity, Elks, Knights of Pythias, Independent Order of B'Nai B'rith, North American Union, Royal Arcanum, National Union, the Hamilton Club and the Illinois Athletic Club.

* * *

Manager Field, of the Colonial theater, reports excellent business for "Jaffery," the big International film, during its run at that house. It will be succeeded by "Ramona" on Saturday, September 9.

* * *

The Johns Hopkins Medical School of Baltimore, has announced that in the future moving pictures of rare and difficult surgical operations will be used in instructing students. Over 15,000 feet of film has been secured for this purpose, and the instructors pronounce them as being of great value to students in their studies.

* * *

During his recent trip to New York City, Aaron J. Jones, of Jones, Linick & Schaefer, arranged for the handling of several prominent features in his chain of theaters, through the Central Film Corporation. Among these are Clara Kimball Young in "The Common Law," for October; "War-Brides," with Nazimova, directed by Herbert Brenon, which is due November 1, and later Jules Verne's "Twenty Thousand Leagues Under the Sea," by Universal, and Mary Pickford's first Artcraft production, "Less Than the Dust."

* * *

Matt B. Snyder, who played the role of Colonel Carvel in "The Crisis," is restless about the first presentation of that big Selig production. Writing to Selig's Chicago office recently, he said: "Hurry up with 'The Crisis' for I want to see it." Mr. Snyder can easily claim to be the oldest photoplay actor in harness, at the present time. He is eighty-two years old, but is hale and hearty and as straight as an arrow. He graduated from Annapolis Naval Academy many years ago, toured the world as a member of the United States navy, and enlisted in the Confederate army at the outbreak of the Civil War, winning the rank of major. Following the war he became an actor and appeared in support of Booth, Barrett, Barry Sullivan, Kean and Charlotte Cushman. It will be a treat to see Mr. Snyder in his fine impersonation of Colonel Carvel.

* * *

Michel Mowschine, a talented Chicago director and musician, has just completed a special musical score for "The Crisis," which has occupied several weeks. Wm. N. Selig selected him specially for the work. In due time a technical review of the score, by Clarence E. Sinn, will appear in his columns, in the World.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Studebaker.—Robert Warwick in "Friday the Thirteenth" (World), and the nineteenth chapter of "Gloria's Romance" (George Kleine), entitled "Her Vow Fulfilled."

Fine Arts.—Wm. S. Hart and Louise Glaum in "The Return of Draw-Egan" (Ince); a Keystone comedy, and a Mutt and Jeff cartoon.

V-L-S-E Theater.—Orrin Johnson in "The Light at Dusk" (Lubin) and other films.

Orchestra Hall.—Louise Huff and Lottie Pickford in "The Reward of Patience" (Famous Players); the travelogue, "Venice;" "Sports and Pastimes of the World," from "Scenes from Many Lands;" a Paramount-Bray cartoon, and Letitia Gallaher, soloist.

Colonial.—"Ramona" (W. H. Clune).

La Salle.—"Where Are My Children?" (Universal) enters its seventh successful week.

Will Use Newspapers

Monmouth Film Corporation's Campaign to Be Along Methods Employed by Most Successful Merchants.

THE recent announcement by the Monmouth Film Corporation of their forthcoming production of "Jimmie Dale, alias 'The Grey Seal'," a series of two-reel pictures—sixteen in number—carries with it a significance far greater than the mere information that a new picture is under way.

The big feature of the Monmouth Company's business policy is a big, newspaper and advertising publicity campaign based on regular merchandising plans such as are applied to selling tobacco, biscuits, or any other salable article. Even the artistic temperament of the actor will not be taken into consideration when the plans as to how to sell pictures are under way.

The Monmouth Film Corporation entered into a contract with Myron C. Fagan, editor-in-chief of the Associated Drama News Service, to conduct a newspaper advertising—rather than publicity—campaign. Mr. Fagan in turn drew into the campaign the George L. Dyer agency. Jules Burnstein, the vigilant business manager of the Monmouth Film Corporation, Mr. Fagan and the Dyer agency have been in consultation for some time, gradually shaping the form of their campaign. Mr. Burnstein, at the present writing, refuses to divulge the exact manner in which their campaign will be conducted, as he prefers to spring it on the public as a surprise.

It is hardly necessary to discuss the manufacturing end of the Monmouth Film Corporation, for that is in the hands of Harry McRae Webster, famed for his work while with the Essanay people, and with such stars as E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell, they should put out a wonderful production.

NEW PUBLICITY MAN FOR PARAMOUNT IN SAN FRANCISCO.

Vernon R. Moore, a well known newspaper man, has been appointed Director of Publicity of the Progressive Motion Picture Company, San Francisco, Cal., distributors of Paramount Pictures in California, Oregon, Washington, Arizona, New Mexico and Nevada, and will assume his active duties on September 11.

Prior to this time, the publicity has been handled by J. W. Allen, but in view of the country-wide advertising and publicity campaign that has been inaugurated by Paramount Pictures Corporation to help the exhibitor build his business for permanency upon better pictures, for better theaters and a better public. Mr. Moore has been added to this department, which will, for a short while to come, be supervised by Mr. Allen upon the larger details of the campaign.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

BALSHOFER COMMENTS ON MOROSCO'S ARTICLE.

President of Yorke-Quality Gives His Opinion of Mr. Morosco's Celebrated Interview in the Green Book Magazine.

WE HAVE received this week a letter from Fred Balshofer, President and General Manager of Yorke-Quality Picture Corporation, commenting on Oliver Morosco's sensational article in the Green Book Magazine, which created such furore in picture circle and a perfectly "ripping" editorial in our Chicago "Letter" by our old friend James S. McQuade. Says Mr. Balshofer, partly, in Mr. Morosco's defense:

"To say that I was somewhat amazed when reading Mr. Morosco's recent article, the basis of which is 'that the motion picture industry will go down,' would be telling the truth, for I candidly think that his attitude was misunderstood by the interviewer—I am quite sure that Mr. Morosco's intentions were good at the time.

"His statement that business is not top-notch at the present time, is due to the summer season, and it has always been that a number of the smaller picture houses close during the warm months. This does not necessarily mean that the business is taking a slump. The same condition obtains in the speaking stage situation—usually 75 per cent. of the big theatres close down during the summer season.

"Motion pictures will always live—so will the stage. The former, catering to a distinctive audience, is being patronized by a majority of the speaking stage followers, whereas, the speaking stage has only its regular following and does not draw from the ranks of picture fans, because the latter can have as much enjoyment at a picture show for twenty-five or fifty cents and, consequently, nine cases out of ten, cannot see their way clear to paying a dollar or two to see a legitimate attraction.

"Therefore, the picture business will always progress, providing, of course, film manufacturers continue making attractive pictures. I do not think the article judged the industry justly when it spoke of a number of fly-by-night companies as those that have crumbled in the past year. In every profession you will find the same conditions. The conventional statement of some people that the popularity of films is based on novelty and that this novelty has worn off, suggested the following thought: Every form of amusement is a novelty, or it wouldn't come under the classification of entertainment, and as long as these respective forms of amusement can be entertaining their success is assured. People want to be entertained and why, at this present day, will they balk at motion pictures when they are being given big dramatic stories interpreted by capable casts? Now that people have been educated up to attractive pantomime—which is motion pictures, I don't believe that the screen public will ever give the voice a thought any more. Why is the ballet, which is purely pantomime, successful? We must admit that the voice is a wonderful thing, but motion pictures have been successful up until this time without it. What is to stunt their growth in the coming months?"

THE CHRISTIE BROTHERS RETURN FROM NEW YORK.

Al. E. Christie, director general, and Charles H. Christie, business manager of the Christie Film Company, returned last week from a six months' trip to New York, where they have made arrangements for the independent release of their pictures.

During the absence of the Christie brothers, the studio was almost doubled and the stage capacity increased and everything put in readiness for a rush of the new production.

Only one and two-reel pictures will be produced by the Christies and two companies will be kept constantly employed. Among those now taking part in the new pictures are Betty Compton, Billy Rhodes, Jane Waller, Ethel Lynne, Neal Burns, Eddie Barry, Harry Ham, Harry Rattenbury, Stella Adams, George French, Dave Morris and Nolan Leary. Horace Davey is the director.

The first one-reel comedy to be released is called "A Seminary Scandal," featuring Billy Rhodes, Eddie Barry and Harry Ham.

Al Christie has been producing comedies in Los Angeles for the past eight years, first with the old Nestor Company and later for Universal, with the Nestor brand. It was only last spring that he pulled away from Universal to make his own pictures.

Mr. Christie states that the company is in the market for one and two-reel clean, original comedy scenarios.

GRIFFITH STUDIOS STAGE ELABORATE RACE TRACK PICTURE.

George Seigmann, who acted as assistant to D. W. Griffith during the filming of "Intolerance," is now busily engaged in directing the Triangle Fine Arts production, "The Best Bet," featuring Dorothy Gish.

"The Best Bet" is a story of the race track and deals with the efforts of a young girl, Dorothy Gish, to reform her sweetheart, who had developed a mania for gambling. This chap is the owner of a beautiful horse. The man in the case agrees to forsake the race track, after one final race in which he bets all his money on his horse to win. The race is jobbed and the horse made to go lame. Another race takes place in which the hero's horse wins and the villian in the story successfully routed.



Dorothy Gish in "The Best Bet" (Fine Arts).

More than two thousand extra people were engaged in filming the race track scenes.

Six race horses and jockeys from the Tia Juana race tracks were secured for the scenes, which were staged at Exposition Park, Los Angeles. The scene at the track, where four jockeys try to pocket the favorite horse and prevent it from winning the race is one of the most spectacular scenes of its kind ever filmed. In one of the scenes, six horses are shown at full speed. The camera was mounted on an automobile which was speeded up to keep just a few feet in advance of the on-coming horses. One of the horses fell, throwing the rider, but luckily neither the rider nor the animal were injured.

In the cast supporting Dorothy Gish are Carl Stockdale, Adele Clifton, Loyola O'Connor, Tom Wilson and Joe Neery. "The Best Bet" was written by Tod Browning, who is now directing the melodramatic farce, "The Fatal Glass of Beer."

BEN TURPIN TAKES A TUMBLE.

Life to Ben Turpin, the nervy little Vogue comedian, is just one chance taking episode after another.

Ben has probably been thrown from trolley cars, run over by autos, bitten by dogs, fallen down stairs and kicked by more horses than any comedian in the business, yet he

always comes up smiling, and ready for something new.

Last week he was called upon to crawl into an ash pit under red hot fire, and went through with it as though the incident was an every-day occurrence.

Early this week the little fellow was called upon to stage a fight on the edge of a smoke stack 194 feet from the ground, as no other actor would take the chance with Ben he was compelled to use a dummy. In throwing the latter over the edge of the stack, Ben missed his footfold and fell. He would have landed on the ground if his rare presence of mind had not come to the rescue.

Ben grasped the small ladder which had been strung from the top of the stack, and although badly bruised, managed to keep from falling the entire distance; however, he insisted on finishing the scene. The man has no nerves. He is all nerve.

MABEL CONDON EXCHANGE BRANCHES OUT.

Ernest Shipman, manager for the Mabel Condon Exchange, has left this week for the East to open up branch offices in New York and Chicago for his concern.

The growth of the Mabel Condon Exchange has been phenomenal. A little over a year ago Miss Condon came out to the Coast as representative for the New York Dramatic Mirror. In a remarkably short time she got acquainted with the trade and became exceedingly popular with the photoplayers. A number of the prominent screen stars requested her to handle their publicity. The business took on such proportions that she was compelled to engage several assistants and open an office in Hollywood.

The Mabel Condon Exchange handles motion picture publicity, motion picture and dramatic plays, and personal representation of authors and players. It has a play department and an engagement department. Ernest Shipman, well known in film circles, is the manager of the play department. During the past month alone over eight hundred photodramas were handled through this department and 48 sold.

William Colvin, formerly with Universal, is in charge of the engagement department. The exchange personally represents a great number of photo players and through this department secures their clients engagements with the various film companies. One of the best known and highest salaried directors in the business today was placed at a fabulous contract through this exchange.

Miss Condon's latest enterprise is Coast representation for Eastern film companies, and the handling of State rights.

HELEN WARE TO APPEAR IN "THE GARDEN OF ALLAH."

Helen Ware, the well known actress, has been engaged by William N. Selig, president of the Selig Polyscope company, to assume the leading feminine role in "The Garden of Allah," a spectacular 12 reel film production now being rehearsed at the Selig Western studios by Director Colin Campbell. Miss Ware arrived in Los Angeles a few days ago.

Helen Ware made her debut with Maude Adams in "The Little Minister." She appeared in "An American Centleman," "Under Two Flags," "Quo Vadis," "The Third Degree," and starred in "The Price," "Within the Law," and was a member of the all-star cast in the New York revival of "A Celebrated Case."

Los Angeles Film Brevities.

Thomas Holding, who had the lead with Pauline Frederick "The Eternal City," has been engaged by the Morosco Photoplay Company, to play opposite Kathlyn Williams in the forthcoming production of "Naomi," on which work was commenced September 6. Mr. Holding has starred in several features for the Famous Players, notably with Pauline Frederick in "The Eternal City," and has an international reputation on the legitimate stage.

Wyndham Standing, who has been playing important roles at the Morosco theater, will also be included in the cast.

* * *

We are informed by the Golden Gate Film Company, 121 South Broadway, this city, that they intend to build a first-class studio for motion picture, portrait, publicity, reproduction and commercial use. The studio will be located in Hollywood and a two-story building of artistic design erected. The plant will cover 3,000 square feet and have a very complete light equipment. Nelson F. Evans is the manager.

* * *

Clarke Irvine, "Movie Mascot" manufacturer, scenario writer of some fame and, last but not least, our own co-correspondent, is taking a well-earned vacation and has gone to San Francisco, accompanied by his cousin, Mr. Jeff Irvine. Mr. Irvine will be gone, we hope, not more than two weeks.

We are in receipt of another invitation this week from the "Screamers," with the kind request to wire, write or 'phone our reservations Saturday morning to Kenneth McGaffey, the genial publicity director of the Lasky studios. Among the attractions on the bill-of-fare are stewed sphinx, camel's milk, chopped cheops, pickled pyramids, and other Egyptian delicacies, including Oriental and Occidental dancing. Kenneth, my boy, we shall be there with bells on!

* * *

Fred J. Balshofer, president and general manager of the Metro-Yorke studios, closed negotiations this week with Little, Brown & Co., the Boston publishers, for the motion picture rights to "Big Tremaine," the novel by Marie Van Vorst, author of "The Girl from His Town," and several other fiction successes. Production will be started in a few days by Henry Otto, with Harold Lockwood and May Allison in the stellar roles.

The entire story of "Big Tremaine" is laid in a picturesque southern environment, within the pictorial bounds of Virginia. Special settings will be built at the West Coast Metro-Yorke studio under the supervision of Henry Otto. Charles P. Stalling, of the American Company, has been engaged to act as Otto's assistant.

* * *

Director Chet Whitney is now engaged in adding the finishing touches to the Tringle Fine Arts feature, "Old Folks at Home," featuring Sir Herbert Tree. Rupert Hughes wrote the story. Josephine Crowell plays opposite Sir Herbert. Mildred Harris, the 15-year-old Triangle star; Elmer Clifton, W. E. Lawrence and Lucille Younge are included in the cast.

* * *

"The Rescuers" is the title of another Triangle feature now receiving its finishing touches at the Fine Arts Studio. It is a two-reel comedy play featuring Tully Marshall, under the direction of Tod Browning.

A realistic hand-to-hand fight between Richard Cummings and Howard Gaye is one of the features of this comedy. Tables and chairs were overturned and after battling for almost 15 minutes, both Gaye and Cummings looked as if they had just arrived from the siege at Verdun. The fighters had to lay off for several days to get back to normal condition. They trained like pugilists for two weeks before putting on the fight scenes.

Others in the cast are Lillian Webster and Jack Bramhall.

* * *

Co-directors, C. M. & S. A. Franklin and their entire company, went to Sunland, California, to stage the big extensive scenes for a new Triangle Fine Arts production, the working title of which is "The Defenders."

Seven ranch buildings, of the adobe type, of the early California style of architecture, including the main ranch building, bunk house, secondary buildings, and corrals, were built especially for the production. A night battle between Mexicans and cowboys for the possession of the ranch, in which several hundred horsemen participate, is one of the features of "The Defenders."

A corps of electricians was sent to Sunland to erect arc lights for staging the night scenes.



Bessie Love.

Frank Bennett plays opposite Bessie Love. The other principals in the cast include Ralph Lewis, A. D. Sears, Charles Gorman, Charles Stephens and Alberta Lee.

An entire street of the early California period was also built for the production.

* * *

Hyman Sims has been placed in charge of the extensive property rooms at Universal City. Mr. Sims was transferred from the production department with which he has been associated for several months. He has been connected

with Universal for about three years and was for two years manager of the purchasing department of the company.

* * *

An unusually well staged and realistic scene was completed this week at Universal City, for the sixth episode of the serial "Liberty," under the direction of Jacques Jaccard.

The scene is an exact duplicate of the meeting room of the President's cabinet at Washington, D. C., showing the cabinet in session with Mr. Wilson presiding.

The meeting is being addressed by the Mexican Envoy, who explains how many troops can be placed in the field and suggesting that the two countries remain friends.

It was Mr. Jaccard's desire to have every member of his picture cabinet resemble the real cabinet members, and to this end he spent several days looking over the various types of the Universal lot, his choice in each instance has resulted in a perfect characterization, but the greatest of these is that of President Wilson, which is portrayed by Orlo Eastwood, who is an exact double of the President, in looks, speech and actions, and to those who witness the episode it will be hard to realize that the scene presented is anything but a real cabinet meeting in Washington.

* * *

J. P. McGowan, Helen Holmes and their company of Signal players are now in the little town of Arcata, which is located near Mad River, one of the most picturesque spots in California.

While it was the intention of the company to remain in Eureka, it was thought by Director General J. P. McGowan, after a careful survey, that it would be better to push on to Arcata.

Although the Signal Company has only been in the little city a short time, the members have already become exceedingly popular with the townspeople and there is nothing apparently too good for any of the players.

The city has granted a number of concessions and donated a large lot on which a stage measuring 75 by 40 feet has been built. In fact, the temporary quarters erected there are more complete than the permanent equipment of many studios.

To show their appreciation of the hospitality extended them, the members of the company are contributing in every way to the social pleasure of the town.

* * *

The Empire Feature Film Company is the name of a new film producing concern to be located at Monrovia, California. Henry Kabierske, formerly managing director of the Monrovia Feature Film Co., is the head of this new company, which we are informed is incorporated for $150,000. The company will produce a series of nine reel photoplays, the first of which will be "The Silver Arrow," from the play of the late Elbert Hubbard. It is expected that within the next three weeks the filming of pictures will be under way. The studios of the Monrovia Feature Film Co. will be temporarily used by the new company.

* * *

The Los Angeles Athletic Club members Wednesday of this week enjoyed their annual "movie" dinner, for which 200 covers were laid.

The event was directed by David Hartford, Raymond West and E. A. Allen, of the Ince forces, who put on a comedy and followed it with specialties of vocal and instrumental music.

* * *

Dr. R. Ralston Reed, whose photodrama, "Witchcraft," won the prize in the photodramatic contest held under the auspices of Columbia University, and the Jesse L. Lasky Feature Play Company, is expected at the studio the early part of the week. The prize offered for the best scenario, written by a member of the photodramatic class, included a trip from New York to the Lasky studio in Hollywood as the guest of the Lasky Company. Dr. Reed will spend several days in Hollywood and then return to his home in Morristown, N. J.

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Arthur Friend, counsel for the Jesse L. Lasky Company, New York City, has arrived at the Lasky studio in Hollywood for a brief vacation and for conference with Samuel Goldfish, chairman of the Board of Directors. Mr. Goldfish expected to return to New York last week, but has found so many details at the studio to occupy his time, that he has been unable to leave.

* * *

Walter Moore, vice-president of the H. C. Miner Lithographing Company, of New York City, who accompanied Samuel Goldfish to the Coast with the view of establishing a branch lithographing plant out there, has returned to New York City and will lay his report before the other heads of the lithographing organization. Mr. Moore said before he left that he felt the necessity of having a branch in Los Angeles to take care of the enormous Pacific Coast business.

* * *

Marshall Neilan has been engaged by the Lasky company to direct Blanche Sweet in her next picture. There are now seven directors, including Director-General Cecil B. DeMille, at work on big productions at the Lasky studios. The others are George H. Melford, Frank Reicher, William C. De Mille, James Young and Edward J. La Saint.

* * *

The Continental Film Company, we are informed, intends to establish their producing quarters in Orange, California, and have leased the Rochester Hotel for a period of three years, beginning September 1st.

* * *

San Jacinto California "Register" advises that Nat Goodwin contemplates building a motion picture studio on the Goodwin Ranch, east of the city. The "Register" says that the Goodwin Ranch will make an ideal location for a motion picture studio.

* * *

Last week we dropped in to see our friend, J. Slipper, of 738 South Olive street. As usual the place was full of people and a picture running a full blast in the exhibition room. J. E. Atwood, manager of the International Film Service Exchange requested us to have a look at the film as it was "Jaffrey," one of their features, a sensational picture story from William J. Locke's famous novel. We only had opportunity to see a reel and a half of this splendid picture, which will be shown at Miller's Alhambra theater for one week, starting Sunday, September 10.

* * *

Clem Pope, formerly Pacific Coast representative of the "Morning Telegraph," and later publicity director with the E. & R. Jungle Film Company, called at the "World" office this week. Clem stated that he was going to leave the E. & R. and is contemplating a trip to the Orient with a feature film company, going to Japan and China to take educational pictures.

* * *

Little 7-year-old Doris Baker and her mother called this week at our office. Little Doris, cute and clever as ever, is getting to be a regular star. She is going to join the Fox Film Company next week.

* * *

Two railway coaches were sent crashing together on a spur track in Los Angeles this week for some scenes in a current Ince Triangle play. The collision was staged at night, under the direction of Raymond B. West, and was witnessed by scores of curious by-standers, who swarmed about the cameras.

* * *

The wardrobe department of Ince Culver City studios is working overtime, this week, in its efforts to complete on time some nine hundred Austrian military costumes to be used in a current Triangle drama by C. Gardner Sullivan. This play is being directed by Reginald Barker and has Clara Williams, Charles Gunn and George Fisher in its cast. The costumes are to be used in the making of several spectacular battle scenes necessary to the action of the story.

* * *

Director Walter Edwards and his company of twenty-four Ince players returned to Culver City this week from Cullinsville, on the Sacramento River, where they have been filming scenes for the new Triangle play by John Lynch, in which Frank Keenan is being starred. The trip, director Edwards declared, was highly successful and the company had obtained about 56 picturesque scenes in and about the quaint river town. Margery Wilson plays the lead opposite Frank Keenan.

* * *

William S. Hart is the central figure of a mob of 500 persons this week, at Inceville, where he is appearing as the star of a new Ince-Triangle play by J. G. Hawks. The noted Western character actor is playing the role of an ex-bandit of the plains who figures in a number of thrilling episodes over the love he has for a girl, and the unusually large number of people are serving as townsfolk. Alma Reubens, borrowed from Fine Arts, Nina Byron and Walter Perry are included in the cast.

* * *

Doreas Matthews, of the Ince-Triangle forces, is being con-

gratulated this week upon the sucess of a serious operation she was compelled to undergo just before commencing an appearance in a new play. Miss Matthews was stricken, while "making up" in her dressing room, and was rushed to the Clara Barton Hospital in Los Angeles, where the surgeons placed her under the knife. While the operation is declared to have been highly successful, Miss Matthews will be confined to the hospital for a month, say her physicians. She will be remembered particularly for her work in "The Captive God," in which she played Maya in support of William S. Hart.

* * *

A baby show will be staged at the big Labor Day picnic to be held at Selig Zoo Park, Monday, Sept. 4. This part of the day's entertainment, however, will not be for human infants, but the many cubs of the Selig Zoo will be the only entrants. This unique feature will be in charge of Miss Buntie Ford of the Selig Company, who will tell interesting stories about the baby animals.

One of the many animals to be entered in the show is a puma cub, which has been raised by a dog.

A motion picture burlesquing local conditions and prominent Los Angeles personages, will be another feature of the program, in which union men and their families will take part. Eugene Lowry will be director, while Miss Brownie Brownell, of Selig studios, will have the leading role.

The festivities will start at 10 A. M., and last until midnight. Athletic games will be staged throughout the day, while public speaking will take place at 3.30 P. M., and prizes will be awarded at 6.30 P. M.

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C. M. and S. A. Franklin, the Fine Arts directors, have signed a contract with the Fox Film Corporation, and will start work at the Fox studios in Hollywood at an early date.

* * *

Harry Carey of the Universal Company, has also signed with the Fox Film Corporation and will assume leading roles in the company directed by Raoul Walsh. Mr. Carey has been connected with Universal for a year and a half, first as leading man with Director Henry McRae and later given a company of his own with which he produced a series of Western pictures.

* * *

A regular thriller was witnessed this week at the Keystone studios when Bobbie Vernon, driving a huge hotel motor bus, crashed through an art glass window into an elaborate cafe set.

* * *

Nell Shipman has left the Fox Film Corporation and accepted an engagement with the Lasky Company. Miss Shipman will appear opposite Lou Tellegen in a five reel feature entitled "The Black Wolf" under the direction of Frank Reiter.

* * *

Robert Z. Leonard for a long time director of "Bluebird" features at Universal City, has also signed with the Lasky Company this week. It's possible that Mr. Leonard will be transferred to the Eastern studios.

* * *

The Orpheum circuit will include during the coming season several new houses, also some cities that have not been links in its chain for a year or so are once more in the list. Prosperity and general demand for the Orpheum class of vaudeville are given as the causes responsible for the expansion.

A new subdivision for the purposes of management has been created, with Charles Bray as manager. This will be known as the southern division, and will include New Orleans, St. Louis and one or two other cities.

One of the new houses announced is in Vancouver. This will open shortly and the Calgary, Canada, will reopen after being closed two years because of the war. Acts will jump from Winnipeg to Calgary, play part of a week, and go thence to Vancouver. Seattle will be the next city, and from that place acts will go to Portland. Houses in both these cities will reopen, rumors to the contrary notwithstanding.

Des Moines and Duluth are both restored to the circuit, after two years. A new theater is building in New Orleans, also one in St. Louis.

Close affiliation with the Texas field now exists, but it may come about that the Orpheum circuit proper will take over the houses in several cities there and give them regular Orpheum shows.

The Norbig studios have sent a company of players to the top of Mt. Baldy for the purpose of filming five one-reel comedies. William Bertram, formerly with the American, is the leading man. Others in the company are Harry De Vere, Nita Davis, Joe Melville, William Silsby and Clifford Silsby.

W. A. Norton, formerly with the American-Europa Company, will produce pictures here for the Ivan Company of New York at the company's old studio at 2500 Allesandro street.

* * *

Rat Rooney has completed his contract with Universal and returned to New York. We are informed that Mr. Rooney contemplates building a studio at his Long Island home and producing pictures of his own.

* * *

Irene Hunt, Universal screen star, and Lester Scott, assistant to Director Oscar Apfel of the Fox studio, surprised as well as disappointed their many friends Thursday last week when they were secretly married and ran away to San Diego for a few days' honeymoon. Mr. and Mrs. Scott will make their home in Hollywood near by the Fox studios.

Ollie Kirkby to Star with Larkin

Well Known Leading Woman Secured for Kalem's New Series, "Grant, Police Reporter."

THE acquisition of Ollie Kirkby to share honors with George Larkin is the latest step in Kalem's plans for the new one-reel series telling the adventures of "Grant, Police Reporter." Miss Kirkby's most recent success was in "The Social Pirates," in which she co-starred with Marin Sais. Since the conclusion of that series Miss Kirkby has been enjoying a well-earned vacation at her beautiful Los Angeles home.

The extent to which Kalem is working in order to assure the success of the new one-reel series by Robert Welles Ritchie is shown by the fact that it was necessary to bring Miss Kirkby on a journey of close to four thousand miles in order to secure her services for the new feature. Miss Kirkby last week completed the final lap of the long trip form Los Angeles to New York and then to Jacksonville, and is now at work in the Florida city.



Ollie Kirkby.

Coincident with the announcement of the signing of Miss Kirkby Kalem also made public the news that the "Grant" stories would be staged under the direction of Robert Ellis. Director Ellis has been responsible for many of Kalem's most successful dramatic features, while recently he scored with the Sis Hopkins and Ivy Close comedies.

Others who will be seen in the cast of the "Grant, Police Reporter" series include such favorites as William McKey, Arthur Albertson and Mary Taylor-Ross. The Jacksonville studio has been enlarged to almost double its capacity to handle the new compay and increases made in the technical staff in preparation for the large sets and spectacular scenes planned for the one-reel series.

Ollie Kirkby, now announced to share the honors of the series with Dare-Devil George Larkin, has been in the front rank of screen stars for well over three years. Her success in the "Mysteries of the Grand Hotel" series and numerous Kalem multiple reel features is also well remembered. Miss Kirkby was born at Roxborough, Pa., but as her parents migrated to California when she was very young she considers herself a daughter of the Golden State. Robert Welles Ritchie, author of the new series, has arranged for a novel pre-release showing of the early episodes by inviting his former fellow workers, the police reporters of the leading New York dailies, to see the productions. There are some surprises in store for the newspaper boys as some of them will find their own adventures portrayed in some of the early episodes which are founded on fact.

Work is already under way in Jacksonville on "The Code Letter," the first episode of the series. Like all the succeeding episodes, this one reel will tell an absolutely complete story. It is the intention to have each of the episodes contain spectacular thrills of the sort which gained George Larkin his Dare-Devil reputation.

British Notes

THE annual report of the British Board of Film Censors for 1915 has just been issued and shows amongst other figures that only 22 of the 4,767 films examined have been entirely rejected. The stated reasons for the rejection of subjects submitted vary considerably from "the materialization of the figure of Christ," at one end to "First-night scenes; Prostitution; Confinements; men and women in bed together; scenes depicting the effect of venereal diseases, inherited or acquired," at the other and upward of 200 films have been modified upon the recommendation of the board. Perhaps the most important finding in the report is in reference to the picturizing of notorious books, in many cases quite harmless pictures, but which seek to exist upon nothing more than the title of the book they profess to illustrate. "The board has come to the conclusion," says the report, "that it must only examine what is projected on the screen, irrespective of the notoriety of the work, otherwise it might be argued that the board is overstepping its duties by indirectly becoming censors of literature. Having regard to the misconceptions and misconstructions placed on the facts it has been decided that no film in future shall be passed of the same title as a book generally acknowledged as questionable. If such a book is filmed and even the result be inocuous the title will have to be changed to dissociate one from the other."

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Originality in the choice of a name for a motion picture theater is becoming something of a rarity. A new structure at Birmingham has been designated the Futurist theater. It is to be hoped it will not be an incentive to Marinetti to enter the producing ranks. Belfast, also, is to have a new hall, by name the New York Cinema.

A proposal to film the British War Cabinet in session has been active during the week, but at fifty minutes past the eleventh hour the whole affair collapsed, to the amusement of the press and the disgust of the promoters. Mr. Cecil Hepworth, of the manufacturing concern of that name, had clearly been at great pains to assure the success of the innovation and when the members of the cabinet had individually consented to the scheme elaborate preparations for converting rooms at the Premier's residence and at Winchester house into temporary studios were put under execution. Portrait sittings had already been secured at the latter place of some of the King's Ministers, including Mr. Asquith, Earl Gray and Mr. Lloyd George, and the most important scene, a group showing Britain's War Cabinet in session, was to have been taken today (Tuesday, August 22). To this stage the undertaking had proceeded in secret when the news leaked through to the newspapers providing the journalistic cynics and cabinet critics with a new target. It was announced in Parliament today by the Premier himself that the scheme had been dropped.

* * *

The rearrangement of the distributing plans in America of the Thanhouser Co. will not, Mr. Paul Kimberley informs me, be reflected on the London market. Thanhouser films will still be handled by him in this country.

* * *

One by one the London offices of American film manufacturing companies are opening up their own renting exchanges. Following the Selig Company's departure in this direction the American Co., Ltd., now announces the inauguration of its own distributing service. Additional premises in Wardom street, London, have been secured by Mr. W. C. Scott and the subjects handled will be those of the American, North American, Signal and Beauty companies, in addition to the Vogue comedies and certain other additions from the Mutual program.

* * *

Mr. Harry A. Spoor ran over to Paris last week-end and returned rejoicing with a two-years' contract for the services of Max Linder at a gigantic salary, exceeding, I am informed, half a million dollars per annum. Linder will not leave France for the windy city for six or seven weeks yet and from the orders he has given his tailors it might be a six weeks' job for the U. S. customs officials to examine his wardrobe.

* * *

One of the largest British exhibiting companies some time ago established in one of its theaters a symphony orchestra of picked musicians as an additional attraction to the public. The idea of an orchestra of fifty "caught on" immediately and appears, from the company's point of view, to have been eminently successful. Another step has now been taken to further embellish the musical program by the announcement that Zacharewitsch, the famous Russian violinist, will play daily at the company's Glasgow theater. The move is undoubtedly an enterprising one, but in the minds of many encroaching upon the territory of the stage and concert platform. The fundamental purpose of an orchestra, it is argued, is to accompany the pictures, not compete with them for the stellar honors of the show. A number of exhibitors are loud in their protests against the exhibition of super-films at regular theaters or public halls in preference to motion picture theaters, yet one can readily conceive that the engagement at motion picture theaters of high salaried artists, even if they be confined to the orchestra, will be used by theatrical interests as evidence of justification in encroaching upon the exhibitors' ground.

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This objection by exhibitors against the exhibition of "big" productions at places other than bona-fide motion picture theaters has already taken material form at Hull. The local branch of the Exhibitors' Association has already petitioned the city authorities to prohibit the renting of the public halls in the city to private firms for the occasional exhibition of pictures. It is unjust, they say, to the resident exhibitor who pays rates and taxes for the maintenance of such halls and unfair competition against those who, in accordance with the demands of the authorities, have laid out money in the provision of places erected expressly for that and no other purpose, and finally tends to ferment disaffection between the professional exhibitor and his manufacturer or renter, or both. It is the professional exhibitor, not the amateur, who has made such "big" productions commercially possible, and why should not he be given the benefit of them? they ask. The defense is that the exhibitor will not pay the price, and in the majority of instances this is quite true, but in a few cases he has not had the chance. Particularly does this apply in the former to subjects like "The Dumb Girl of Portici," "Cabiria," Williamson Submarine Pictures, and "How Britain Prepared," and in its latter application to "The Birth of a Nation." With due allowance for the very tempting offers frequently made to exchanges by legitimate theaters for super-productions the backbone of the industry, the motion picture theaters are entitled to first consideration and perhaps when conditions become normal they will get it as of yore. Elaborated theatrical presentations of super-films are not regarded with favor by all our exchanges. The Selig Co. might have made new records with "The Ne'er Do Well," had not the exhibitor had the first call and the Vitigraph Co., in considering their regular customers, declined an offer of many thousands from a vaudeville syndicate for "The Battle Cry of Peace." The special presentation of super-productions may, after all, be but an abnormality of the times.

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Roscoe C. Spurin, late publicity man for Ruffells, Ltd., leaves London this week-end for New York. Mr. Spurin contemplates starting an exchange in London on his own account and his visit is most likely in search of one or two desirable acquisitions.

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The annual conference of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held this year at Newcastle. Ninety delegates were present from different parts of the country and Mr. A. E. Newbould presided. The opening statement of the chairman revealed the association in a flourishing financial state and an increased membership of six hundred. "Despite the fact," he said, "that the nation has for twenty-three months been conducting war on a vast scale the volume of business for the first twenty months of this period more than compensates for any increase in cost and after difficulties." Most of the officers of the association were re-elected and a motion to convert the association into a registered trade union bearing the name the National Cinematograph Exhibitors' Union was carried. The effects of the amusement tax were discussed spiritedly and at length and evidence of its hardships upon the smaller theaters was not wanting. It was ultimately resolved that the matter should be taken up with the Chancellor of the Exchequer. Another resolution passed unanimously of far reaching importance to any from which happens to come under its scope was the following: "This conference of exhibitors confirms that no films of enemy origin shall be shown in the halls of owners present during the war and for five years after." It was decided to notify all film exchanges in the country of the decision.

J. B. SUTCLIFFE.

Artcraft Tries Experiment

Management of Pickford Pictures Distribution Says No Solicitors Will Be Employed.

IN the distribution of the new Mary Pickford productions Walter E. Greene, president of Artcraft Pictures Corporation, and his general manager, Al Lichtman, have decided upon a radical departure from the usual methods of handling special features. No solicitors, according to their announcement, will be employed to carry the Pickford doctrine to the exhibitor. This decision is due in large part to the spontaneous demand that has grown in volume steadily since the preliminary announcement of Miss Pickford's new plans, and in a measure to the firm belief of Mr. Greene and Mr. Litchman that live and loyal branch managers can accomplish better results by direct and personal communication than by the formation of a large organization of traveling subordinates.

In accordance with this policy every exhibitor in the country will receive from the Artcraft manager in his territory form blanks in which to make application for bookings of Mary Pickford productions. Accompanying these forms will be a letter, which reads as follows:

'This is to formally announce that this organization is now distributing all of the future productions in which the incomparable Mary Pickford will appear.

"There will be no less than four nor more than eight master productions featuring this celebrated artiste released during the year beginning October, 1916.

"Each production will be not less than six nor more than ten reels in length and will average about $250,000 in cost.

"It is Miss Pickford's desire that every theater in the land be given an opportunity to exhibit her pitcures and to fulfill that desire and to give you an opportunity to arrange for the exhibition of the Mary Pickford productions we are herewith enclosing application blanks which kindly fill in and return to this office immediately.

"It is our intention not to employ solocitors. Therefore, if you want to arrange for the exhibition of the Mary Pickford productions, give the enclosed application your immediate attention."

It is believed that only in this way can "the greatest good to the greatest number" be accomplished. The use of solicitors, in Mr. Greene's opinion, would only complicate the machinery by which the most complete and satisfactory distribution throughout Artcraft of Mary Pickford pictures can be effected.

Pioneer Picture Man With Unicorn

J. E. WILLIS, who has been engaged in the moving picture industry since its inception, has been appointed Western representative of the Unicorn Film Service Corporation. Mr. Willis is probably the best known exchange executive in the country, having been with the General Film Co. as manager of its offices and as special representative and division manager for several years, with the Mutual Film Corporation in a similar capacity, and with George Kleine prior to the formation of the General Film Co. He severs his connection with the Triangle Film Corporation to become affiliated with the Unicorn.



J. E. Willis.

More than twelve years devoted to catering to the needs of exhibitors in various parts of the country has given Mr. Willis a keen insight into the conditions surrounding a local house, and he will give his personal attention to Unicorn exhibitors and assist them in every possible manner.

In accepting the important post assigned to him by Unicorn, Mr. Willis said: "I thoroughly believe the Unicorn ideas and the Unicorn plan are necessary to every exhibitor in the United States."

CHRISTIE TO SHOW "BLIND JUSTICE."

Benjamine Christie, the director general of the Dansk Biograf Company of Copenhagen, which concern is now occupying American headquarters in the World's Tower Building, at 110 West 40th street, New York City, announces that on Thursday morning, September 14, at 10 a. m., he will give a private exhibition at the Strand theater, of his recently completed seven-part photoplay "Blind Justice."

Mr. Christie, wrote the story, is seen in the star role, and also directed the picture. "Blind Justice," its projectors are confident, is destined to create quite a sensation, as it deals very daringly with the modern penal system and the conviction of possibly innocent men upon circumstancial evidence. Invitations have been extended to practically every prominent publicist and philanthropist, including Thomas Mott Osborne, warden of Sing Sing prison, whose work in penal reformation has gained him a national reputation, and suffragist and other public-spirited citizens. The audience is expected to be a thoroughly representative one, including as it does, besides the trade, many eminent names of prominent people.

Mr. Christie is planning, after a tour of America, which will embrace a painstaking study of the California studios and American methods of production, to take back with him to Denmark an American company headed by a very noted emotional star. It is entirely possible, states Mr. Christie, that he may also build a studio in the United States, and alternate his Danish companies and the American company between the two countries. Plans are now in active formation to perfect an organization of this sort.

L. E. OUIMET IN TOWN.

Throughout the Dominion of Canada conditions among the exhibitors and exchange men are brightening daily, according to L. E. Ouimet, pioneer Canadian exhibitor, and present head of the Specialty Film Import, Ltd., of Montreal, who was in New York one day last week. Mr. Ouimet said that indications were that this fall would see conditions better than they have been at any time since the beginning of the war. Mr. Ouimet, who was the first man to exhibit moving pictures in Canada, was seen at the office of Pathe, for whom he is Canadian agent.

"The Canadian soldiers at the front are, and have been for some months past, sending much of their pay home," said Mr. Ouimet, "and as a consequence their families have money to spend. Moving pictures are getting their full share of this money. Then again, there is a lot of money being made by workers in the munitions factories, and this, too, is responsible for a boom in all businesses.

"During this summer we had considerable hot weather, and many of the smaller houses were closed. I know of several instances, however, where theaters opened for one day just for a showing of Pathe's 'The Iron Claw.'

"Photoplays in series seem to be most popular in the Dominion at the present time—even more so than serials."

HERBERT GRIFFIN, NICHOLAS POWER REPRESENTATIVE, RETURNS.

Herbert Griffin, who covers the Middle West of the country boosting Power's Cameragraph No. 6B, returned to New York on Friday, September 8, after an absence of nine months from 90 Gold street. Speaking of trade conditions in that territory Mr. Griffin said, notwithstanding the prevalence of infantile paralysis and other unfavorable conditions the theaters in that section are doing exceedingly well, and that business would be great were things different. He speaks very encouragingly of the outlook and said that the prospect of a good fall and winter business brought him into New York to discuss some matters of importance with the chiefs of the Nicholas Power organization.

CHARLES P. STALLINGS ASSISTANT TO HENRY OTTO.

The latest acquisition to the forces of the Metro-Yorke Hollywood studio is Charles P. Stallings, who will act in the capacity of Assistant to Henry Ott, director of the Harold Lockwood-May Allison feature productions. Before joining the Metro-Yorke studio Stallings was affiliated with the American Company in Santa Barbara, during the time Harold Lockwood, May Allison and Henry Otto were making Mutual pictures. He then joined the Morosco studio in Los Angeles, as the technical director, where he remained until his present engagement.

"Shielding Shadow" Quartette of Stars

Grace Darmond, Leon Bary, Ralph Kellard and Madaline Traverse Are Seen With Celebrated Actors.

PATHE'S "The Shielding Shadow" features a quartette of stars. They are the charming and appealing Grace Darmond, whose work on the screen has met with immediate success; Leon Bary, celebrated as Sarah Bernhardt's leading man, whose acting in "The Shielding Shadow" is so good that he has been placed under a long time contract for future productions; Ralph Kellard, who has played in some of Pathe's Gold Rooster successes and also had a long and successful career on the stage; and Madaline Traverse, famous as the heroine of Elinor Glynn's "Three Weeks."

In "The Shielding Shadow" American screen audiences will have an opportunity of seeing one of the foremost actors of the French stage, Leon Bary, who has played with Bernhardt, Rejane and Jane Haddin.

Bary is noted for his finished character work. American theater-goers are familiar with him since he accompanied the Divine Sarah on three of her tours in the United States; those of 1900, 1909 and 1910.

His first motion picture experience was with Pathe in France. When the war broke out, he left the company he was directing in London to join the colors. He was in the trenches for the first seven months of the war. He escaped any serious injury from shells or bullets, but rheumatism was an insidious foe against which he could not guard, and was forced to leave the serivce on account of it. He returned to London to find war conditions prevailing and no motion picture productions being made. He was immediately engaged by Pathe to play "Sebastion Navarro" in the production of George B. Seitz's wonder serial, "The Shielding Shadow."

Beautiful Grace Darmond made her first appearance on the stage as little Eva in "Uncle Tom's Cabin," when she was so small that she can hardly remember anything about the great occasion except the translation scene. She has been acting ever since. Miss Darmond is still in her teens. She was born in Toronto, Ontario, but came to the United States when very young. She is still a mere five feet of femininity.

In "The Shielding Shadow" Miss Darmond flees death through fifteen episodes. With it all, Miss Darmond has lost none of the dainty simplicity, modesty, and girlishness one demands in her age and sex; she is as demure as a nun, as honest and unspoiled as a nice young boy, and as womanly as any man could wish. She is destined to become one of the most popular actresses on the screen, owing to her own ability and to the strength of the serial in which she appears.

From law student to actor and from matinee idol and head of his own stock company to motion pictures, are the steps made by Ralph Kellard, whose work in "The Shielding Shadow" is so fine. He made his first stage appearance in "The Eternal City."

His varied career is interesting to exhibitors, who now have an opportunity of presenting his screen vehicle. It includes: Two seasons with David Warfield in "The Music Master" in New York, and on tour under the management of David Belasco; two seasons with the "Warrens of Virginia," also under Belasco; experience in stock with Charlotte Walker at the Belasco theater in Washington, D. C.; leading man with Virginia Harned in "The Land of Hope," and many others.

Madaline Traverse has been called the "Maxine Elliott of the screen." She has been featured in many productions and is one of the principal members of the cast in "The Shielding Shadow." She has had a varied career on the stage. Her first appearance was at the age of six, when she took child parts in her father's company and she became a regular member of that organization when she was twelve years old.

Miss Traverse is tall and very beautiful and she has a personality which gets over with screen audiences just as it did in the theater when she took important parts in "The Chorus Lady," "Seven Keys to Baldpate," "Joseph and His Brethern," and "The Woman's Law."

Her first big motion picture part was the lead in "Three Weeks." She has been deluged with letters from all over the world, praising her work in this photoplay. Later she was featured with Robert Warwick in "The Fruits of Desire," and "The Money Master."

These four players form a cast of principals such as has never before been seen in a serial motion picture and rarely on the screen at all. That they are supported by actors of unusual excellence is seen in the fact that Lionel Braun, who played the slave in Granville Barker's production of Bernard Shaw's "Androcles and the Lion," and Frankie Mann, well known for her work on the screen, are seen in minor parts, while all the types have been carefully picked by Louis J. Gasnier and Donald MacKenzie, under whose direction "The Shielding Shadow" was produced.

MARY PICKFORD IN "LESS THAN THE DUST."

Some idea of the story in which Mary Pickford will make her first appearance as an independent star by arrangement with Artcraft Pictures Corporation, and a roster of the principal members of the notable supporting company, which has been engaged for Hector Turnbull's "Less Than the Dust," were forthcoming this week. John Emerson, who is directing the picture, states that it may be described as a picturesque and appealing story of modern India, in which Miss Pickford appears as a little English castaway who is regarded by the superstitious natives as actually "less than the dust" beneath their feet.

There are nearly fifty important characters in the play. The principal roles will be played by David Powell, Frank Losee, Mary Alden, Mario Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan and Mercita Esmonde.

VITAGRAPH VS. FORD TO U. S. COURT.

Henry Ford, millionaire automobile manufacturer and prominent exponent of peace, who is named as defendant in a suit filed in the Supreme Court by the Vitagraph Company of America to recover $1,000,000 damages, has succeeded in having the action removed from the State Court to the United States District Court which tribunal will have future disposition of the case.

In his application for the removal of the suit to the Federal Court Mr. Ford set forth through his attorneys, Crisp, Handall & Crisp, that the plaintiff corporation has its principal place of business in New York, while his domicile as well as his business enterprises is at Detroit. Conequently he averred that owing to the diversity of citizenship of the parties to the litigation the Federal Court was the proper tribunal to adjudicate the issues.



Madeline Travers. Leon Bary. Grace Darmond. Ralph Kellard.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

STRATFORD THEATER, DETROIT, MICH.

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"Shielding Shadow" Quartette of Stars

Grace Darmond, Leon Bary, Ralph Kellard and Madaline Traverse Are Seen With Celebrated Actors.

PATHE'S "The Shielding Shadow" features a quartette of stars. They are the charming and appealing Grace Darmond, whose work on the screen has met with immediate success; Leon Bary, celebrated as Sarah Bernhardt's leading man, whose acting in "The Shielding Shadow" is so good that he has been placed under a long time contract for future productions; Ralph Kellard, who has played in some of Pathe's Gold Rooster successes and also had a long and successful career on the stage; and Madaline Traverse, famous as the heroine of Elinor Glynn's "Three Weeks."

In "The Shielding Shadow" American screen audiences will have an opportunity of seeing one of the foremost actors of the French stage, Leon Bary, who has played with Bernhardt, Rejane and Jane Haddin.

Bary is noted for his finished character work. American theater-goers are familiar with him since he accompanied the Divine Sarah on three of her tours in the United States; those of 1900, 1909 and 1910.

His first motion picture experience was with Pathe in France. When the war broke out, he left the company he was directing in London to join the colors. He was in the trenches for the first seven months of the war. He escaped any serious injury from shells or bullets, but rheumatism was an insidious foe against which he could not guard, and was forced to leave the serivce on account of it. He returned to London to find war conditions prevailing and no motion picture productions being made. He was immediately engaged by Pathe to play "Sebastion Navarro" in the production of George B. Seitz's wonder serial, "The Shielding Shadow."

Beautiful Grace Darmond made her first appearance on the stage as little Eva in "Uncle Tom's Cabin," when she was so small that she can hardly remember anything about the great occasion except the translation scene. She has been acting ever since. Miss Darmond is still in her teens. She was born in Toronto, Ontario, but came to the United States when very young. She is still a mere five feet of femininity.

In "The Shielding Shadow" Miss Darmond flees death through fifteen episodes. With it all, Miss Darmond has lost none of the dainty simplicity, modesty, and girlishness one demands in her age and sex; she is as demure as a nun, as honest and unspoiled as a nice young boy, and as womanly as any man could wish. She is destined to become one of the most popular actresses on the screen, owing to her own ability and to the strength of the serial in which she appears.

From law student to actor and from matinee idol and head of his own stock company to motion pictures, are the steps made by Ralph Kellard, whose work in "The Shielding Shadow" is so fine. He made his first stage appearance in "The Eternal City."

His varied career is interesting to exhibitors, who now have an opportunity of presenting his screen vehicle. It includes: Two seasons with David Warfield in "The Music Master" in New York, and on tour under the management of David Belasco; two seasons with the "Warrens of Virginia," also under Belasco; experience in stock with Charlotte Walker at the Belasco theater in Washington, D. C.; leading man with Virginia Harned in "The Land of Hope," and many others.

Madaline Traverse has been called the "Maxine Elliott of the screen." She has been featured in many productions and is one of the principal members of the cast in "The Shielding Shadow." She has had a varied career on the stage. Her first appearance was at the age of six, when she took child parts in her father's company and she became a regular member of that organization when she was twelve years old.

Miss Traverse is tall and very beautiful and she has a personality which gets over with screen audiences just as it did in the theater when she took important parts in "The Chorus Lady," "Seven Keys to Baldpate," "Joseph and His Brethern," and "The Woman's Law."

Her first big motion picture part was the lead in "Three Weeks." She has been deluged with letters from all over the world, praising her work in this photoplay. Later she was featured with Robert Warwick in "The Fruits of Desire," and "The Money Master."

These four players form a cast of principals such as has never before been seen in a serial motion picture and rarely on the screen at all. That they are supported by actors of unusual excellence is seen in the fact that Lionel Braun, who played the slave in Granville Barker's production of Bernard Shaw's "Androcles and the Lion," and Frankie Mann, well known for her work on the screen, are seen in minor parts, while all the types have been carefully picked by Louis J. Gasnier and Donald MacKenzie, under whose direction "The Shielding Shadow" was produced.

MARY PICKFORD IN "LESS THAN THE DUST."

Some idea of the story in which Mary Pickford will make her first appearance as an independent star by arrangement with Artcraft Pictures Corporation, and a roster of the principal members of the notable supporting company, which has been engaged for Hector Turnbull's "Less Than the Dust," were forthcoming this week. John Emerson, who is directing the picture, states that it may be described as a picturesque and appealing story of modern India, in which Miss Pickford appears as a little English castaway who is regarded by the superstitious natives as actually "less than the dust" beneath their feet.

There are nearly fifty important characters in the play. The principal roles will be played by David Powell, Frank Losee, Mary Alden, Mario Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan and Mercita Esmonde.

VITAGRAPH VS. FORD TO U. S. COURT.

Henry Ford, millionaire automobile manufacturer and prominent exponent of peace, who is named as defendant in a suit filed in the Supreme Court by the Vitagraph Company of America to recover $1,000,000 damages, has succeeded in having the action removed from the State Court to the United States District Court which tribunal will have future disposition of the case.

In his application for the removal of the suit to the Federal Court Mr. Ford set forth through his attorneys, Crisp, Handall & Crisp, that the plaintiff corporation has its principal place of business in New York, while his domicile as well as his business enterprises is at Detroit. Conequently he averred that owing to the diversity of citizenship of the parties to the litigation the Federal Court was the proper tribunal to adjudicate the issues.



Madeline Travers.



Leon Bary.



Grace Darmond.



Ralph Kellard.

Among the Picture Theaters

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converter, the operating room being as fireproof as it is possible to make it. An impressive mark of beauty is added to the Stratford by the lighting system; light is semi-direct self-suffusing.

The Stratford seats approximately 1,200 persons. Seats are roomy and comfortable, finished in mahogany and leather, with scroll arm rest and spring edge. The mezzanine is a distinct feature, and consists of separate, private boxes, attractively furnished and appealing strongly by reason of



Lobby of Stratford Theater, Detroit, Mich.

their exclusiveness. Each box contains six separate seats.

No thought or effort has been spared in making the Stratford as attractive as possible, and every means has been provided for the comfort and accommodation of patrons. It is a theater consistent with the taste and refinement of the home. It is strictly a theater for mothers, daughters, sisters and wives—a theater for the family.

RIALTO THEATER, INDIANAPOLIS, IND.

Newest of Photoplay Houses to Be Opened in This City—Seats 1,000 and Has $10,000 Organ—Managed by Fred B. Leonard.

THE latest motion picture theater in Indianapolis, Ind., to throw open its doors is the Rialto, in South Illinois street, just as close to the center of the city as it is possible to get. Cars from every section of the city unload their burden of human freight at the front doors of this theater.

The Rialto should become one of the most popular theaters of the city. It is deserving of popularity. It has a combination of beauty and comfort. The color scheme of the Rialto to begin with, is green and ivory. The walls are ivory tinted with delicate frescoing, and along the sides are baskets of green glass, filled with ferns and other greenery, so lighted that the plants appear to be growing in water. The ceiling, both of the theater itself and the entrances—there are two—are covered with a white trellis supporting quantities of smilax. The lights are globes of a delicate green, set among the leaves; there are six hundred of these globes and the effect of the whole is cooling.

The theater is cool. The heat of the hottest day is forgotten after one enters the long passage with the mirrors and flowing brackets along the side, which leads into the theater proper. In the lower part of the theater half a dozen big electric fans keep going constantly, while in the gallery one immense fan, measuring sixty inches across, circulates 50,000 cubic feet of cool air a minute.

The theater seats a thousand persons. There are two stage boxes, also ornamented with white covered vine trellises, and a row of boxes at the back of the theater. In the ceiling of the gallery and in the ceiling of the lower floor big green and gold lamps are set in. The lower part of the boxes are draped with green curtains.

One of the attractions is a $10,000 pipe organ, operated from the center of the orchestra pit. This pit also has its covering of green and white trellis and its smilax.

The screen, of crystal gold fiber, is set far back on the stage and the out-of-doors effect is heightened by vine-draped pillars and pots of palms and other green things. Two rest rooms, one on each floor, top off the equipment of the theater.

Fred B. Leonard, manager of the theater, announces that the fitting of the theater cost between $50,000 and $60,000. Mr. Leonard says the theater, under his management, will become one of the highest class theaters in the Middle West if effort will do this. The opening of the theater saw the Blue Bird feature, "Shoes." The Blue Bird productions will be used regularly by the management of the new theater.

NEW MISSION THEATER, SAN FRANCISCO.

Elegant Picture House Built on Site of Old Idle Hour—Is a Splendid Monument to the Ability of Kahn & Greenfield, the Owners—Has 110 Foot Marble Lobby—Interior Decorations Are Harmonious and Restful—Superb Operating Room—Music Furnished by Giant Fotoplayer.

THE New Mission Theater of San Francisco, is located in the heart of the Mission section, taking its name from the district and from the old mission a few blocks away, which was erected in 1776 and which is still standing. It will be operated by the firm of Kahn & Greenfield, which also conducts the New Fillmore theater and the Progress theater in the Fillmore District. The manager is Robert F. Abraham, who has been with the concern for several years. He is assisted by Walter McGowan. The seating capacity is 1,800, most of the chairs being on the ground floor, the balcony seating but 300. The balcony was made small in order that all might enjoy the beauties of the house.

The main entrance to the house is on Mission street, but this conveys no adequate idea of its size or beauty, although it is most attractive. What was formerly the old Idle Hour theater is now given over entirely to the lobby of the New Mission, the old house having been used until the new theater was almost completed. This lobby is one hundred and ten feet long and is largely of marble and tile construction, with ten large wall frames for photographs and posters along the sides, together with twice as many mirrors. The



New Mission Theater, San Francisco.

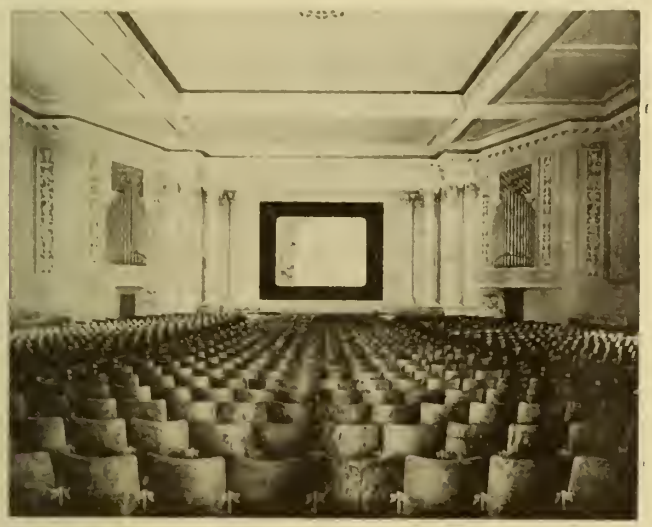
women's rest room is located at the end of the lobby and this is handsomely appointed, with a maid in constant attendance. In the foyer there are a number of attractive illuminated, display cabinets, each with space for about a dozen photographs.

The main entrance to the balcony is by means of an incline from the lobby, and here is located the row of loge seats along the entire front, the executive offices in the rear, the projection room and storerooms. At the head of the incline is a mezzanine rest room where patrons may sit in case the theater is filled, this room commanding a full view of the spacious lobby. On the lower floor there are eight loges, four on each side of the house. As the theater was designed especially for moving pictures there is no stage, properly speaking, merely a narrow platform. The owners of the property, however, control the adjoining lots, and should it ever be found advisable to devote the house to the speaking drama this could be easily accomplished. In its arrangement and beauty the new theater of Kahn & Greenfield easily takes its place among the best houses of this kind in the country and it is doubtful if its equal is to be found in any other suburban district anywhere. The decorations are simple, but very effective, old ivory tones being used to splendid advantage on the walls and the beautiful Corinthian columns.

The projection room in the balcony is most commendable, nothing having been omitted to make it as complete as possible. It is nine by eighteen feet in size, with direct ventilation to the roof and to the side. Not a wire is visible in the entire room and all the cabinets fit flush with the wall. The motors operating the projection machines are mounted on marble shelves, supported by angle iron frames, the

work shelves are of marble and not a bit of wood is to be seen in the room. Three late model Simplex machines have been installed here, with a number of attachments put on under the direction of Chief Operator Monte Fairbanks, including devices for starting and stopping machines from either side, pilot lights, and the like. The machines are fitted with Elbert & White speed controllers, the apparatus having been furnished through the Breck Photoplay Supply Company. A Powers stereopticon dissolver and a spot light, complete the equipment of this kind. The cove lighting system is controlled from the projection room by dimmers. Adjoining this room is a smaller one, where there are two Westinghouse motor generator sets, with current coming from two separate services. Here is also a workroom for making repairs, a storage room, toilets and lavatories and filtered water for drinking.

Music is furnished by the largest and finest orchestral pipe organ on the Pacific Coast, this having been made to



Interior of New Mission Theater, San Francisco.

order in the factory of the American Photo Player Company at Berkeley. This new style Fotoplayer is located in the orchestra pit, which is slightly below the level of the theater floor, from which is also operated two immense pipe organs on each side of the procenium arch. In connection with this, is used an echo organ, situated in the ceiling recess seventy feet from the main floor. Magnificent cathedral chimes, concert harp and orchestral bells distributed in various parts of the house, all lend to the many and wonderful effects obtained. Lee Meyer, well known to the motion picture fraternity here, is filling the position of organist. Mayor James Rolph, at the conclusion of the first performance, paid the instrument and its makers a splendid compliment when he declared that it was the finest instrument he had ever heard.

The heating and ventilating systems of the house are the best obtainable, the mechanical equipment being located in a separate building. Fuel oil is used for heating purposes. The ticket selling equipment consists of a battery of Caille automatic electric machines and automatic change makers, with a Caille ticket chopper also in use. An ornamental



Scene from "Iola's Promise" (Biograph).

marquis, extending the full width of the lobby and reaching to the street, makes the entrance to the New Mission a distinctive one.

NEW LORIN THEATER, BERKELEY, CAL.

Beach & Krahn's Newest Picture Palace Represents An Investment of $50,000—Front Built Along Grecian Lines—Parquette Floor is Bowl-Shaped to Insure Correct Vision of Screen.

OVER 2,000 persons attended the opening of the New Lorin theater in Berkeley, Cal., when that house was opened on Saturday, June 24. Hundreds were turned away, not being able to gain admission. The Lorin is managed and owned by the Beach-Krahn Amusement Company, Messrs. Beach and Krahn being among the oldest exhibitors in the state. From a meager beginning with 144 camp stool chairs they now own two of the best theaters in the Bay section.

On March 5 the old house was closed and torn down and on its site now stands a beautiful theater, which at once gains the admiration of the public, and which is a credit to the community. The Lorin represents an investment of over $50,000 and was designed and built especially for motion pictures. The building itself is fireproof and equipped with every safety device for the protection of the public.

The Lorin is advantageously located, being at the intersection of many converging streets and is in one of the best populated districts in Berkeley. It also draws its patronage from North Oakland. The exterior is built along Grecian lines, with trimming of oxidized copper, blending with forest green, set off with a beautiful marquise, set with bronze trimming.

The auditorium presents many new features in modern theater building. With its high dome effect, one gets the immediate impression of spaciousness. The floor is designed after the manner of a bowl, thus producing perfect vision lines from every angle of the house. There are no posts in the auditorium. On entering the lobby, one is impressed with the good taste of the decorations. The color scheme car-



New Lorin Theater, Berkeley, Cal.

ried out is ivory, blue and gold with velvet carpets and draperies of a soft tan and blue, blending into a delightful artistic effect. In the foyer is found an artistic drinking fountain. The lighting system is indirect. The fixtures are of brass and are massive in design.

There are two stairways leading from the parquette floor on each side of the auditorium to the mezzanine. Here are found the women's rest room, men's cloak and smoking rooms and the company's office. The mezzanine floor leads to the balcony, and from all seats on this level can be had a perfect view of the screen.

Music is produced by the latest model Fotoplayer. One of the most important systems in the modern picture theater is the heating and ventilating system. A large motor-driven heating and cooling fan has been installed. Every cubic inch of air is changed every ten minutes. Cool, pure air is circulated throughout the house. When necessary this air can be heated and the temperature can be changed to any degree of heat desired.

E. D. HORKHEIMER IN TOWN.

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company, arrived in town this week on one of his numerous trips from the Coast. He brought with him the last episodes of "The Grip of Evil," the latest Pathe serial to be finished by the Balboa Company. At the present time two new serials are in process of production at the Long Beach studio of the company, and Mr. Horkheimer has just signed contracts for the production of two others, work on which will commence as soon as he returns to the Coast, which will probably be about the first of October.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TOM'S STRATEGY (Selig), Sept. 2.—One of the best schemes ever hit upon by Tom Mix to amuse the picture fans. The reel is full of snappy comedy and Tom throws in a sensational rescue scene, by way of good measure. His method of stopping a runaway horse is startling. Victoria Forde, Betty Keller, Howard Farrell and a well-trained bear all do good work.

THE REWARD (Vim), Sept. 2.—Popular melodrama is amusingly burlesqued in this one-reel farce. As a secret service man, Pokes gets on the trail of Jabbs the villain, and saves the heroine from some kind of a terrible fate. The acrobatic stunts performed by the two, while locked in a deadly embrace on the roof of a house, give the reel a strong finish. Aside from Robert Burns and Walter Stull, Robert Williamson, Mabel Best, Frank Hanson and Helen Gilmore are members of the cast.

IOLA'S PROMISE (Biograph) Sept. 4.—A strong western picture reissued by Biograph to meet the demand for subjects of this nature. Mary Pickford appears to advantage in the leading role, that of an Indian girl. She is supported by Alfred Paget and Dorothy Bernard.

THE SELIG-TRIBUNE, NO. 71 (Selig), Sept. 4.—Allied drive against the Kaiser's troops, Along the River Somme; Sergeant John Kirk, U. S. Army, leads a one-man parade on Pennsylvania ave., Washington; ninth annual international fly and bait casting tournament, Newark, N. J.; U. S. S. "Memphis," which was pounded to pieces off Santo Domingo barbor; largest searchlight in the world, Brooklyn; gasoline driven "go-devils" that make one hundred miles an hour, used for parcel post service at San Francisco.

IT'S A BEAR (Vitagraph), Sept. 4.—Mark Swan is the author of this one-reel comedy. A newly-married couple, a poodle, a janitor and a jag cause the comic complications. The bear is a stuffed one. The material is handled only moderately well. Mary Anderson and Archie Warren play the newly-weds. They are equal to the task.

HAM THE FORTUNE TELLER (Kalem), Sept. 5.—A review of this picture in the issue of Sept. 9, page 1686, sets it down as "a good comedy number, clean and amusing without being vulgar." Ham's impersonation of a gypsy fortune teller is along original lines and his skill at reading the future is nothing short of marvelous.

THE CHALK LINE (Vim), Sept. 6.—That Harry Myers and Rosemary Theby are determined to maintain a high level in their comedy offerings is amply evidenced in this very entertaining number. The plot concerns a domestic fight, owing to the wife's jealousy, which results in the house being divided into two parts indicated by a chalk line. An infant, idolized by both parents, is instrumental in effacing the barrier. Settings for this picture are in notably good taste.

THE SELIG-TRIBUNE, NO. 72 (Selig), Sept. 7.—Battlefields in France; surrender of German troops July 29; all that is left of Etoile Woods; Countess Von Bernsdorff, wife of the German Ambassador, arrives in New York; President Wilson signs the Army and Navy bill; parade of veterans of the Civil War, Kansas City; United States hospital train, San Antonio, Texas.; Chicago show girls ride aqueplanes on Lake Michigan.

SIDE-TRACKED (Vim), Sept. 7.—Plump and Runt are featured in this one-reel farce. While on his wedding tour, Runt falls asleep in the smoking car and is separated from his bride. Plump attempts to adjust matters and is nearly murdered for his pains. There is a lively chase at the finish, but the reel is not one of the best of its brand. Babe Hardy, Billy Ruge, Melba Andrews and Robin Williamson comprise the cast.

METER IN THE KITCHEN (Kalem), Sept. 8.—A review of this one-reel comedy is printed on another page of the present issue.

A VILLAINOUS VILLAIN (Vitagraph), Sept. 8.—Rapid-fire action and the work of Hughey Mack and Patsy DeForest make this one-reel farce comedy a laugh-producer. Thrills and humor are furnished when an automobile laden with crooks dives off a dock. The story is a burlesque on the time-honored melodramatic plot in which the daughter of a banker is kidnapped by the villainous villain. The denouement comes when she is rescued from the water by Sherlock Oomph, as he trails on a rope behind a motor boat. Besides Hughey Mack and Patsy DeForest, the cast includes William Shea, Harry Hammill and Ed Dunn.

A BLAZE ON THE RAILS (No. 96 of the "Hazards of Helen" Railroad Series—Kalem), Sept. 9.—A flaming freight car starts Helen and her trusty motorcycle to the rescue. The lady's nerve is still in the best of condition and she risks her life as calmly as ever. A review of the reel was printed in the issue of Sept. 9, page 1686.

General Film Company Special.

HIS STOLEN FORTUNE (Essanay), Aug. 29.—There is more comedy than drama in this two-reel reissue. The plot discloses a scheme by which an eccentric millionaire tests the honesty of his nephew, after the young man becomes his heir. There is plenty of life in the picture, and most of the situations are humorous. Francis X. Bushman and Beverly Bayne head the cast. Thomas Commerford and John Cossar are also on the list. The work of the director is well done.

THE HIGHER DESTINY (Essanay), Sept. 2.—The clash of interests in this three-reel photoplay, is complicated enough to keep the attention of the spectator riveted on the screen. The story deals with the rivalry of two young men for the love of a young girl whose mother, years before, had refused to marry the father of one of her daughter's suitors. The other young chap tries to win the girl by unfair means. The picture has been carefully produced and given the benefit of a competent cast. Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun have the principal parts.

A FOOL AND HIS FRIEND (Vitagraph), Sept. 2.—Agnes C. Johnson, the author of this three-reel photoplay, has taken an always trustworthy theme and handled it with skill. It is the story of the woman who marries the wrong man and, after trials and tribulations, finds happiness with the one who has stood every test. Corinne Griffith, as a dancer of the siren type, gives an excellent performance, and Louise Owen, Webster Campbell, Jack Mower and Otto Lederer are equal to all demands. Wm. Wolbert has produced the picture effectively.

ENOCH ARDEN (Biograph), Sept. 5.—This two-part production of Tennyson's poem was produced by Griffith a number of years ago and is being reissued. It is a very satisfactory release, even judged by present day standards. Wilfred Lucas, Alfred Paget and Linda Arvidson are in the cast. Photography and settings are of the best.

THE PACIFIST (Essanay), Sept. 5.—A mirthful farce comedy in two reels, featuring Harry Dunkinson and Camille D'Arcy. The action reveals how a "peaceful" man is browbeaten both in office and home, until he asserts himself in no uncertain fashion.

MAN'S ENEMY (Biograph), Sept. 6.—A three-part melodrama featuring Lillian Gish at the head of a cast including David Wall, Vivian Prescott, Franklin Ritchie and Thomas Jefferson. A taste for strong drink is represented as the greatest of man's enemies, in a picture containing a number of forceful, though not altogether reasonable, situations. Reviewed in the issue of August 26th.

THE ORE PLUNDERERS (Kalem), Sept. 6.—The fifth episode of "The Girl from Frisco" Series is a strenuous two-reel drama. Many of the scenes are laid in a mine, and the dramatic story is produced with realism. A review of the picture was printed in the issue of Sept. 5, page 1686.

THE DELUDED WIFE (Knickerbocker Star Feature), Sept. 8.—A three-part Balboa drama, in which Virginia Norden plays the part of a wife who is led into a wealthy marriage by a designing mother, although she much prefers another man for a husband. She carries on a somewhat dangerous affair with this admirer until she is completely disillusionized on learning that in addition to being a thief he keps an insane wife in captivity. The story makes very passable melodrama as acted by Miss Norden, Joe Brooks, Edward J. Brady and others, in the supporting cast. Sharp photography and attractive settings are among the production's assets.

Bluebird Photoplays, Inc.

THE EVIL WOMEN DO, Sept. 25.—A five-part melodrama based on the story of Emil Gaboriau. The theme is a morbid one, and but for the clever manner in which Elsie Jane Wilson has handled the role of the woman Ernestine Bergot, afterward Sarah Brandon, the production might not prove sufficiently interesting. A full review of the production will be found elsewhere.

Fox Film Corporation.

THE UNWELCOME MOTHER (Fox), Sept. 3.—A very fine picture filled with things that the most critical will like to see. It is an offering considerably better than the average. A longer account of it will be found on another page of this issue.

International Film Service.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 71, 1916, Sept. 5.—Troops camped on Mexican border line; aviator flies from Atlantic City to New York to be present at luncheon; Harry Fox and Aviator Kendricks; tug of war at Berkeley, Cal.; Chinese fisherman catching and canning shrimp at San Francisco; gardens for poor children at

Rockefeller Institute, New York; Water Meet, Waltham, Mass.; British in Balkans, advance near Salonika.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 72, 1916, Sept. 8.—Hydroplane speed records shattered at Detroit, Mich.; President Wilson accepts Lincoln farm and statue on behalf of Nation, Hodgenville; Members of Mexican Joint Commission go yachting on "Mayflower," New London, Conn.; Fashions De Luxe; Candidate Hughes rests at Denver, Col., from strenuous campaign; Theodore Roosevelt stumps Maine for Hughes campaign; Ninth Massachusetts Infantry fight imaginary battle at border; mountain at Los Angeles dynamited; mermaids dine in surf at Long Beach; Belgian King and family receive King George and family "somewhere in Belgium"; thousands walk during New York car strike.

Mutual Film Corporation.

THE BOOMERANG GOLD BRICK (Beauty), Sept. 6.—An amusing farce comedy in which Orral Humphrey plays the lead. A couple of country people entering the city bent on sight seeing get taken in in various ways through which they are fleeced of their money, the purchase of a fake gold brick being one of them. They succeed eventually in bringing their persecutors to justice, and in recovering their money.

MAKING THINGS HUM (Cub), Sept. 8.—This offering maintains the usual lively standard of the comedies featuring George Ovey. In this Jerry and the policeman become rivals for the hand of a flirtatious girl. There is much of the usual knockabout business. The scramble up and down the side of the house is a good feature.

REEL LIFE, NO. 19 (Gaumont), Sept. 10.—This number contains an interesting resume of the churches of Texas as well as other items of interest, including the usual comic climax.

THE HEART OF A DOLL (Thanhouser), Sept. 15.—A wholesome two-part story, nicely staged, which will please both children and adults. The sentiment of the picture is simple and charming, and the production can be recommended to any theater.

Mutual Film Corporation Specials.

FANTOMAS, NO. 1 (Gaumont), Sept. 7.—"The Phantom Crook" is the title of this first episode of an apaprently interesting serial. The opening episode has to do with a daring theft of money and jewels from a certain wealthy princess. About the same time a well known nobleman disappears and later his body is discovered in a trunk about to be shipped among the baggage of one Durn, who is arrested and sentenced to death. One of the thrilling moments of the story occurs when an actor who has been impersonating Durn is drugged, kidnapped, and substituted for the prisoner. The mistake is noted when the prisoner is being prepared for the gallows.

THE LIGHT (Mutual Masterpicture de Luxe), Sept. 7.—Made at the American studios this five-part picture with Helen Rosson, Eugenie Ford, Geo. Webb, and Franklin Ritchie prominent in the cast will be found moderately interesting. The majority of the scenes are laid in the home of a Hindoo crystal gazer, who succeeds in luring into his power a pretty young woman, wife of an artist. He is eventually stabbed to death by another woman whom he has used as a tool in obtaining possession of the younger woman.

MACHIN' JIM (Mustang), Sept. 8.—This two-reel ranch comedy features Frank Borzage, Anna Little and Dick La Reno. It is an entertaining number, rather slight in plot, but maintaining the interest quite strongly. The hero is a young ranchman who matches coins before he takes any action. He matches with his rival to see who shall court the girl and finally matches with the father to see whether he can marry her or not. There is not much action in the first reel, but the story picks up well in the second and has an amusing and satisfactory close.

A FLAW IN THE EVIDENCE (Thanhouser), Sept. 22.—This production is based on a story of only moderate interest, and dwells on the fact that a baby can detect good and bad in individuals, shrinking from persons of evil intent and loving those of good purpose. A detective who tries to implicate the butler and nurse in a theft of jewels is discovered to be himself the thief.

THE JUNGLE FLASHLIGHT (Centaur), Sept. 9.—A first rate story of the African wilds, in two reels. The Bostock animals, particularly the trained elephant, are seen to the best possible advantage. Children will be sure to enjoy this. The plot concerns a young professor and his wife and child, who are photographing animals in the jungle. The child is lost and saved from harm by the elephant. There is also a side plot, in which the young chemist endeavors to steal the wife's affections. He is killed by the elephant. Wm. Clifford, Margaret Gibson and Al Blake play the leads. The views of the native village are pleasing. A good number.

ROLLING TO RUIN (Vogue), Sept. 10.—A two-reel knockabout comedy, featuring Paddy McGuire, Margaret Templeman, Arthur Moon and others. This begins in a grocery story and winds up at a beach, where the skating rink, merry-go-round and roller coaster are brought into play. The whole offering consists of a series of small incidents, many of them laughable. The action is swift and pleasing and this proves a successful offering of the kind. The plot is slight, but sufficient to hold the incidents together. The photography is also an improvement over the average.

Paramount Pictures Corporation.

THE HOUSE OF LIES (Oliver Morosco) Sept. 14.—Edna Goodrich has the lead in this very romantic picture of modern social extravagance and lack of principle. The heroine stands out for better things and will please pretty widely. It is distinctly a pretty picture, beautifully staged and well acted. For a longer review see elsewhere in this issue.

GLASGOW TO EDINBURGH (Burton Holmes), September.—The trip starts on the top of a tram in Glasgow and proceeds along the River Clyde by steamboat, past the great shipbuilding yards, through several of the Scotch lakes and, once more by tram, through the main streets of Edinburgh. The reel is full of interest every foot of the way. A squad of the Cameron Highlanders, who perished almost to a man in the trenches a few months after the picture was taken, are seen drilling on the parade ground of Edinburgh Castle.

PARAMOUNT PICTOGRAPHS (Paramount), September.—"Fresh Water Aerobats" is another name for two types of small sailing craft that do seemingly impossible feats when handled by experts. "Dining Automatically" shows the inside workings of the latest style in quick lunching. "Wonders of the Unseen World" contains novel examples of microscopic life in brooks and rivers. "Leather Footprints" illustrates the latest scientific method of making a pair of boots for the fashionable woman. These subjects form the contents of this number of Paramount's screen magazine. The production of the reel is excellent.

Pathe Exchange, Inc.

PEAR GROWING IN OREGON (Pathe), Sept. 11.—An interesting and instructive number showing in detail how the pear orchards of Oregon are cared for. On the same reel with "Historic Mobile, Ala."

HISTORIC MOBILE, ALA. (Pathe), Sept. 11.—Showing many interesting views in and about this old city which has thrived under three different governments.

BUSTING THE BEANERY (Rolin), Sept. 11.—Heinie and Louie are the comic figures in this comedy, which is rather amusing, and is essentially a slapstick number. The usual rivalry between the two occurs, developing in the present instance some very funny situations.

Pathe Exchange Inc. Specials

THE FEAR OF POVERTY (Gold Rooster Play), Sept. 11.—This five-part production was made by the Thanhouser Company from Agnes C. Johnson's scenario. Florence LaBadie is the featured member of the east and plays skilfully the double role of mother and daughter. The production has been staged effectively, and will be much enjoyed. A full review will be found elsewhere.

A CHANGE OF HEART (Pathe), Sept. 11.—A two-part drama of moderate merits made by the Whartons. The story of the picture is neither a strong nor a particularly interesting one, and shows how a crook suddenly reminded of his own mother by an old woman whom he has been employed to aid in swindling, turns from his life of evil and becomes regenerated.

THE GRIP OF EVIL, NO. 10, "Down to the Sea" (Balboa), Sept. 18.—This is an interesting number of the serial in which the trusted agents of a fisheries concern try to pocket considerable of the profits. The daughter of one of the employees figures largely in the story, and is loved by John Burton, the head of the firm. Some thrilling situations occur in the course of this number.

THE TEST (Gold Rooster Play), Sept. 18.—An absorbing five-part drama made from an original scenario. Jane Gray, who will be remembered in the production "Let Katy Do It," is featured in this picture, and does excellent work. A full review of the production will be found elsewhere.

Triangle Film Corporation.

THE SOCIAL SECRETARY (Fine Arts) Sept. 17.—A sparkling and very attractive high comedy, affording Norma Talmadge fine opportunity, to which she responds in splendid style.

THE WOLF WOMAN (Triangle—Ince), Sept. 17.—The story of an enchantress who ruins her victims through sex charm, but far above the ordinary in structure, treatment and interpretation, that of Louis Glaum in the title role being a revelation.

DIANA OF THE FOLLIES (Fine Arts), Sept. 24.—The story of a show girl who found married life dull and returned to her professional career in spite of the death of her child, made attractive by the brilliant characterization of Lillian Gish.

THE DAWN MAKER (Triangle—Ince), Sept. 24.—A rather slow tragedy of poetic tendency, featuring William Hart in the leading role. Capably handled, but too long drawn out.

Unity Sales Corp.

YELLOW MENACE (Unity Sales), Episode No. 4, Sept. 18.—Called "The Plot of a Demon," this installment keeps up a lively sense of interest. For longer review see Issue Setpember 9, page 1684.

Universal Film Manufacturing Company

THE SMALL MAGNETIC HAND (Rex), Sept. 17.—The old story of the matinee idol and the innocent country girl. As his wife she is out of place in sophisticated society, therefore the actor becomes a very brutal cad. In a drunken rage he strikes a blow that almost causes her death. The near-tragedy brings him to his senses and we are asked to believe that he is transformed into a good husband and father. A mediocre number, acted by Gertrude Selby and Hal Cooley.

BRICK TOP (Big U), Sept. 17.—Because of his red hair and freckles—the physical indications of a fiery temper—a boy's life at home and at school is anything but enjoyable. He runs away and when night comes finds a resting place in a barn. It happens that two highwaymen seek seclusion in the same place and that the boy's father, hunting for the

runaway, finds the same shelter. He is held captive by the highwaymen and the exciting part of the story concerns the boy's cleverness in outwitting the captors. When Red Head returns to school he is a hero. John McDermott wrote and directed this dramatic sketch, which carries a strong appeal in the character of the boy. A good program number.

SILLY SULTAN (Nestor), Sept. 18.—A comedy, by Ben Cohn, featuring Eddie Lyons and Lee Moran as two young Americans who rescue a girl from a harem in Turkey. The harem costumes are rather breezy, but will pass. The action is not extremely funny, but contains a few laughs.

HIGH SPEED (Victor), Sept. 21.—An amusing little offering, by Harvey Gates, featuring Edith Roberts and Millard K. Wilson. The town belle is bumbled by a young man who understands her little tricks. This is cleverly presented and makes a pleasing light subject.

A MOUNTAIN NYMPH (Big U), Sept. 22.—A mountain story, in which a young millionaire and his friend capture a band of train robbers. There is a love interest in the story, which has a fairly strong plot. The mountain scenery is picturesque and attractive. Jack Nelson, Fred Burns, Burton C. Law and Mollie Malone are in the cast.

MUSICAL MADNESS (Joker), Sept. 23.—A funny character comedy, by Harry Wulze. This features Gale Henry, Wm. Franey, Milburne Moranti and Chas. Conklin, who produce some amusing homely types. The plot is also above the average for this type of film. A first rate character comedy.

Universal Film Corporation Specials

A SILLY SULTAN (Nestor), Sept. 18.—A two-reel comedy number, by Al E. Christie, which keeps the observer laughing much of the time. Eddie Lyons, Betty Compson, Harry Rattenberry, Lee Moran and Stella Adams are in the cast. The young clerk becomes peeved because his employer won't let him marry his daughter. He starts business for himself. His uncle in Turkey sends him his harem, consisting of five beautiful young women, which brings him no end of trouble. But he also sends valuable jewels and this helps adjust matters. This is a revival of a former success in certain features. It is a good comedy offering.

BLACK FRIDAY (Red Feather), Sept. 18.—A five-reel number, adapted by E. M. Ingleton from a story by Frederick S. Isham. This has not been clearly and consistently directed at all times, but tells a most entertaining story. The time is during the administration of President U. S. Grant, and the scenes change from this country to Paris during The Commune. Richard Morris does good work as the rugged railroad president, who can lead a battle among the money kings, but almost loses his wife's love. The scenes during The Commune are exciting and quite well staged. This is not without faults of construction, but has a story of refreshing interest. Dorothy Davenport appears as the wife.

A DESERT OF LOST SOULS (Special Universal), Sept. 18.—No. 6 of the "Liberty" series. This installment witnesses Pedro's fall over a cliff, on the back of a wild horse. He escapes death and, after freeing himself from the animal, takes up the pursuit of Liberty and her captors. Liberty overhears a plot by the brigands to blow up the hacienda when it is occupied by the troops. She spoils the scheme by creating a premature explosion. The number is not quite so thrilling as some of its predecessors, but carries the interest well.

TIMOTHY DOBBS, THAT'S ME!, NO. 6 (Universal Special Feature), Sept. 18.—In this two-reel number, by Bess Meredyth, Timothy dreams of making a big salary as a moving picture actor. He makes another effort, but it proves unsuccessful, as the others. Carter De Haven is amusing in this burlesque part, but the plot is so slight that the installment only proves mildly entertaining.

COLD HEARTS AND HOT FLAMES (L-KO), Sept. 20.—This two-reel number, featuring Billy Ritchie, contains a number of laughable incidents and is acceptable throughout. It is better staged than common and the settings and costuming are an improvement over the average knockabout comedy. These things all help to give a certain snap to a humorous performance, even of the purely nonsensical type. Billy sends himself a telegram announcing that he has inherited a million dollars, in order to win the girl. The marriage is conducted under difficulties, however, and winds up in midair. The fire scene is unusually good and the small business throughout is funny.

THE BROKEN SPUR (Bison), Sept. 23.—A two-reel subject, by J. Grubb Alexander, featuring Ben Wilson, Rosemary Dean and others. The story is laid in the Northwest. The hero doubles, playing the parts of a young surveyor and a road agent. Numerous complications ensue before the physical likeness of the two is discovered. The plot follows familiar lines, and while entertaining, is not very novel. There are some fine snow scenes taken in the pine woods.

V-L-S-E, Inc.

HIS WIFE'S GOOD NAME (Vitagraph), Sept. 11.—A good picture, produced by Ralph Ince, with Lucille Lee Stewart featured, supported by an excellent cast. It is in five parts. The subject is reviewed in another column.

World Film Corporation

FRIDAY, THE THIRTEENTH (Peerless-World), Sept. 18.—While this adaptation of Thomas W. Lawson's story of Wall street is not extraordinary, it makes a very satisfactory five-part picture, with Robert Warwick in the lead, supported by Gerda Holmes and other. Scenes showing a panic on the stock exchange are particularly worthy of comment. A review may be found on another page of this issue.

Auspicious Opening

More Than a Hundred Houses Start "The Fall of a Nation" on Its V-L-S-E Career.

THE V-L-S-E season of "The Fall of a Nation" opens on September 18 with bookings in more than a hundred houses throughout the country, according to L. G. Bamberger, acting assistant general manager of the Irwin organization. Mr. Bamberger, a popular official, is holding down the desk of A. W. Goff, whilst the latter executive is making a month's tour of the V-L-S-E exchanges.

"The demands for 'The Fall of a Nation,'" said Bamberger yesterday, "are even bigger than the Greater Vitagraph people or the National Drama Corporation had anticipated. A feature of the opening will be week stands in Minneapolis, Utica, Birmingham and Atlanta. Ten houses in Brooklyn have already contracted for the film, in addition to a dozen in Manhattan and a goodly representation in the best paying towns of New York State. Our Atlanta representative wires that he desires three prints and 15,000 more sheets of poster paper. Throughout the entire southern territory greater interest is being exhibited in this Dixon offering than in any other motion picture production since the same author's 'The Birth of a Nation' was presented."

Recent showings that have spread the fame of the play widely in state rights territory were those at the Hippodrome, Youngstown, O., week of August 27; Court theater, Wheeling, Labor Day week; the Dixie, Galveston, Tex., and the Kyle, Beaumont, Tex., both opening August 26. Most of these are legitimate first-class houses at which advanced prices were charged. The largest business reported was at Youngstown, where over a thousand dollars was taken in on the opening day.

"THE INSPECTOR'S DOUBLE" (Universal).

No, indulgent readers of the Moving Picture World, these are not Castor and Pollux, neither are they the gemini, the Siamese twins, nor the Gold Dust doublets. They are William Franey and Charles Conklin, the Joker bicuspids who cop all the honors in "The Inspector's Double," which will be released under the Universal banner on September 30.

This is a marvelous tale in which insane asylums, the doublets, their wives and a horde of cops all gyrate around each other in terrifying confusion. Gale Henry and Lillian Peacock are cast as the wives of the doublets and Milburn Moranti and Harry Mann also furnish their share of the funmaking. Harry Wulze and Charles J. Wilson, Jr., are responsible for the story and scenario, which were produced by W. W. Beaudine.

UNITY EXCHANGE IN HOUSTON, TEX.

Announcement is made this week that the Unity Sales Corporation has established its own exchange in Houston, Tex., to look after the distribution of "The Yellow Menace" and other features which are to be put out by the Unity Sales Corporation. A. G. Behring, Jr., is to be manager of this exchange and will handle all of Texas and Oklahoma.

Besides "The Yellow Menace" Mr. Behring has at the present time to offer exhibitors in his territory "The Marriage Bond," starring the distinguished actor, Nat C. Goodwin, in five reels; "The Lottery Man," with Thurlow Bergen, in five parts, and the Tweedledum comedies, with the famous Perez in a series of one and two-reel comedies.

"MODEL 46" (Universal).

The Universal Film Mfg. Co., Carl Laemmle president, hereby offers a prize of $50 to the reader of the Moving Picture World Manufacturers Advance Notices who names the Universal actor or actress who enacts the role of "Model 46" in the Universal production of the same name, which will be released on September 25.

One of the cleverest bits of acting ever done at Universal City completely fooled bystanders who stood on the observation platform while this picture was being filmed. The actor or actress who plays the deceptive role is sitting in the foreground of this picture at the table.

Is it Gretchen Lederer? Is it Lee Moran? Is it Eddie Lyons? Is it Priscilla Dean? Or is it Fred Gamble, They all appear in the picture. Or was it a Universal star who dropped his or her stellar role to appear for the once in back-parlor comedy with the Nestor Hoydens?

L. W. Chaudet, the producer of the picture, Tom Gibson who wrote the story, and Charles J. Wilson, Jr., author of the scenario, refuse to reveal the secret, so there's no use writing to Universal City regarding the mysterious young woman or young man's identity. All answers to this competition should be mailed in to Joseph Brandt, General Manager of the Universal Film Mfg. Co., 1600 Broadway, New York, on or before October 1, 1916. Use one side of the paper and write legibly, typewriting preferred.

Manufacturers' Advance Notes

"INTO THE NORTHLAND" (Selig).

"Into the Northland" is another one of those noteworthy Selig Diamond Specials released regularly through General Film service. This photoplay, produced by Wm. Robert Daly, from the story written by David K. Higgins, features a very exceptional cast of artists, including Fritzi Brunette, Leo



Scene from "Into the Northland" (Selig).

Pierson, Lillian Hayward, Harry Lonsdale and James Bradbury.

George Collins, in search of gold, penetrates into the Northland after extending some kindness to Moll McGuire, a woman of the underworld, who fleeing from the city, also goes into the North. No word comes from Collins, and his wife finally decides to follow him, and does so disguised as a boy.

How Moll McGuire returns the kindness shown her by George Collins, how Collins' wife finally finds him, and how Collins, striking it rich, makes happiness for all concerned, are just details in a very unusual drama, replete with exciting action and carrying beautiful scenic effects. "Into the Northland" will be released Monday, September 18th.

IMPORTANT CHANGES IN THE GREATER VITAGRAPH PROGRAM.

Irvin Cobb's first photoplay, it has been previously announced, will be a Vitaraph production indorsed by the American Bankers' Association as a valuable asset to its national campaign on "Thrift." The title given out a few weeks ago was "The Adventures of Bill." It has been decided to change this title to "The Dollar and the Law," as one better calculated to attract the public. "The Dollar and the Law" will be a December release, with the popular Lillian Walker in the title role. Wilfred North is the director.

The Greater Vitagraph has determined to move forward the date of "The Combat," starring Anita Stewart, to September 18th. It has been announced as an October 9th release. By special arrangement with the New York exchange, the new Flatbush Theatre, Church and Flatbush avenues, Brooklyn, opened Labor Day night with "The Combat" and could not accommodate the crowds that flocked there to see America's daintiest star. It will not be shown again until the new release date, September 18.

PRESIDENT WILSON IN MUTUAL WEEKLY NUMBER 89.

The picture which naturally will excite the most interest in Mutual Weekly No. 89 is that showing the notification of President Wilson of his selection to head the Democratic hosts in the coming national election. The function took place at Long Branch, N. J., and the pictures show the leaders of the party as well as the nation's Chief Executive. Of national interest also are the pictures of the naval "rookies" as they return from their manoeuvres. There are included with these views the start of the "mosquito fleet" manoeuvres.

The world of fashion is represented by the efforts of Fifth avenue habitues to replace dogs with goats in public favor. Pretty girls leading goats have been caught by the Gaumont camera man as they stroll on America's most advertised thoroughfare.

Freddie Welsh retains his crown as lightweight boxing champion, and the Mutual Weekly has been fortunate enough to secure interesting pictures of the pugilistic victor at Colorado Springs, Colo. He is seen on the road, and engaged in a fast bout with his trainer, and just as he enters the ring, where he maintained his supremacy.

PATHE'S "THE TEST" DIRECTED BY FITZMAURICE.

No one has been identified with a larger number of successes in the spoken drama than A. H. Woods. He is a prolific producer and possesses an almost uncanny insight into that highly variable and intangible something known as "popular taste." There are styles in plays as well as in costumes. Mr. Woods, ever keen to catch the popular fancy, put out in "The Test" a play that did big business for two years. The public likes a story which shows a beautiful girl, forced to work for a living, assailed with temptations on every side, yet keeping mind and body clean. "The Test" has such a story. Put into a Pathe Gold Rooster play by George Fitzmaurice, of the Astra, it loses nothing of the life and color it had on the stage, and gains much by reason of the unlimited choice of backgrounds.

Jane Grey, the star, is a player with much personal charm, united with exceptional dramatic talent. She films beautifully. The supporting cast is excellent, comprising, as it does, Lumsden Hare, Claude Fleming, Carl Harbaugh and Inez Buck. Mr. Fitzmaurice, the director of the picture, earned golden opinions with his "New York," "At Bay" and "Via Wireless." "The Test" is worthy of being ranked with these productions, which, we are informed, have made much money for exhibitors.

"GRIP OF EVIL"—NO. 9 TELLS TIMELY STORY.

The ninth episode of Pathe's masterplot in fourteen chapters, "The Grip of Evil," released September 10th, is entitled "The Dollar King." It is characterized by an extremely timely story dealing with higher wages and better conditions for workmen and excellent acting on the part of Roland Bottomley as John Burton and Jackie Saunders as Janet Perkins.

The son of the head of the cardboard box trust desires to bring about reforms in his father's factory. The father turns him out and he appeals to John Burton, who builds a model factory and places the young man in charge of it. The workers are happy and contented and all goes well until the trust re-



Scene from "Grip of Evil" (Pathe).

solves to acquire Burton's property, or make it so unprofitable for him that he will have to give it up.

Will he, with all his millions, be able to fight the powerful combination of interests arrayed against him, or will he be forced to surrender. The film gives the answer in graphic manner.

GAUMONT RELEASES THIRD "FANTOMAS" EPISODE.

The third release in the Mutual series made by Gaumont—"Fantomas"—has to do with some of the most mystifying criminal acts ever depicted upon the screen. It is called "The Mysterious Finger Print." The release date is September 21. No better record of its effect upon spectators can be offered than the review of a trained viewer of pictures for the Moving Picture World. He was so struck with the admirable qualities of this



Scene from "Fantomas" (Gaumont).

frankly melodramatic picture that he wrote at length regarding it. Only quotations can be given from his editorial comment, prepared to give exhibitors some idea of the value of the episode:

"Where pictures with a decided punch are wanted, where startling and terrible sensations presented with logic enough to make them connect up for the time in a seemingly organic whole are desired, this third instalment of 'Fantomas' will be welcome, will even stir enthusiasm. It is a picture of impenetrable mystery until the end. The opening situation it presents is tremendous and holds until it is cleared up.

"The stage craft of the picture is admirable. The producer has handled his material in such a way that each blow it gives—the picture gives blows that can be felt almost with physical sense—comes home to the spectator with a thud. To crown it all, the acting is well nigh perfect.

"It is the producer's aim to keep the spectator wondering. The attention is kept in a state of stunned wonder."

"HIS BROTHER'S KEEPER" (Selig.)

"His Brother's Keeper," produced by William Robert Daly, from the story written by I. K. Friedman, will be released in regular service through General Film Company on Monday, September 4th, and will feature such Selig stars as Eugenie



Scene from "His Brother's Keeper" (Selig).

Besserer, Fritzi Brunette, Leo Pierson, Harry Lonsdale and others.

"His Brother's Keeper" is frankly a drama of the underworld—of the endeavors of a notorious woman crook to keep her pretty daughter from the taint of sin. How she finally succeeds, sacrificing her life in so doing, and how the girl becomes the wife of the manly young physician who loves her, are only incidents in a very exciting film drama. There is plot and counterplot, treachery and many sensational climaxes in this wonderful production. The photography is clear, and the scenic effects are unusually good.

SELIG PLAYS WITHDRAWN FROM V-L-S-E.

Not only has the Selig Polyscope Company withdrawn from the V-L-S-E, but the Selig Red Seal Plays, which have proven so popular, will soon be withdrawn from that organization and will be released by the new organization. Among the Selig Red Seal Plays that have won universal popularity during the past year are: "The Prince Chap," "The Valiants of Virginia," "Into The Primitive," "At Piney Ridge," "The Cycle Of Fate," "Unto Those Who Sin," "Thou Shalt Not Covet," "No Greater Love," "Sweet Alyssum," "A Black Sheep," "The Circular Staircase," "The House Of A Thousand Candles," "A Texas Steer," "The Rosary," "The Millionaire Baby" and "The Carpet From Bagdad." The latest feature drama of the Selig Company, ready for release, is "The Country That God Forgot." This Selig Red Seal Play, written and directed by Marshall Neilan, features Tom Santschi, supported by an all-star cast including George W. Fawcett, Mary Charleson, Will Machin and Victoria Forde. It is a gripping drama of the Western solitudes.

"WHEN JUSTICE WON" (Essanay).

An example of the battle to be fought by the ex-convict who really desires to make something of himself is offered in this two-act drama, which gives Sydney Ainsworth an excellent character to portray, and affords friends of Marguerite Clayton another opportunity to see her in a likeable role in a short reel production. The plot is exceptional for a film of this length, being constructed on a sequence of events which permit of no lull in the action. The spectator follows with interest the rise to respected citizenship of the ex-convict, sympathizes with him in his fight against the blackmailers who were his former fellows, and applauds his final fight which wins the girl for



Scene from "When Justice Won" (Essanay).

whom he hitherto had not dared even hope. Equal with the fact that a capable cast portrays the piece is the story it tells, one decidedly unusual in a two-act film.

"THE WHEEL OF JUSTICE," STARRING EMILY STEVENS.

"The Wheel of Justice," a five-part Metro wonderplay, in which Emily Stevens, the well-known stage and screen star, has the stellar role, will be released on the Metro program September 18th. Miss Stevens is surrounded by a strong supporting cast headed by Frank Mills, who has been starred on both the screen and in stage productions.

The story of "The Wheel of Justice," written especially for Miss Stevens by Katharine Kavanaugh, deals with convictions obtained in capital offenses, based solely upon circumstantial evidence. It is a powerful and vivid picture of the abuse of over-ambitious officials, who are ruthless and unfair in their prosecution to obtain public favor and office.

The plot centers around Mona Mainard, a successful Broadway star, played by Miss Stevens, and John Morton, a District Attorney, essayed by Mr. Mills. Miss Stevens is seen at her best. Mr. Mills makes an ideal District Attorney. The supporting cast includes Raymond McKee, Edwin Holt, Harry Davenport, Jerome N. Wilson, Charles Eldridge and Roma Raymond. Miss Raymond has the part of an adventuress. It is her first appearance on the screen for two years in her well-known vampire roles.

"The Wheel of Justice" contains many thrilling and gripping scenes. There is a strong court-room scene and a novel laboratory setting, where the effects of certain poisons on a supposed victim are brought out in an interesting manner. The church scene in this production is one of the most elaborate ever staged in a studio. George D. Baker directed this picture. Charles Hunt is his assistant.

FRANK POWELL COMPLETING "CHARITY?"

"Charity?" the first feature of the Frank Powell Productions, Inc., is rapidly nearing completion. This picture, which has been made from a scenario by Linda A. Griffith, will mark Mr.



Scene from "Charity?" (Powell).

Powell's initial effort as an independent producer. In it appear Creighton Hale, Linda A. Griffith and Sheldon Lewis. "Charity?" will shortly be ready for release on a State rights basis.

BURR McINTOSH HAS A NOVELTY.

The secret of the sudden and mysterious disappearance of Burr McIntosh is out. From a private letter a friend received yesterday, it appears he has been doing some remarkable work in the animated Moving Picture line for several weeks, and is on the return trip of his interesting journey "Through the Great Lakes and the St. Lawrence," being now at Alexandra Bay and due in Montreal Wednesday. The trip began nearly two months ago, when Lucius G. Fisher, Jr., Yale, '97, steamed out of Chicago harbor on board his good little yacht "Dolphin." More than 10,000 feet of film has already been made. Scenic beauty, historic places, famous people and plenty of adventure have been perpetuated. The finish of the "Great Yacht Race" from Chicago to Mackinac Island, "Sea Planing," "Yachting and Fishing on the Great North Waters," Vice-President Charles W. Fairbanks "greeting the party" and scores of other scenes and events of great interest too numerous to mention. Mr. McIntosh has devised another original "stunt" in moving picture industry. He plays "Col. Calhoun Booker," of Kentucky and Miss Lillian Gilman, a new and attractive screen artist from Honolulu, his daughter, "Betty Booker." They receive an invitation in their Kentucky home to join "Commodore Fisher" on the "Dolphin," and from there on are shown everything of interest. Already the little boat has bumped rocks in McGregor Bay, been held up in the middle of Lake Erie in the dead of night and encountered other unexpected and startling mishaps, including the explosion of a steamer on Lake Michigan, and an attack by "home-made" pirates, but if all goes well before the end of the month and "the fogs don't bump her to the bottom," the "Dolphin" will drop anchor in New York harbor and a dozen or more "distinctly different" and most interesting reels will be ready for the market.

"ENLIGHTEN THY DAUGHTER" AN IVAN FEATURE.

For the past half year Ivan Abramson has devoted every spare moment of his time to the development of what he says is the master effort of his career. Taking a theme the subject of which treats of the follies of ignorance and the results sustained by the fact that sufficient enlightenment is not furnished the young by their parents, the result of six months' work of this famous dramatist should when filmed rank as one of the most sensational and powerful screen dramas of the year and one which points out so powerful a moral lesson that it is destined to create comment and controversy wherever exhibited.

There are eight principal acting roles in the new play, each one of which is as important as the next, and each giving the artist chosen to play the part ample opportunity to display artistry and character delineation in its portrayal. An exceptional cast is being assembled of artists of both the legitimate and the silent stage.

Contrary to the usual custom, this play will not be released as a regular Ivan feature, but will be exploited as a special feature employing all methods of publicity to create both exhibitor and audience demand. Its length will be a minimum of seven reels. October is the month set for its premiere at a leading Broadway theater which will be specially engaged for a long period to house "Enlighten Thy Daughter."

"THE SOCIAL BUCCANEER" (Bluebird).

Through an arrangement with Bobbs-Merrill Co., publishers for Frederick S. Isham, the works of that author will be translated to the screen through the medium of Bluebird Photoplays. The first of the series will be "The Social Buccaneer," to be released Oct. 16. Jack Conway directed the production from Fred Myton's scenario and the abundant possibilities in the Isham novel have been screened in interesting sequence.

Under the former system, when "names" were being featured by Bluebird, two individual stars were J. Warren Kerrigan and Louise Lovely, but under the new policy, which makes the play "the thing," personalities are a secondary consideration. Because they are best adapted to play the leading roles, Mr. Kerrigan and Miss Lovely join their artistry in "The Social Buccaneer," thus giving the play whatever advantage there may be to the exhibitor in advertising these former stars.

This is the first time Mr. Kerrigan and Miss Lovely have played "opposite," and Jack Conway is a new director for the pretty Australian girl. The stock organization the two stars formerly led have been merged, and from the enlarged company Maud George, Marc Robbins, Hayward Mack and Harry Carter have been selected to play the supporting characters in the Isham story. With the novel familiar to many thousands of fiction readers, the photoplay will have an immediate advantage, sure to mean increased patronage for the theater manager.

METRO-YORKE CO. TO PRODUCE "BIG TREMAINE."

Fred J. Balshofer, president and general manager of the Metro-Yorke studio, closed negotiations this week with Little, Brown & Company, the Boston publishers, for the motion picture rights to "Big Tremaine," the popular novel by Marie Van Vorst, author of "The Girl From His Town" and several other fiction successes. Production will be started in a few days by Director Henry Otto, with Harold Lockwood and May Allison in the stellar roles.

Mr. Lockwood will characterize the name part of "Big" Tremaine, who is so called by reason of his bigness of heart, mind and physical development. Miss Allison is cast to portray the role of an aristocratic young southern girl who idealizes "Big" Tremaine.

The story of "Big Tremaine" is laid in picturesque Virginia. Special settings for the feature will be built at the West Coast Metro-Yorke studio under the supervision of Henry Otto, who was born and raised in the south. This in itself is an assurance that the details will be accurate and the scenes will smack of the true, attractive South. A cast to support Harold Lockwood and May Allison is now being assembled in Los Angeles at the Metro-Yorke studio.

"AROUND THE WORLD IN EIGHTY DAYS" (Herald).

Of interest to exhibitors everywhere is the announcement that the Herald Film Corporation will on October 1st release "Around the World in Eighty Days," the immortal story of that world wide famed novel by the peer of fictionists, Jules Verne. The book was read by millions, both young and old, and the demand to see the picturization will undoubtedly exceed even these figures.

"Around the World in Eighty Days" is in six parts. No expense has been spared in the making of the picture, which will be booked direct to the theater by the Herald Film Corporation, the sole distributors.

An extensive advertising campaign has been planned. Its radical feature will be the open and frank method adopted of announcing a booking price of fifty dollars a day to exhibitors.

NETTER IS PARTNER WITH LESSER.

Leon D. Netter, who so successfully handled Selig's "Spoilers" in Philadelphia, and distributed "Cabiria" and Annette Kellermann in "Neptune's Daughter" as a states right exchange man, and who previous to that had a wide and active experience with Sol Lesser's enterprises in the west, has taken over joint interest in Lesser's latest ventures in the east. Netter, who will make his office at 1325 Vine street, Philadelphia, where he can best supervise the distribution of "The Little Girl Next Door," the rights for which he and Lesser recently purchased for Pennsylvania, will also be in a better position here in the east to give the proper service to exhibitors in Ohio, Pennsylvania, New Jersey, Indiana, West Virginia and Kentucky for the Audrey Munson film "Purity," which they also jointly own for this territory.

"NE'ER-DO-WELL" TO CONTINUE WITH V-L-S-E.

In view of the fact that the Selig Company has withdrawn from the V-L-S-E, Sol Lesser, head of the All Star Features, Inc., located in San Francisco, desires to make it known to the film world that "The Ne'er-Do-Well," which he purchased outright from Selig, will continue to be released on the Vitagraph V-L-S-E program.

The absorption of the V-L-S-E by the Vitagraph Company will in no way affect the distribution of "The Ne'er-Do-Well," inasmuch as it is expressly understood that while V-L-S-E becomes a department of Vitagraph, its plans, policies and sales force will in no way be altered by this merger.

BESSIE BARRISCALE IN "PLAIN JANE,"

Bessie Barriscale returns to the Triangle program in "Plain Jane," a comedy drama from the pen of C. Gardner Sullivan, and scores another in what is now a long succession of personal triumphs. More, critics agree that the story, photography, directing and settings for "Plain Jane" make it one of the decided hits of the year.

The picture serves to introduce Miss Barriscale in a decidedly new and different role than she has been seen in for many months. Ably seconding all of Miss Barriscale's efforts is Charles Ray, who plays the part of the poor young college boy working his way through school, and cherishing, as he thought, lofty ideas of his ultimate mission towards mankind.

The settings for the story, and, in particular, those which show the campus of a college, are realistic and artistic. Not a little care was exercised in order to impart an atmosphere of accuracy, and those memories of college days are either dim or vivid, welcome the picture as a touch of real life, all too often flashed on the screen.

A particularly well-balanced and capable cast supports Miss Barriscale in the minor roles, and the picture makes a decided addition to the wealth of achievements placed to the credit of the cinema. Miss Barriscale, once revealed in all her charming beauty, makes a decidedly attractive picture, and her acting throughout the story leaves nothing to be desired.

Notes of the Trade

A PICTURIZATION of one of Arthur C. Train's successful novels, a story of Civil War days, will soon be put into production by the Vitagraph Company. Paul Scardon, who will direct the filming of the scenario, has selected Antonio Moreno, Peggy Hyland, Charles Kent, Arthur Cozine and Mary Maurice for his cast, and is particularly well suited for motion picture work.

* * *

Edward Guetlein, Gaumont cameraman for the "See America First" series, is now at Gloucester, Mass. He is still at work filming the historic and beauty spots north of Boston.

* * *

Director Jacques Jaccard has commenced filming the sixth episode of "Liberty, A Daughter of the U. S. A.," featuring Marie Walcamp, who is supported by Jack Holt, Eddie Polo, G. Raymond Nye, Neal Hart, Maude Emory and L. M. Wells.

* * *

J. Warren Kerrigan will soon make another Bluebird appearance in "The Measure of a Man," now being produced by Jack Conway in the vicinity of Eureka, Cal. Louise Lovely will be Mr. Kerrigan's leading woman. "The Social Buccaneer," in which Miss Lovely joined Mr. Kerirgan as co-star, remains to be definitely scheduled on the Bluebird program, but is all ready to release.

* * *

Mollie King, who scored an individual hit in "The Summer Girl," will next be starred with Robert Warwick by the World Film Corporation in "All Man," a comedy directed by Emile Chautard. In this picture the supporting company includes Johnny Hines, Henry West, Louis Grisel, Alec B. Francis, Gerda Holmes, George McQuarrie and several real western cowpunchers.

* * *

Florence La Badie's new Thanhouser picture, which is as yet unnamed, is based upon the ultra-modern ideas of marriage and divorce. Frederic Sullivan is directing the picture. Miss La Badie will be supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Ethylmary Oakland and Arthur Levine.

* * *

A special edition of "The Crisis" is to be issued to appear simultaneously with the Selig film of the same title. The photoplay edition will contain scenes from the film drama. The publishers are planning an elaborate publicity campaign.

* * *

Director Robert Dillon, with his featured player, Pat Rooney, is now filming a one-reel comedy at University City entitled "Their Sporting Blood." Marcia Moore plays opposite Rooney.

* * *

"He Meant Well," a comedy by Harry Wulze, is being filmed at Universal City by Director P. C. Hartigan. The leads are played by Ernest Shields and Yvette Mitchell.

* * *

Douglas Gerrard is directing and playing the lead with Francella Billington in a one-reel drama entitled "Italian Love," which is his second production since he commenced work with his own company at Universal City.

* * *

Some wonderful results have been attained by Essanay through the use of the telephoto lens in photographing the scenic wonders of western America. In one picture the camera man, though seven miles away, caught a group of mountain climbers in the Rockies so clearly that even their Alpine sticks were apparent. These scenics are being released by Essanay in split reels with Wallace A. Carlson's Canimated Nooz Pictorial and Dreamy Dud Cartoons.

* * *

Alice Brady in "The Gilded Cage" is supported by Arthur Ashley, Montagu Love, Irving Cummings, Gerda Holmes, Clara Whipple and Alec B. Francis.

* * *

A number of the scenes in the forthcoming Selig production, "The Garden Of Allah," will be filmed in the walled-in private garden of the Santa Barbara Mission. This is the first occasion this garden has ever been used by a motion picture company. Women are not permitted inside the garden, the only exception being made when Mrs. William McKinley during her life once visited the garden.

* * *

Henry B. Walthall is starring a new five-act feature at the Essanay studios.

* * *

Millard K. Wilson is directing Edith Roberts in a one-reel comedy drama, "His Housekeeper," written by Harvey Gates and Ben Cohn. Wilson also plays a leading part in the Universal photoplay.

* * *

So popular were the pictures taken by the Gaumont Company of the great New York explosion for the Mutual Weekly that they were hold over a second week at the Rialto, New York's latest motion picture theater.

* * *

"The Place Behind the Winds" is being directed by Joseph De Grasse for the Bluebird program, with Dorothy Phillips and Lon Chaney to be featured. Ida May Park prepared the scenario and the exteriors are now being taken in Bear Valley, Cal. There will be a total of sixty players employed in the production.

* * *

"Honor Thy Country" is the title of the five-reel drama being made under the direction of Ben Wilson at Universal City. Neva Gerber is featured with C. Perley playing opposite.

* * *

Marie Dressler has started working in her first World Film production, "Tillie's Night Out," which was written especially for her by Frances Marion. Harry Davenport is directing. In this first of a series of "Tillie" pictures, Miss Dressler is capably assisted by Johnny Hines, Frank Beamish, Ruby de Remer, Ruth Barrett and Jack Brown.

* * *

"Three Armed Maggie" has been completed at Universal City under the direction of Harry Millarde. This three-reel drama was written by William Parker of the Universal staff and features Betty Schade with Harry Keennn playing opposite and Percy Challenger as the heavy.

* * *

Lynn Reynolds, director, with Myrtle Gonzalez and Val Paul, are now at work on another Bluebird to be entitled "The End of the Rainbow." This trio provided two recent Bluebirds of much popularity, "The Girl of Lost Lake" and "The Secret of the Swamp." George Hernandez will be featured in the supporting company.

* * *

The first episode in Gaumont's Mutual Series, "Fantomas," is call "The Phantom Crook." It will be released September 7, and will be followed the next week by "The Man in Black."

* * *

Edward Mathe will have the leading role in a Gaumont series shortly to be announced.

* * *

Ella Hall goes under the direction of Rupert Julian for the Bluebird production of "We Are French," a patriotic story of France, by Robert H. Davis, editor of Munsey's Magazine. Mr. Julian and Kingsley Benedict will play the leading male roles and the release will be made in October.

* * *

J. Warren Kerrigan and a big company of players from Universal City are in the vicinity of Eureka, California, filming under the direction of Jack Conway forest and logging camp scenes for a five-reel production, "The Measure of a Man," written by Norman Duncan. Among those in the cast are Harry Carter, Marc Robbins and Ivor McFadden. Louise Lovely plays opposite Kerrigan.

* * *

"My Country 'Tis of Thee," a two-act photoplay released August 15, is an exceptionally timely piece, based on the call of the National Guard to the Mexican border. It does not deal with war and battle scenes, however, but is a subtle play touching on the conflict of duty to family and to the nation. The play also shows the guardsmen leaving for the front, the departure of the troops being used as the setting for many of the scenes of the picture.

* * *

The Golden Gate Photo Co., of Los Angeles, is about to erect a new studio at Hollywood devoted to motion picture, portrait, publicity, reproduction and commercial purposes, specializing on light effects. Nelsen F. Evans will be business manager.

The Cinema Film Co., 12 Lafayette Building, Utica, N. Y., producing pictures of local events and animated cartoons, is about to erect an outdoor studio, enclosed in glass, for winter use. H. T. Gross is president and C. J. T. James, treasurer.

• • •

President Jones of the Gold King Screen Company reports that their Boston representative, David Cowan, has recently installed three Gold King screens in leading motion picture theaters in that city and that the improvement in their projection has been so pronounced that many new orders are expected to materialize in the near future.

Picture Theaters Projected

ALMA, NEB.—The Crescent theater is being conducted by W. R. Moore.

AMARILLO, TEX.—The Grand theater is being converted into a first-class moving picture house, with seating capacity of 1,800. The improvements will cost between $8,000 and $10,000.

ANNA, ILL.—Anna State Bank & Trust Co., Dr. R. E. Brown, president, plans to erect a one and two-story moving picture theater, bank and store building, 90 by 135 feet, to cost $25,000.

AUBURN, IND.—Commercial Club will expend about $2,000 in remodeling the entrance to their opera house building.

BALTIMORE, MD.—Joseph Brodie, 1118 Light street, plans to build an addition 35 by 135 feet to his moving picture theater and make alterations, to cost $10,000.

BALTIMORE, MD.—W. T. Childs, 14 West Twentieth street, has the contract to make improvements to a moving picture theater for the Baltimore Amusement Company, to cost $8,000.

BALTIMORE, MD.—The county, care of H. W. Webb, 1318 Fidelity building, plans to build a one-story theater building, to cost between $40,000 and $50,000.

BEMIDJI, MINN.—Plans are being prepared for the B. P. O. E., T. C. Barly, chairman of the building committee, for a two-story moving picture theater, store and lodge building. 50 by 140 feet, to cost $33,000.

BROOKLYN, N. Y.—Em-Ze Realty Company, 14 Lewis street, is having plans prepared for a one-story moving picture theater, 65 by 100 feet, to cost $20,000.

BURTON, TEX.—A new moving picture theater has been opened by J. R. Menke.

CEDAR RAPIDS, IA.—The Strand theater has been taken over by F. W. Burke.

CHICAGO, ILL.—Architect William Pagels, 19 South LaSalle street, is preparing plans for a three-story theater, store and flat building to cost $75,000.

CLEVELAND, O.—The Ray theater on Prospect avenue has been taken over by F. H. Kramer.

COLUMBUS, WIS.—Architect F. M. Andree, Cowker building, is preparing plans for a one-sty moving picture theater, 40 by 90 feet, to cost $8,000.

CORNING, IA.—L. A. Fleming has purchased the Lyric theater.

ENDICOTT, N. Y.—Lyric Theater Company plans to erect a two-and-one-half-story theater, store and office building, to cost $35,000.

ENDICOTT, N. Y.—Benjamin Dittrich, 1539 West street, Housedale, Pa., is having plans prepared for a one-story theater and store building, 75 by 100 feet.

FINDLAY, O.—The Marvin theater is having a new lobby constructed and the interior redecorated.

FRANKFORT, IND.—The Blinn theater has been remodeled and the interior redecorated. The house is now being devoted to high-grade vaudeville and photoplays.

GLENDALE, L. I., N. Y.—Fisher Mack, 180 Manahan avenue, will erect a one-story moving picture theater, 50 by 99 feet.

HARRISBURG, PA.—Victoria Theater Company plans to spend about $4,000 for improvements to its theater building.

HARTINGTON, NEB.—The Lyric theater has been taken over by W. A. Bowker.

JEANNETTE, PA.—Harry H. Petz has disposed of his interest in the Princess theater.

JOPLIN, MO.—Bane & Hoffman have the contract to convert an auditorium into a modern moving picture theater for J. D Wineland.

KANSAS CITY, MO.—Georgia Ottaviano, 1036 East Fifth street, plans to build a one-story moving picture theater, 31 by 92 feet, to cost $8,000.

KANSAS CITY, MO.—Extensive improvements will be made to the Sapphire theater, and the seating capacity increased. A. E. Elliott is the manager.

KANSAS CITY, MO.—Haish & Cotter have leased the Empire theater. The structure will be remodeled, the interior redecorated, and reopened sometime in September.

KIMBALL, W. VA.—C. K. Wagner, Pocahontas, Va., is having plans prepared for a two-story moving picture theater, 40 by 125 feet, to cost $20,000.

LIMA, IND.—The De Luxe Theater Company has been incorporated for $10,000 and expects to start work shortly on the erection of a modern fireproof moving picture theater.

MINOT, N. D.—The Grand theater has been leased by V. J. Quinn, who plans to make a number of improvements to the house.

NARRAGANSETT PIER, R. I.—The $100,000 Casino theater erected by John Hannon has been completed and opened to the public. The house will be under the management of Leon Kelmer.

NEW YORK, N. Y.—A. H. Woods Theater Company, A. H. Woods, president, 236 West Forty-second street, plans to expend $10,000 in making alterations to their four-story theater studios.

NEWTON, TEX.—The Pastime is the name of a new moving picture theater opened here by M. M. Killeen.

PADUCAH, KY.—Desberger Amusement Company has plans by D. Harry Jamieson, of Sherill-Russell Lumber Company, for improvements to theater: front of white stucco; marquee extended over sidewalk; ventilating system, etc.

PASSAIC, N. J.—Max Slaf will erect a $12,000 moving picture theater; lessee, Louis Rosenthal, 312 West Forty-seventh street, New York City.

PHILADELPHIA, PA.—The Stanley Realty Company, which owns the Stanley theater, on the south side of Market street, west of Sixteenth, has purchased the properties 1900 to 1914 Market street. The Stanley company will tear down the old buildings at Nineteenth and Market streets and erect on the site a theater structure costing approximately $600,000. Plans for the theater are being drawn by the Hoffman Company, and work will probably be started within the next sixty days. The building, which will be a moving picture house, will have a seating capacity of 4,000, and will be equipped with escalators and elevators instead of staircases. Including the price paid for the site, the project will represent an investment of about $1,100,000. The lot is 152 by 176 feet.

PITTSBURGH, PA.—The Crescent theater at 5107 Butler street has been purchased by Frank Rogina. The house will be reopened as soon as alterations are completed.

PORTAGE, PA.—Harry H. Petz has purchased the Grand theater, and plans to make a number of improvements to the building. The new owner expects to reopen the house the latter part of September.

PRICEBURG, PA.—George Morgan is having plans prepared for a one-story moving picture theater, 35 by 125 feet, to cost $5,000.

SAN FRANCISCO, CAL.—Improvements being made to the Queen theater include general renovation, widening of the aisles, redecoration of interior, rearrangement of seating capacity and installing new equipment.

SANTA ROSA, CAL.—C. W. Reavis plans to open a new moving picture theater here early in the fall.

SISTERSVILLE, W. VA.—David Fisher, care of Board of Trade, contemplates erecting a two-story moving picture theater and office building, 45 by 75 feet, to cost $15,000.

SUPERIOR, WIS.—Andrew Burke, 1212 North Eighth street, has the contract to make improvements to the theater building of the Broadway Investment Company.

SUPERIOR, WIS.—The Cook Amusement Company expects shortly to commence work on the construction of a fireproof moving picture and vaudeville theater, to cost $100,000.

TEXAS CITY, TEX.—R. K. LeSaint plans to erect a modern fireproof moving picture theater, to cost $10,000.

TROY, N. Y.—Novelty Amusement Company, 324 River street, will expend several thousand dollars in making improvements to their moving picture theater.

VINTON, IA.—The Palace theater is now being operated by A. G. Stelte.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Timmerman Building in Chester

Philadelphia Film Men to Have Another Fine Theater—Will Be Called the Edgemont and Cost Quarter of a Million—M. W. Taylor Will Be Manager—Details.

From Philadelphia News Service, 326 Real Estate Trust Building, Philadelphia, Pa.

CHESTER, PA.—Plans have been completed for the new Edgmont theater, Chester, Pa., to be devoted to vaudeville and high class moving pictures, and ground will be broken early in September.

The Edgmont theater will be the fifth built by J. Fred Zimmerman. It will be on Edgmont avenue, facing Fourth street, and will cost $250,000. It will probably be one of the finest appointed and equipped in the state. It is to be absolutely fireproof construction.

According to the plans of the Hoffman Cmpany, the architects, the exterior is of the Rennaissance period. The front will be terra cotta construction with matglazed finish. There will be four stores fronting on Edgmont avenue, each 17 by 60 feet, with a ballroom on the second floor 90 feet long, 55 feet wide and 16 feet high.

The main entrance to the theater is 34 feet wide and it is shielded by a marquise of ornate design extending to the street. The vestibule is large and roomy and there are two 28-foot inclines to the mezzanine floor, while there is a 17-foot wide incline to the auditorium floor. The orchestra will seat 1,425, including eight private boxes, each seat being twenty inches in width, while the balcony capacity is 1,075, a total of 2,500. There will be no posts and there is a clear span of 100 feet.

M. W. Taylor, who is general manager of the J. Fred Zimmerman, Sr., Orpheum, Fairmount, Keystone and Liberty theaters, and the Broadway and Towers, Camden, will be in sole charge of the Edgmont theater, while Frank G. Zimmerman will look after the financial interests of the house.

Has New Wrinkle to Show Exhibitors.

Philadelphia, Pa.—Local exhibitors should be extremely interested in the new Johnstown automatic pay-as-you-enter machine which is now on exhibition at the Swaab Film Service, 1327 Vine street. This machine is certainly a wonderful time, labor and money saver and should prove of exceptional value to exhibitors. It is operated along the most plain and staple lines and will no doubt prove a great seller in these parts.

Pine Tree Notes

By John P. Flanagan, 147 Park View Ave., Bangor, Maine.

J. W. Greely Reopens the Jefferson.

PORTLAND, ME.—The Jefferson theater reopened with a new manager in the person of James W. Greely, who for the past year has held a similar position at the New Portland theater, and has made it one of the most popuar amusement places in this city. Mr. Greely says that the policy of the company will be high class motion pictures, featuring Metro productions, which up to the present have not been presented in Portland. High class vaudeville will be put on also. The house has been thoroughly renovated and is in the best of condition. Young lady ushers escort patrons to their seats, a novelty in Portland. There are 12 musicians in the orchestra.

Probably no one is better known or more universally liked than James W. Greely, who has been for many years connected with theater interests in Portland. It was he who first introduced motion pictures to theatergoers of Portland, when he opened the cosy Dreamland theater in 1903. From a very much forgotten amusement place to one of the most popular in Portland, Mr. Greely brought Greely's theater to a high standard. Since giving up the management of the New Portland house at the beginnnig of the year he has given the public fine vaudeville acts. Mr. Greely is a member of the Elks, Shriners and other societies and a prominent member of the Maine legislature.

Will Manage the New Portland.

Portland, Me.—Herbert W. Hutchinson, for a long time identified with the "inside" workings of theatricals in this city, having been connected with the old Portland theater for a number of years before assuming the position of stage manager of the Keith house, where he has been stationed since the erection of that theater, has been chosen manager of the New Portland theater has assumed his duties. Mr. Hutchinson's familiarity with every department of a playhouse is thorough, he is especially happy in dealing with men under his direction and he has a personality well calculated to favorably impress patrons.

Weirton's Olympic Reopened.

Weirton, W. Va.—The Olympic theater, Weirton, W. V., which was damaged by fire on July 13 to the extent of $1,500, has been reopened after undergoing extensive repairs. The house presents an even more pleasing appearance than before the fire, as much new and attractive equipment has been installed. High-class feature pictures are shown afternoon and evening. C. H. Miller is owner and manager of the Olympic.

T. J. Conlon Buys Colonial Theater.

Swissvale, Pa.—T. J. Conlon, formerly owner of the Grand theater, Wilmerding, Pa., has purchased the Colonial theater, at Swissvale, and is making a number of improvements in the house. Two new projection machines have been installed, while the interior of the theater is being beautifully redecorated. The reopening will take place within a few days.

Takes Over Imperial Theater.

Beltzoover, Pa.—The Imperial theater, Climax street, Beltzhoover, Pa., has been taken over by F. J. Lobert, who recently purchased the interest of Harry M. Rooney, and is now closed for remodeling. The theater is being refloored and newly decorated throughout.

The Week in Baltimore

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Lubin's Theater Reopened.

BALTIMORE, MD.—Lubin's theater, 404-6 E. Baltimore St., managed by William Tyler, which has been closed for about two weeks, reopened to the public on Labor Day. Extensive remodeling has wonderfully improved this house. The color scheme is old rose and ivory. Large panels of old rose, bordered by festive designs, decorate the walls, around which runs a broad old ivory molded flowered cornice. The ceiling is paneled in ivory white. Four hundred mahogany, modern, ventilated chairs have been installed, and the gold fibre screen was shipped back to the factory and entirely resurfaced. New curtains of dark green ornament the doorways and granite finished linoleum now covers the floor. A Kimball orchestral organ has been installed. The indirect lighting system is used. A thirty-six-inch exhaust fan has been placed in the rear, and four sixteen-inch oscillating fans of the latest type have been installed on each side of the auditorium.

Aladdin Theater Reopens.

Baltimore, Md.—On Thursday night, August 31st, the Aladdin theater, 930-32 West Baltimore street, which is owned and managed by B. Friedman, reopened to the public. The initial performance was attended by a large audience. This theater has been closed for some time, during which many improvements have been made.

Joseph Brodie in New York.

Baltimore, Md.—Joseph Brodie, owner of the Brodie theater, 1118-22 Light street, visited New York and Philadelphia last week. His visit to the above cities was made for the purpose of gathering data for the interior arrangements and furnishings of the new theater he is building.

Another Film Producing Company.

Baltimore, Md.—Two weeks ago the newly organized Sterling Film Manufacturing Corporation was incorporated under the Maryland State laws with a capital of $100,000. This new concern, it is understood, will have a studio located permanently in this city, and that Robert Sterling, formerly associated with the Universal Company and with D. W. Griffith, will have entire charge of the new studio. Annabelle Maurese, of Universal City, Cal., with her 10-year-old sister, Toma, is now en route to assist in the arrangements for the new company.

Red Mill Theater Reopens.

Baltimore, Md.—The Red Mill theater, 1510 West Lafayette avenue, reopened to the public on Labor Day. This house is now under the management of Miss B. P. Smallwood and has been closed for some

time. Both the exterior and interior have been repainted and decorated.

Liebold With Triangle.

Baltimore, Md.—J. C. Cremen, who owns and operates the Carey theater, 1112 North Carey street, is now attending to the booking of pictures for this house owing to the fact that George J. Leibold, his former co-manager, has recently become associated with the Washington branch of the Triangle.

R. B. Dayton in Baltimore.

Baltimore, Md.—R. B. Dayton, vice-president and sales manager of the Metro Washington exchange, spent about four days in Baltimore recently attending to the booking of "The Crimson Stain Mystery" serial, featuring Maurice Costello and Ethel Grandin.

Park Movies Reopens.

Baltimore, Md.—Edward Likes, owner of the Park Movies theater, located on Fulton avenue, near Frances street, which has been closed for several weeks, owing to having been entirely remodeled and renovated, was opened to the public on Monday, August 28th. Manager Albine, who formerly managed the Virginia theater in Washington, announces that the program of this house will include the features of the large companies and comedies.

The Victoria Changes Hands.

Baltimore, Md.—Pearce & Scheck, who built the Victoria theater, 415 East Baltimore street, at first operated by them as a vaudeville house and recently with moving pictures, have sold this house to Cohen, Hartz & Gebhart, and they in turn have leased it for a ten-year period to the Fred G. Nixon-Nirdlinger vaudeville booking agency of Philadelphia.

Frederick Tax Increases.

Frederick, Md.—Eli G. Haugh, clerk of the Circuit Court of Frederick county, has been paid the sum of $460.68 by the moving picture theaters and carnival companies, due to the additional tax on licenses, in compliance with the Act of 1916.

Johns Hopkins to Teach by Films.

Baltimore, Md.—Great should be the rejoicings of those men in the moving picture industry who have always stood up and fought for the betterment of the trade when they learn that the Johns Hopkins Medical School, which is one of the best in the country, is about to introduce into its curriculum the teaching of students by means of moving pictures the details of surgery. The demonstrations of operations by this means was brought about by an instructor who had been abroad during the summer and it is understood that the officials will give a trial of the new method during the coming medical school term.

The officials of the institution have in their possession more than 15,000 feet of film which one of the instructors states is very clear and can be used with great benefit to the students. Of course, the pictures can only be projected by a proper type of machine especially designed for this work, as the smallest details must be clearly shown. The cost for instituting this new method will be great, as the actual operations will have to be photographed, but it is presumed that this cost will be offset when it is taken into consideration that the students will be able to closely watch every move of the surgeon's knife while operating and at the same time the effect of the severe strain on the organs of the body can be observed.

Mary Boland in "Sport of Law."

Baltimore, Md.—Mary Boland, who starred in "Sport of Law," which was given its premier at Ford's Opera house last week, stated that she likes acting for the moving pictures, but not as a profession.

District of Columbia's Tax

Four-tenths of One Per Cent. of Value of Intangible Property Such as Cash Value of Monies or Credits Loaned or Invested Must Be Paid as Tax to Cover the Expenses of Running Government of the District.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—There is contained in the law providing for appropriations to meet the expenses of the government of the District of Columbia a provision "That the moneys and credits, including moneys loaned and invested, bonds and shares of stock (except the stock of banks and other corporations within the District of Columbia the taxation of which banks and corporations is provided for) of any firm, person, association, or corporation resident or engaged in business within said District shall be scheduled and appraised in the manner provided for by existing law for listing and appraisal of tangible personal property, and assessed at their fair cash value, and as taxes on said moneys and credits there shall be paid to the tax collector of said District four-tenths of one per centum of the cash value thereof; PROVIDED, That savings deposits of individuals in a sum not in excess of $500 deposited in banks, trust companies, or building associations, subject to notice of withdrawal and not subject to check, shall be exempt from this tax. * * *" It is further provided that a joint committee consisting of the Senate and House committees on the District of Columbia shall make a careful and exhaustive study of the tax laws of the District of Columbia, including license taxes, with a view of recommending such changes in the laws as the committee may deem fair and equitable, report to be made to the Congress during the next session.

Under the above quoted law, all intangible personal property is taxable.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

The Leader a 15 Cent House.

Washington, D. C.—When George Mann took over the Leader theatre on Ninth street, in which to run Paramount pictures, he pushed a step ahead by putting up the price of admission to fifteen cents. The Leader is a small house, but it is looked upon as a good money-getter. It was not very long ago that the admission charge was but a nickel. The owners foresaw the end of the nickel show on Ninth street, and the Leader became a ten-cent house—although gossip said it could not continue as such. Now it's fifteen cents, with Corbin Shields as manager, and the outlook is that it will be a bigger success than ever. Every crack at the ten-cent shows in the business section means a step further towards the elimination of the nickel shows in the residential section.

Leo Garner Going to Atlanta.

Washington, D. C.—The many friends of Leo Garner are wishing him success in bidding him good-bye, in a new undertaking which comes about by his designation as manager of the new film exchange of Sidney B. Lust, in Atlanta, Ga. Mr. Garner has been in the employ of Mr. Lust for about three years. He started in as shipping clerk when the former was manager here for Warners' Features. He was later made booking clerk, and some time ago he was designated as assistant manager of Mr. Lust's interests in Washington. He will have entire charge of the Atlanta branch, which is located at 146 Marietta street. Mr. Garner is a young man with a very bright future ahead of him, and, Mr. Lust says, he will have excellent opportunities to make a fine showing.

Belmont Theater to Reopen.

Washington, D. C.—The Belmont theater, on Fourteenth street, near V street, northwest, is to be reopened, it is said, as a colored house. This location is right on the edge of a thickly populated section, and in all probability would make good if devoted to that purpose. The house has been closed for some few weeks.

Enlarging the Alamo Theater.

Washington, D. C.—It is reported that proposals have recently been invited by Charles Bedell from local contractors for bids covering the enlarging of the Alamo theater, on Seventh street, northwest, of which he is the manager. A considerable amount of work will be entailed by the change.

Harry Coffey to Manage Exchange.

Washington, D. C.—Harry Coffey, well known to local exhibitors by reason of a former connection with the General Film in this city, has returned to Washington to take charge of the Imperial Film Exchange, at Sixth and F streets, northwest, recently opened by Marcus Notes. Mr. Coffey is the son-in-law of the latter. He has had a considerable amount of film experience.

Upon leaving the National Capital he became associated with the Buckeye Film Exchange, in Cincinnati, Ohio, as assistant manager, later going to the Unicorn Film Exchange in that place. As previously noted in this column, this concern will handle "The Unborn," "Pavlowa" and "Where are My Children?" in this territory, and will add other pictures on the State rights proposition from time to time.

Back from Vacation Trips.

Tom Moore, owner of the Garden, Strand and Plaza theaters, on Ninth street, northwest, with Mrs. Moore, has just returned from an extensive automobile trip taken by them in their new Pierce-Arrow, which included stops all along the east coast and a run through the beautiful Bretton Woods. They have been absent from the city this time for about three weeks.

Charles Plunkett, manager of the Strand theater, has returned from a two weeks' vacation. During his absence from the theater, Mr. Plunkett made a series of automobile trips through Maryland and Virginia.

Full Program of Features.

Washington, D. C.—Richard Waldron has reopened the Princess theater, on H street, northeast, for its regular fall schedule. This contemplates an entire change in policy, for the price of admission will hereafter be ten cents for adults, with half price for children, and instead of the program previously used, big features will be the entertainment offered. Up to the present time, and through the heated season, the Princess theater has only been open two or three nights each week to permit of the conclusion of a serial.

Messrs. Crandall and Morgan are very busy changing things around a little at the Avenue, Grand and Apollo theaters in preparation for the fall business. Both houses are being made cozier by the addition of "cold weather" hanging, large framed photographs of motion picture stars, etc.

Buffalo Plans in Case of Strike

Local Exchangemen Arrange Ways of Getting Pictures to Exhibitors in Case of Railroad Tie-up—Automobiles Might Carry Film as Far East as Syracuse and Elmira—Exchanges Concerned.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The members of the Buffalo Screen Club are rejoieing that the nation-wide railroad strike has so far been averted. However, had the tie-up come they would have been prepared for the emergency. Plans to meet the expected crisis were made at a reeent meeting of the elub.

There are fourteen film exchanges in Buffalo and these supply upward of 800 theaters as far east as Albany and in the Southern tier as far as Binghamton. Manager W. A. V. Maek of the General Film was chosen ehairman of the committee of arrangements for the transportation of films by motor trueks, if neeessary, to the various theaters in this territory. Manager J. M. Sitterly of the Popular Film was deputized to secure the cars. Fortunately the calling off of the strike made the carrying out of these plans unneeessary. Automobiles were to have carried films to Roehester, Syraeuse, Jamestown and Elmira to supply the houses in these and surrounding plaees.

It is thought that the expense would have been $150 a day, but the exehange men were determined to take no ehance on disappointing the exhibitors, now that the fall rush is here. Among those who made these plans were W. A. V. Maek, General; D. J. Savage, Paramount; F. S. Hopkins, Universal; J. M. Sitterly, Popular; C. R. Rogers, Essanay; James K. Morgan, Pathe; J. R. Levy, World; F. J. Willis, Merit, and H. E. Hughes, Unicorn.

Lady Mackenzie Film Opens Offices Here.

Buffalo, N. Y.—The Lady Maekenzie Film Company, whieh has work rooms at 29 Franklin street, has also opened offices at 220-221 Chamber of Commerce. Buffalo will be the headquarters of the company and another office may be opened shortly in New York.

"We eonsider we have the greatest eollection of animal pictures in the world," said Lady Maekenzie. "We expeet they will be used by many sehools and eduеational soeieties as well as by exhibitors in all parts of the eountry.

"I am now editing the pictures and assembling them, so they will be ready to offer to the public," said Lady Mackenzie. "I have already gone through 80,000 feet of film. Before the European war I had four operators in British East Africa."

Some Happy Mutual Visitors.

Buffalo, N. Y.—E. O. Brooks and D. A. Poueher of the Mutual Film's home offiee in Chicago, reeently visited the Buffalo offiees of the eompany. They were aeeompanied by Mrs. Brooks and Mrs. Poueher. Mr. and Mrs. Brooks visited Niagara Falls, where their stay was brief but enjoyable. Mr. Poucher's marriage took place three days before his visit to this eity. G. H. Christoffers, manager of the local offiees of the Mutual, expressed regret that J. C. Graham, assistant to John R. Freuler, president of the Mutual, did not visit Buffalo on his way to Chicago.

F. M. Zimmerman Booking for Bluebird.

Buffalo, N. Y.—Fred M. Zimmerman, formerly road representative of the regular service department of the Vietor Film, is now giving exclusive attention to the booking of Bluebird features. He reeently returned from the Adirondaeks.

Fire in National Theater Booth.

Niagara Falls, N. Y.—A film recently burned in the operating room of the National theater at Niagara Falls. Joseph Fennessa, tho operator, was badly burned about the faee, body and arms.

Triangle Notes.

Buffalo, N. Y.—J. E. Willis, manager of the Triangle offices, Buffalo, reeently visited the company's New York headquarters. G. A. Woodward, traveling representative of the Triangle in this territory, has returned from a visit to the exhibitors of Northern New York. He says the business of theaters of that section has been hurt by the rigid quarantine.

"Children have not been allowed out of their own yards and when they couldn't go to the shows the grownups would stay away," said Mr. Woodward.

Mr. Woodward's experience as an exhibitor aids him on the road.

World Film Notes.

Buffalo, N. Y.—The sales and offiee foree of the World Film have returned from their vaeations. Morrie Cohen is eovering the towns along the main line of the New York Central for the local office and John Child is visiting the "lower tier" exhibitors. Both are sending in some satisfaetory orders. J. R. Levy, manager, has returned with his family from their summer home at Crystal beach.

"Brady-made pieures are proving very popular," said Mr. Levy, "and prospects for fall business are very bright."

Other Business Jottings.

Depew, N. Y.—Robert B. Alberts of the Pastime moving pieture theater of Depew, N. Y., was a reeent ealler at the Triangle offiees, Buffalo. Mr. Alberts has the only theater in that village. During the hot weather he was not compelled to elose his house on aeeount of poor business. Aeeording to his new poliey he will specialize on features. The Pastime has a pipe organ, whieh is appreciated by its patrons.

A general conference of sales men of the William L. Sherry Feature Film Company, distributors of the Paramount pietures in western New York, was held recently by Daniel J. Savage, manager of the Buffalo offices. Conditions of the film business in the territory were discussed. The new advertising plans outlined by Adolph Zukor at the recent Chieago convention were also fully considered.

Louis Guntrup of the Bijou theater, Salamanca, was a reeent visitor in Buffalo. He uses a transparent glass screen on his stage and his purpose here was to seeure a eireular traek on whieh he ean shift the screen to the side whenever he wants to elear the stage for vaudeville.

Charles R. Rogers of the Rogson Film Company, with offiees in the Chapin Block, Buffalo, is releasing Mutt and Jeff cartoons and will release Hans and Fritz eartoons in a few weeks. He is also releasing the B. S. Moss produetions, "Salamander," "One Day" and "The Heart of New York."

Jake Wells to Open Theater in Knoxville

Bijou to Be Reopened Under the Direct Management of Richard B. Tant—May Run Vaudeville With Motion Pictures.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

KNOXVILLE, TENN.—Jake Wells, widely-known theatrieal magnate, spent several days in the city last week, having arrived from Eastern points to take definite steps toward opening the Bijou theater. Mr. Wells has not yet reached a final decision as to the exact opening date of the Bijou, and stated that he could not announee just at present whether he would run moving pictures exclusively, or pietures and vaudeville, but that he would be in a position to make formal announcement of the faet within a very short time. While in Knoxville Mr. Wells was in lengthy conferenee with Riehard B. Tant, of Augusta, who will assume the management of the new house. It is planned to make the Bijou one of the handsomest houses in the city, and the Knoxville public may be assured of high-class entertainment at all times under the Wells regime.

Lost Films Found.

Memphis, Tenn.—We are in reeeipt of a notice from the United Program Film Service's Memphis offiee that the films shipped to T. H. Stamps at Lafayette, Tenn., have been found.

United Secures "Yellow Menace."

Memphis, Tenn.—The United Program Film Service has elosed a contract with the Unity Sales Corporation for the Southeastern rights to "The Yellow Menaee" serial.

If Strike Had Come to Nashville

Exchange Laid in Stock of Films to Last a Week—Several Exhibitors Had Made Arrangements to Exchange Pictures.

NASHVILLE, TENN. — "Prepareaness" was the watehword of the Nashville exhibitors in the face of what appeared to be an impending railroad strike of large proportions. Carrying out this policy, one Fifth avenue amusement eompany took immediate steps to proteet the interests of the several houses under its eontrol, and placed in stock some fifty reels of film, or enough to maintain its programs for approximately one week. Another showman immediately laid plans to use his own automobile to a point intermediate to the nearest film exehange eenter, at which place the exchanges were preparing to deliver films by truck at regular intervals. While several of the theater men, especially in the outlying districts, claimed they had no further recourse than to close their houses should the erisis assume a serious aspeet, other suburban owners planned a system of eireulation whieh appeared to be the most logieal solution of a momentous problem. For instanee, had a general paralysis of transportation facilities of the country beeome a reality, with no possibility of railroad delivery, these exhibitors proposed to exehange films among themselves, forwarding the reels from each house to other houses in distant parts of the city. This plan would have worked to advantage, so far as temporary relief was eoneerned.

Hippodrome Opens September 16.

Nashville, Tenn.—The Hippodrome, operated by the Crescent Amusement Co., will open its season on September 16, and indieations point to the most prosperous year of its existenee. During the past seasons it has been the custom of the management to bring to the handsome Winter Garden prominent photoplay stars from the leading companies, and this will probably be eontinued during the eoming winter. Bryant Washburn of the Es-

sanay Company was in the city on one occasion, at which time a reception was given on the Hippodrome floor. A recent Essanay release was put on in which Mr. Washburn was featured, and the audience greatly enjoyed seeing the famous actor simultaneously in real and screen life. John H. Murkin, who succeeded Billy Bordeiser last season, has been retained as manager of the Hippodrome.

Knoxville Advocates the "Kick-Box."

Knoxville, Tenn.—With a view looking to the betterment of the service, certain of the houses here are preparing to revise the custom of placing "kick-boxes" in the lobbies. These boxes are for the benefit of the patrons, and complaints, criticisms and suggestions are received from the general public by the management through this means. The system has formerly been found to be of much assistance to the theater managers, as such things as drafts, blinding lights, indifferent usher service, etc., are brought to their attention which would otherwise go unnoticed, but which at times become so objectionable that patronage is inadvertently lost.

Tennessee Topics.

Memphis.—The Strand theater, the finest suburban house in the city, has been closed.

Memphis.—A meeting of the Associated Film Exchange Managers has just been held, at which time important business was discussed.

Nashville.—William Wassman has returned to the city again after a recent business trip.

Chattanooga.—Of great interest to East Tennesseeans were the Barren Creek flood pictures, showing graphically the big flood which partially devastated two counties. These pictures were used in regular service by the Grand, and were well attended.

Nashville.—Granville Rives, chief of the poster and scenic department of the Crescent Amusement Company, was laid up for a week with a severe injury. Mr. Rives was bitten by a poisonous spider, and was for a time in a very critical condition, but has now recovered.

Pine Tree State Notes

From John P. Flanagan, 147 Park View Avenue, Bangor, Me.

Lewiston's Union Square Reopens.

LEWISTON, ME.—The Union Square theater, Lewiston, reopened Thursday, August 31, under the management of Dennault Bros., of Providence, R. I., who run theaters throughout New England. The bills are given over to photoplays and vaudeville, with musical comedy once a month. An eight-reel play, "God's Country and Women," was shown the opening night. E. C. Dennualt is the new local manager. With wide experience and a genial personality, he is sure to be a popular Lewiston theatrical manager.

W. M. White Visits Bangor.

Bangor, Me.—W. M. White, formerly manager of the United Film branch exchange in Bangor, was in the city this week in the interests of "Where Are My Children," which he is booking all over the state. The Keith houses in Portland and Bangor were among the first theaters to secure this feature. Mr. White represents the Boston Photoplay Co.

Asks Tax Concession.

Bangor, Me.—P. J. Feeney, of Bangor, owner of the lot on Main street, formerly the site of the old Opera House, burned in January, 1914, has offered to build an opera house in Bangor that will seat 1,700 people if the city will place a nominal valuation for ten years on the Opera House property. This offer is to be accepted within a reasonable length of time. Mr. Feeney says that he paid $20,000 for the lot and that the present valuation of $29,000 is too high. The Bangor city government has the proposition under advisement.

Picture Theater Deal.

Freeport Me.—F. E. Mortimer, former manager of the Nordica theater, Freeport has disposed of the Nordica and has taken over the South Portland house, which opens Sept. 4. The house will be thoroughly renovated, new electric appliances and its name will be changed to The Nordica. "We shall run Metro, V-L-S-E, Universal, Pathe and Mutual service, giving six shows a week and Saturday matinee.

A. L. Ehrgott Here on Visit.

Bangor, Me.—A. L. Ehrgott, former manager of the General Film Co., in Bangor, now with the V-L-S-E forces as salesman, is in Bangor on business. Mr. Ehrgott is a prince of good fellows and his former friends are looking him up and giving him the warm grip of friendship.

Bijou Reopens.

Bangor, Me.—The Bijou theater, Bangor, has reopened for the season, after having been dark since June. The first film attraction shown is Billie Burke in Gloria's Romance. Triangle pictures have returned to the Bijou.

Some Cleveland Houses Sign

Arbitration Thrown Out and Question of Whether Increase in Wages Shall Be Granted Is Now Up to the Individual Exhibitor—No Strike as Yet—Operators Consider That They Have Won a Victory.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—A deadlock in wage negotiations between moving picture machine operators and Cleveland exhibitors has been followed by a break, and further negotiations are now up to individual exhibitors.

Following a demand of the operators for a wage increase of $3.50 a week to $20.50 as a minimum, a special committee of the Cleveland Exhibitors' League undertook to adjust the differences. After both sides discussed the demands in joint and individual sessions, the exhibitors demanded arbitration.

According to a report of the exhibitors' special committee, headed by Ernest Schwartz, the operators have not only declined to arbitrate, but are now ignoring the organization and endeavoring to treat with the exhibitors as individuals. As a result, a number of houses have already signed the new scale, granting the increase.

Members of the special committee which conducted the negotiations up to the time of the break, besides Chairman Schwartz, were: Samuel Bullock, W. J. Slimm, S. F. Deutsch, William Miller, Samuel Aubrey, John Sliney and Henry Lustig.

Following this committee's report at the meeting of the league on September 5, Benjamin J. Sawyer, president of the league, told the members that it was now up to them as individuals to treat with the operators. He recommended that they pay the wage increase demanded rather than permit a boycott on their houses, but urged them to meet the increase without making any contract in writing.

The league members have also determined to compel the operators to hew to the line in the future in the matter of the time for reporting for work and quitting, and have announced their intention of discharging any operator who violates any rules about the theaters.

The operators regard the recent turn of events as a victory for them, and predict that every house will sign the new scale.

Thus far the operators have not carried out their threat to call a strike and no instances of shows being closed for lack of an operator have been reported.

Many members of the league have announced their intention to operate their own machines in the future.

Pictures at Art Museum.

Cleveland, O.—Directors of the new Cleveland Art Museum are negotiating with George Kleine for the showing in the museum of a number of big historical and educational features. This is in line with the policy of the museum directors announced several months ago, when it was declared that moving pictures were to be a permanent feature of the municipal institution. The pictures will be presented free to the public, but are particularly intended to aid school children in their studies.

Pictures which the museum directors are seeking now are "Antony and Cleopatra," eight reels, "Sparticus," seven reels; "Othello," six reels, "The Merchant of Venice," six reels; "Julius Caesar," nine reels, and "The Last Days of Pompeii," seven reels. Lectures by authorities of national reputation are to accompany the showing of the moving pictures, according to the plans of the museum directors.

F. E. Johnson Opens the Manhattan.

Cleveland, O.—The Manhattan moving picture theater, Superior avenue and E. 105th street, closed since early in the summer, was reopened this week under the management of F. E. Johnson, formerly manager of the New Y theater. The house has been thoroughly renovated and is splendidly equipped. Paramount pictures are to be shown.

Checks for Babies at the Reel.

Cleveland, O.—J. E. Sliney, manager of the Reel theater, on E. Ninth street, in the heart of the shopping district, has inaugurated a "check your babies" plan which is proving popular with women shoppers.

Mr. Sliney has equipped a modern nursery in connection with the theater where women may leave their children while shopping. The children in charge of a trained nurse may either play or watch the pictures from boxes. The Reel is making a special effort to show pictures of interest to children. The mothers are permitted to leave the children at the theater as long as they desire.

H. B. Day Comes to Local Fox.

Cleveland, O.—Harvey B. Day, formerly manager of the Fox exchange in Montreal, has just come to Cleveland to succeed Joseph Williams as manager of the Fox branch here. Mr. Williams returns to newspaper work. Paul Mooney, district manager, announced that during the six months Mr. Williams was in charge of the office a big increase in business was shown.

Other Fox changes are the installation of C. G. Kingsley, of Detroit, as manager of the Cincinnati office, and the promotion of N. D. Thompson, former booker in the Detroit office, to the position of manager.

A. M. Muller, former Cincinnati manager, has resigned to go with the Clara Kimball Young Corporation.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

A Theater in a Health Resort Town

Dawson Springs, Ky., Exhibitor Successfully Faces the Problem of Making a Go in a Small Village with a Floating Population—Changes Daily and Sees to It that Every Patron in Town Knows What the Bill Is.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—An excellent example of common sense management of moving picture theaters in small towns is shown at Dawson Springs, Ky., a town of about 1,500 inhabitants, but with a good floating population, due to excellent springs and a health resort. Due to the mild climate, there is a fairly good proportion of visitors at Dawson the year around, and two theaters are thriving.

The Auditorium, a brick house, seating about 750 people, is a square from the big hotel, but in order to overcome this handicap the management circularizes the entire town and the hotels daily with handbills, and the program is changed daily, something unusual for a small place. However, visitors at Dawson are generally looking for amusement, and want good amusement. The theater is showing World, V-L-S-E and other high class feature material, and also a few good comedies. With the daily announcements of change in program the house has been playing to capacity crowds all summer.

The Kentucky theater, while smaller, is located directly opposite the entrance to the hotel; in fact, about the best location that could be wished. This theater is playing the Paramount program, and is also packing them in. Dawson is now considered one of the best of the small picture show towns.

Buys State Rights for New Features.

Louisville, Ky.—Col. Fred Levy, president of the Big Features Rights Corporation, of this city, has returned from the East, and announces that the company has secured state rights for "Maciste," in Ohio, Kentucky and Tennessee. This company has had state rights for some time in West Virginia, Virginia, Kentucky and Tennessee on the feature "The Little Girl Next Door," but now announces rights on six additional states, namely: Florida, Georgia, Mississippi, North Carolina, South Carolina and Alabama. The company booked this picture last week at Wheeling, W. Va., where it made such a hit that it has already been ordered for a return engagement.

Putting Ban on Carnival Shows.

Louisville, Ky.—That the moving picture theaters of Kentucky will have less opposition from traveling carnival shows in the future seems to be assured. Not less than eight towns in the state have passed ordinances during the past few months in which the ban has been placed on such shows. One of the most recent recruits to the band wagon was the city of Newport, Ky.

Children's Shows in Jeffersonville.

Louisville, Ky.—President M. Switow, of the Switow Amusement Co., of Louisville, has been working with the women's clubs of Jeffersonville to show pictures for children at the Dream theater. The club has asked that motion pictures that will appeal to children be shown at the theater, and that they be censored by a committee representing the club. The women take the position that pictures now being shown are designed for grown-ups, and in many instances are injurious to younger minds.

The Cosy Theater Opens.

Winchester, Ky.—The Queen theater, formerly operated by the Irvine Amusement Co., but which was recently closed by that concern, has reopened as "The Cosy," under a new organization headed by leading business men, including M. D. Royse, D. S. Haggard, C. H. Bowen, Matt Bean, J. F. Winn, Dr. W. A. Bush, J. E. Grubbs, A. G. Lockname and J. N. Renaker. F. A. Ogden, former manager of the house under the old company, has been given the active management.

But One Show Now in Glasgow.

Glasgow, Ky.—Glasgow now enjoys but one moving picture theater, the management of which is greatly pleased with the outlook since the Lion and the Dixie withdrew from the field. The new house will operate as the Trigg Theater Co., with Bruce Aspley at the helm.

New Shows and Changes.

Paris, Ky.—It is rumored that Harry Mitchell will shortly open the Columbia theater as a picture show house.

Slaughters, Ky.—W. B. Pettus has opened a picture show which has a very promising outlook confronting it.

Murray, Ky.—The Dixie Theater Co., of Paris, Ky., has finally completed and opened the Woodruff Opera House, of this city, as a picture theater.

Midway, Ky.—A new moving picture theater has been opened here by the Midway Amusement Co.

Pleasure Ridge Park, Ky.—H. G. Jones is offering for sale the Pleasure Ridge theater, including electrical and other equipment, and the chairs. The house seats 250 people.

Business Notes.

Louisville, Ky.—Percy L. Smith, manager of the local Mutual office, recently returned from a good road trip out through the state, taking in Bardstown, Shelbyville, Lagrange, Campbellsville and Carrollton. He made heavy bookings on "The Secret of the Submarine," and stated that he found most of the rural exhibitors optimistic.

Owensboro, Ky.—The Kentucky Electric Co., of this city, has received nearly all of the specially designed machinery for manufacturing its new auto arc machines, which will be used in connection with moving picture machines. Some of the local exhibitors are interested in the manufacture of this new machine, which gives promise of being a big thing.

Consider School Film Programs as Failures

Hamilton County, Ohio, Teachers' Institute Hears That Their Educational Programs Have Failed to Hold the Children.

By Kenneth C. Crain, 610 First National Bank, Cincinnati, Ohio.

CINCINNATI, O.—A lament which is not without its humorous side, which is by no means a real "knock" at the educational value of pictures, and which should be of some comfort to exhibitors who have worried about the influence on their business of free pictures in schools and elsewhere, has been voiced by teachers in attendance upon the Hamilton County Teachers' Institute. It was declared by the teachers that the experiment of showing so-called "educational" and "instructive" pictures in the schools was a failure, because it proved impossible to hold the children in competition with the regular moving picture houses. Lack of interest in the programs shown was admitted, and the fact that the children prefer pictures with a flavoring of story and adventure pointed out. The teachers thus in effect confessed their inability to prepare interesting programs which are at the same time educational, and as many exhibitors have shown themselves able to do this satisfactorily in preparing children's programs, it seems that the exhibitor who knows his business has little to fear from the average free school program.

MEETS UNION DEMAND.

Youngstown Theaters Give 15 Per Cent. Salary Raise.

Youngstown, O.—Most of the "Class A" theaters of the city, after mature consideration, have met the demands of moving picture operators for an increase in wages equivalent to about 15 per cent. as compared with last year's scale, and have signed an agreement accordingly. Other exhibitors will probably take similar action, and the threatened strike, which was never seriously anticipated, will not occur, as all parties concerned have at all times evinced a desire to settle amicably the wage question.

Veritas Film Not Bankrupt.

Cincinnati, O.—On the application of President Andreas E. Burkhardt, of the Veritas Film Co., and other officers of the company, to the United States District Court, the bankruptcy proceedings which has been filed on behalf of the company have been dismissed. President Burkhardt showed to the court that arrangements had been made to take care of the company's obligations, and all of the creditors except one filed their consent to the dismissal of the proceedings, a bond being made to take care of the exception. The company intends to continue the preparations which were under way for the production of feature films, and no reorganization will be necessary, as the people interested are amply able to take care of the work and the financial arrangements involved.

Notes of Interest Hereabout.

Cincinnati, O.—On the urgent application of many exhibitors, who made fruitful suggestions regarding ways and means of handling business in the event of a railroad strike, Cincinnati film exchanges supplying a wide territory, made arrangements to get films to exhibitors throughout Ohio, southern Indiana and eastern Kentucky by means of interurban cars, special messengers and automobiles, so that the theaters would be able to operate as usual. However, the measures contemplated were fortunately unnecessary when the strike was called off, and the film men and exhibitors were deprived of the dubious pleasure of seeing how well their plans would have worked.

Cincinnati, O.—The big eight-reel Vitagraph film production of James Oliver Curwood's novel of the North, "God's Country and the Woman," filled a week's engagement at the Grand Opera House beginning September 3, with considerable success, giving the theater one of the best pictures of its season in the moving picture end of the drama, now about to give way to the usual winter season of the spoken drama. The management continued the high prices which it found people would pay for a big production during the several engagements of "Where Are My Children?" and therefore charged 25 cents for the lower floor and 15 cents for the balcony.

Cincinnati, O.—Following a very hot, very trying and withal very successful summer, Manager Charles Weigel, of the Alhambra theater, took a vacation during the latter part of August, spending several weeks on the Great Lakes and at various resorts in that section of the country. He has returned to Cincinnati much refreshed by his rest.

Jotted Down in Illinois

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Traveling Picture Show in Difficulty.

SPRINGFIELD, ILL.—Jones Brothers Railroad Moving Picture Shows, which started out to tour the middle west, have been switched into the courts.

As a result of a petition in exparte proceedings filed in the Sangamon county circuit court here, Judge Norman L. Jones appointed as receiver for the affairs of the shows William E. Fain, an attorney of this city. The petition which alleged that the picture concern was indebted to a number of business houses, and asked that the courts untangle the financial affairs, was signed by Jones Brothers, O. C. St. Clair, Edward F. Hartman, a local printer, and the Capitol Engraving Company.

The Jones brothers who have made several ventures in the amusement field purchased a Pullman, remodeled it into a traveling moving picture theater, and after purchasing several thousand feet of film began a trip through Illinois.

New Theater Company Formed.

Springfield, Ill.—Secretary of State Lewis G. Stevenson has issued certificate of incorporation to Schaefer Brothers Theater Company of Chicago, which is authorized to have capital stock of $6,000. The incorporators are Andrew J. Ryan, Thomas J. Condon, and Daniel S. Jerkin.

Here and There in Illinois.

Latham, Ill.—The moving picture show operated by Manager Worth was destroyed by fire. The loss was covered by insurance.

Paris, Ill.—J. P. C. Barnard and son, C. R. Barnard of Lafayette, Ind., have purchased the Majestic theater on North Main street. C. R. Barnard will be manager. The house has been redecorated and re-equipped.

Taylorville, Ill.—Blalock & Smith have sold the Empress theater to L. N. Thing and V. E. Kunzi, who operate a moving picture theater at Chesnut, Ill. The new owners will conduct it as a five-cent house.

Ottawa, Ill.—Will Bradley, manager of the Crescent theater, has recovered from an attack of appendicitis.

Champaign, Ill.—More knee-room for patrons is one of the principal changes made in the summer overhauling of the Belvoir theater. The change caused a slight reduction of the seating capacity.

Pontiac, Ill.—An orchestra under the direction of Lawrence E. Jenkins of Louisville, Ky., is a feature at the Crescent theater, added at the re-opening.

East St. Louis, Ill.—Following the remodeling of the Majestic theater at Collinsville and St. Louis avenues, Manager Harry Redmon will start a series of special Saturday afternoon shows for high school students. The programs will be selected, and students will be admitted free.

Kewanee, Ill.—Five acts of vaudeville, and two reels of pictures are scheduled for the program at the Grand theater this winter. Besides the vaudeville, some one night stands and three big films—"The Birth of a Nation," "Ramona," and "Civilization" are booked.

East St. Louis, Ill.—A guessing contest marked the opening days of the remodeled Royal theater at 321 Missouri avenue. Manager M. T. Bradley gave a year's pass, and a six-months pass to the person guessing nearest the total attendance for Saturday and Sunday. The Bluebird feature "Shoes" was the opening attraction.

St. David, Ill.—Manager Mike Higgins, Jr., has resumed moving picture shows at the Opera House.

Neoga, Ill.—Business men of this city will give moving picture shows free on the streets every Saturday night.

Traverse City Will Now Have Sunday Shows

Referendum Election Opens Picture Theaters for the People—Manager Blair McElroy's Compelling Statement Helped.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

TRAVERSE CITY, MICH.—Sunday picture shows won at an election here, the voters showing 993 to 780 that they wanted them. The fight was spirited.

In the course of the campaign Blair McElroy of the Lyric theater made the following compelling statement: "We feel that there will be no injury to society, no step of retrogression and no harm to the man in his automobile, on the tennis court, in his country home or on the yacht, if he assists or allows the less fortunate man and his family to enjoy themselves on the same day."

A Beautiful Stage Set.

Grand Rapids, Mich.—A Venetian scene is the new stage setting for the pictures at the Majestic Gardens. Mountains at the rear have been replaced by a reproduction of a canal in Venice and at the beginning of each show the leader of the woman's orchestra will glide onto the stage in a gondola. Cages of singing canaries and climbing vines also play important parts in Manager Kline's new efforts to enchant his patrons.

Advertised Film Failed, So Free Show.

Menominee, Mich.—"Step right inside, folks. Don't stop at the box office. This show is free tonight. We are showing pictures other than the ones advertised." This greeting to would-be patrons of the Grand theater on a night when a much-advertised feature failed to arrive explains the kindly feeling towards Manager Campbell's house.

Two Women Start Picture Theater.

Greenville, Mich.—Two more young women have joined the ranks of Michigan exhibitors. The Misses Edna and Hazel Allen of Holland have opened a show here. The former runs the box office and Miss Hazel, who was pianist at the Apollo theater in Holland, has charge of the musical program.

Dies From Motor Car Accident.

Owosso, Mich.—Fred. Brown, 40 years old, one of the first exhibitors in Owosso, is dead as the result of an auto accident. The car in which he was riding was forced from the road by the undimmed lights of another machine and went over an embankment into the Huron river. Brown was pinned under the heavy car in three feet of water for ten minutes. The widow and two children survive.

The Aladdin Reopens.

Bay City, Mich.—Redecorated, enlarged and newly equipped throughout, the Aladdin theater, Bay City, reopened on September 1. A feature of the Aladdin will be symphony concerts every Thursday evening, with no extra charge. L. R. Simpson, manager, is another of the live-wire exhibitors who belongs to the metropolitan type—always doing something new and original, always on the lookout for novel and unusual stunts. In this connection we want to make a personal comment about Mr. Simpson: he has just become the father of a baby boy. Now the "old man" will have an incentive to work harder than ever.

Galster-Parish Wedding.

Petosky, Mich.—Charles Galster, manager of the Palace theater, and Miss Roxie Parish were married here.

Michigan Notes Worth a Glance.

Owosso, Mich.—When Owosso exhibitors decided to join the other business men of the city and closed up for the Thursday half holiday, there was a general protest. Many of the clerks wanted to take advantage of the lay-off and visit the photoplay houses. The Strand theater decided to stay open in view of this fact, but Manager Tubbs of the Colonial, said he believed his employees were entitled to the only rest of the week.

Utica, Mich.—Two films intended for exhibition at the Progress theater were stolen some time during the day. Manager Robert Kepsel had to call off his show for the night.

Muskegon, Mich.—The Regent theater had the showing of "A Romance of Muskegon," which was made for the Chamber of Commerce by the S. & S. Feature Film Company.

Owosso, Mich.—T. J. Tubbs, who has sold the Princess theater at Ovid, will continue to operate the Colonial theater here.

Ovid, Mich.—T. J. Tubbs has sold the Princess theater here to Harold S. Beardslee, bookkeeper at the St. John's National Bank, of this city.

Jackson, Mich.—A new pipe organ is one of the new features of the new Rex theater, which house emerges from the consolidation of the Rex and Kuhl theaters. Manager C. A. Kuhl will present to his patrons a number of the important features which were released while his houses were undergoing the changes. In order to do this, he will change programs three times a week for a while.

Bay City, Mich.—The Star theater, which was closed three weeks following a fire in the operating room, has been reopened

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

The chain of Butterfield vaudeville and motion picture houses throughout Michigan is again in full operation.

Harry I. Garson, of the Harry I. Garson Productions, Inc., distributors for Clara Kimball Young productions, has returned from a ten-day trip to the Upper Peninsula of Michigan. In every town Mr. Garson landed contracts for his productions. He said he was treated a great deal better than he had looked for. J. O. Kent, manager of the Detroit exchange, has also been making a number of short trips recently through the state with good success. The exchange at 318 Woodward avenue will be ready in September.

Bay City, Mich.—Appropriate paintings of Washington crossing the Delaware and his home at Mt. Vernon grace the lobby of the remodeled Washington Strand theatre. The sum of $10,000 expended in refitting was distributed over the lighting, carpeting and decorating so that the house is practically new. A pipe organ has been installed. A playing fountain surrounded by palms and ferns is a part of the screen setting.

Marshall, Mich.—The Interstate Film company of Chicago made for the Garden theatre a home talent photoplay, "Marshall Adops a Baby."

Coldwater, Mich.—Bert Deardoff of Bryan, O., has purchased the Venetin theater from Dennis Vanes.

Detroit's Sanitation Ordinance

Full Hearing on Proposed Code Put Off—Exhibitors Concerned Asked to Look Over Requirements in Preparation—Temperature of Auditoriums—Minimum Floor Area and Air Space Called For.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—There was a large delegation of exhibitors at the City Hall on Tuesday morning, September 5th, to discuss the recently introduced ordinance relative to the heating and sanitation of play houses, which was fostered by the Detroit Board of Health. As members of the Ordinance Committee were out of the city, the full hearing was put off until a later date. Meanwhile, exhibitors are kindly asked to look the ordinance over thoroughly and pick out those sections to which they are opposed, so as to be ready to present their views when the full hearing does come.

The ordinance, as introduced, is very technical, and one that few exhibitors, if any, wholly understand. It refers in many places to the number of cubic feet per person—and exhibitors would like to know how to determine the number of cubic feet to each person. Some people are large, some are small; and then, what about boys and girls? The ordinance is in three sections—Heating, ventilation and sanitation.

Heating and Ventilation.

The "Heating" section requires that auditoriums during occupancy shall have a temperature at all times throughout the occupied space within the range of 60 degrees F. to 70 degrees F., except when the outside temperature is so high that artificial heating in the building is not required. Under "Ventilation" the ordinance says: "In public buildings hereafter erected, a minimum of four square feet of floor area as a seating space per occupancy, exclusive of aisles and public passageways, shall be provided in the auditorium. In buildings hereafter erected a minimum of ninety cubic feet of air space per occupant, shall be provided. A positive supply of outdoor air shall be provided at all times while the place is open to the public, and the quantity of this positive supply of outside air shall be based upon a minimum requirement of 1,200 cubic feet per occupant per hour. Enclosures or booths for a moving picture machine shall be provided, with exhaust ventilation having a capacity sufficient to remove at all times not less than sixty cubic feet of air per minute for a one-machine booth and thirty cubic feet per minute for each additional machine.

Sanitation.

Under "Sanitation" the ordinance says: "Protection against dampness. Every building hereafter erected shall have a basement, cellar or excavated space under the entire entrance floor at least three feet in depth, or if built directly on the ground, shall be provided with a concrete floor of six inches in thickness, properly sub-drained and water-proofed. Every building shall have a sufficient quantity of pure drinking water, and common drinking cups are prohibited. Individual drinking cups shall be provided, or sanitary drinking fountains shall be installed.". The ordinance gives the right to the Board of Health to enforce the provisions of these orders and regulations.

There are many good features about the ordinance, and exhibitors are in accord with the spirit of the ordinance, but they want it explained how to figure cubic feet per person, and other technical expressions used in the wording of the ordinance. Exhibitors should keep an eye on the proceedings of the Common Council for the next date of hearing.

New Detroit Theaters to Open.

Detroit, Mich.—From the office of C. Howard Crane, theater architect, in the Dime Bank building, we learn that contracts have been let for the new Colonial theater, Woodward and Sibley streets, which will play a combination of vaudeville and pictures, opening about the first of February. The Rialto theater, Gratiot and Mt. Elliott avenues, which will be amphitheater style, will open around the first of December. Contracts have been let for the new theater on Grand Circus Park, which will be leased to Gillingham & Harris. Permission has been granted the owner to tunnel the alley, as the entrance will be on Adams avenue west, while the auditorium will be on Elizabeth street. This house will seat at least 1,700. It will have a main floor, mezzanine and balcony. The building contract was awarded to the Frank Farrington Company, of Detroit, who promise to have the work completed by February 1st. Mr. Crane says the New Madison theater, also facing Grand Circus Park, will be ready around the first of December. He is architect for the new Iris theater on the East Grand Boulevard; the new Catherine theater, at Catherine and Chene streets, for Thomas Lynch, and a new theater for Paul Schlossman, of Muskegon, Mich.

D. J. Robson to Manage the Duplex.

Detroit, Mich.—The Duplex theater, East Grand boulevard near Woodward avenue, has been leased for a period of ten years to Fuller Claflin. Mr. Claflin announces the appointment of D. J. Robson as manager, who assumed his new duties on Monday, August 28.

Standard Film Service, Inc.

Detroit, Mich.—An exchange that has come right to the front in the past eight months is that of the Standard Film Service, Inc., located on the tenth floor of the Peter Smith building, Detroit. This exchange is managed by Jesse O. Fishman, who is also vice-president of the coroporation. Mr. Fishman originally came from Toledo, O., but drifted to the University of Michigan at Ann Arbor, from where he graduated about four years ago. He then went to Cleveland and became associated with Harry Charnas in the local handling of Warners Features. This business finally became the nucleus of the Standard Film Company, headquarters being continued at Clevealnd. Mr. Fishman came to Detroit nearly two years ago and established a local office and then did special work through Michigan and Ohio. Last December another branch office was opened in Cincinnati. Mr. Fishman returned to Detroit in February of 1916, taking complete charge of local affairs, and has remained here ever since. While a good trade is reported on all releases, the Standard is fortunate in having three things which are in great demand—Mutt and Jeff comedy cartoons, the Jungle pictures, and the new serial, "The Yellow Menace." Mr. Fishman contends that the success of an exchange depends entirely upon one thing—the right kind of pictures—and that's why the Standard exchanges are proving successful.



J. O. Fishman.

Kunsky Prefers Federal to Other Censorship

Detroit Picture Theater Owner Talks About Petty Minds in Places of Power Over Great Film Productions.

DETROIT, MICH.—On the subject of "Censorship," John H. Kunsky, who controls eight leading theaters in Detroit, has to say: "I am opposed to a local censorship of motion pictures, just as any American citizen would be opposed to a local censorship of newspapers, books or magazines. The public morals are always protected by law. If the motion picture industry requires a stronger control, let new laws be made; but this constant interference with a big business by one or two small-brained reformers only ruins a great many beautiful productions and gets us nowhere in the end. In a former article, I favored a police or Federal censorship of motion pictures, as I felt, and still feel, that such a censorship might put a stop to the activities of the so-called reformers and bring about a more sane regulation of the motion picture industry, if such a thing be deemed necessary; and I would further a Federal censorship bill for that reason; but on principle, and in all fairness, I feel that such a bill should include not only motion picture productions, but all forms of literature, including the daily newspapers, magazines and books."

A Labor Day Sporting Event.

Detroit, Mich.—A trainload of motion picture men from Michigan went to Cedar Point, Ohio, over Labor Day to see the Kilbane - Chaney fight. Among the crowd were John H. Kunsky, George Weeks, M. S. Bailey, J. O. Brookes, Samuel Dembow, Jr., Paul Mooney, George Chenet and Bert Graham.

Local Drawing Power of Stars.

Detroit, Mich.—Statistics recently compiled by the Detroit correspondent of the MOVING PICTURE WORLD show the following screen stars to be most popular with exhibitors, from the standpoint of being able to draw patronage: Mary Pickford, Marguerite Clark, Francis X. Bushman, William Farnum, Theda Bara, Charlie Chaplin, Clara Kimball Young, Douglas Fairbanks and W. S. Hart. There are dozens of other good drawing cards, but we list the above as hitting the highest average.

Dow Thompson Heads Local Fox.

Detroit, Mich.—Dow Thompson has been appointed manager of the Detroit exchange of the Fox Film Corporation, succeeding Neil Kingsley, who has been transferred to Cincinnati, where he succeeds A. M. Muller. Neil was sorry to leave Detroit and we are sorry to see Neil leave. (Don't forget to drop a line occasionally.)



New Quarters of Mutual Film Corporation of Canada, Calgary, Alberta.

I. H. Garson Publicity Man.

Detroit, Mich.—I. H. Garson, father of Harry I. Garson, general manager of the Broadway-Strand theater, Detroit, of which he has been doing the publicity and advertising for the past 18 months, has made a new connection—manager of publicity for the new Clara Kimball Young productions in Michigan. He will continue at the Broadway - Strand as heretofore. Mr. Garson should prove a valuable asset to the distributors of the Clara Kimball Young productions in this state, as he has conceived many novel and original advertising and publicity ideas during his connection with the Broadway-Strand.



I. H. Garson.

Grand Circus Under New Management.

Detroit, Mich.—The Grand Circus theater, 301 Woodward avenue, which was recently declared bankrupt and which was closed for a few days, has reopened under new ownership and new management. The Woodward Theater Company are the new owners. They already operate the Rosebud, La Salle, Woodward and Pallister theaters in Detroit. The Grand Circus makes their fifth house. The policy of the New Grand Circus will be daily change, standard features, with an admission scale of ten cents for the parquet and five cents for the balcony at matinees.

Letter from Quebec Province

By Lane McLean, 7 Phillips Square, Montreal, Que.

Montreal Visited by Screen Artists.

THREE of the most celebrated players from the Vitagraph Studios appeared last week in person on the stage of the Imperial theater. The popular Montreal actor, Huntley Gordon, who was last seen in this city in "The Conflict"; Lucille Lee Stewart, the leading lady in many productions of these studios and the sister of Anita Stewart, and also the impersonator of Abraham Lincoln and photoplay director, Ralph W. Ince, were here. The appearance of these artists attracted large crowds, the Imperial theater making no change in its customary prices.

Mr. West Heads Local Lair.

M. West, one of Canada's most popular film salesmen, who has been connected with the Fox people for some time, has been appointed manager of the Montreal branch of the Fox Film Corporation.

"In Self Defense" Seen Here.

Montreal, Que.—At a private screening held in Montreal for the benefit of a few invited visitors and exhibitors, the United Films Limited of Galt, Ontario, screened on Sunday afternoon their ten-reel patriotic subject, "Self Defense." This is a war picture pure and simple, and let it be said to the credit of the United Films that the production is a wonderful success with a well developed plot enfolded in a striking theme which might easily be likened to a "call to arms." The picture was produced entirely in Canada and will doubtless receive a hearty welcome throughout the entire Dominion.

One might conjecture that this chance of showing the new recruits what trench conditions are would be highly prized by training officers.

Mare Goes Under Pay-in-Advance

Toronto Exchanges Flooded with Realms Legal Tender for This Week's Shows, the Province's 350-Odd Theaters Had the Money Ready—Not a House Closed and Not a Reel Shown That Is Unpaid for.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO.—The pay-in-advance policy of the dozen film exchanges of Toronto went into effect on Monday, September 4th, as scheduled, and the money literally flowed into the offices from all parts of the Province. According to reports given out to the Toronto representative of MOVING PICTURE WORLD, every exhibitor in Ontario paid up all exchange accounts to the night of September 2nd and then started out the following Monday with films for which the rental had been paid in advance. The result was that every exchange office looked like the teller's wicket of a national bank.

The system adopted by the local exchange managers was so strict that, in a few cases, films were shipped C. O. D. to exhibtors, although the latter had sent checks for the consignments. According to the instructions sent out from all exchanges, these checks should have been marked by the bank before they had been offered in payment of the reels. The unmarked checks were returned to the exhibitors and the films were sent by the C. O. D. route to insure cash payment in advance.

Despite the threat of several managers that they would close their houses rather than submit to the new conditions, every one of the 350-odd theatres in Ontario remained open after September 4th and every reel screened on that date did not have an unpaid charge against it. Incidentally, every exchange in Toronto lived up to its agreement. Another feature of the situation was that not one exhibitor cut down the size of his show because of the new cash-basis system.

What a Few Feet of Film Did.

Parry Sound, Ont.—A few hundred feet of film set the Northern Ontario town of Parry Sound into an uproar recently. The greatest event of the whole year for this center is the Firemen's Tournament, and for a little stunt, Messrs. Gregory & Rice, owners of the Royal theater, brought a Strand Weekly cameraman from Toronto to film views of the annual celebration. Everybody crowded into the pictures and, on succeeding nights, the local theater was not large enough to hold the throngs of people who wanted to see themselves as others see them. The North Star, Parry Sound's newspaper, made the comment that "every person presented a real life-like appearance." These were the first pictures taken in Parry Sound.

New Firm to Exploit "In Self Defense."

Toronto, Ont.—A syndicate at Galt, Ontario, has been incorporated under the title of the United Films, Limited, with a capitalization of $49,000 for the purpose of exploiting the nine-reel feature, "In Self-Defence," which was made with the co-operation of the Canadian Government.

Hippodrome Reopens as Rialto.

Toronto, Ont.—The owners of the Globe theater, Queen street west, Toronto, have leased the Hippodrome building at Yonge and Shuter streets for the opening of a second photoplay theater to be known as the Rialto. A pipe organ has been installed and various other appurtenances to provide comfortable entertainment have been adopted. Pictures will be projected through two new Power's Cameragraphs, while the screen will be of the gold fibre type. A new ventilating system has also been constructed. There is seating accommodation for 750. The opening date has been fixed for Monday, September 11th, when the program will consist of Pathe and Fox subjects. The policy of the management will be to buy on the open market, it has been announced.

The Globe theater, which is the first amusement house to be operated by the Globe Securities, Limited, was opened about six months ago and its success has been admittedly great, in spite of the fact that it does not seat more than five hundred. Manager Cohen will have supervisory control of the Rialto, although a separate manager will be selected for the new house.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Two Interesting Camp Theaters.

Toronto, Ont.—There are two moving picture theatres at Camp Borden, Ontario, where thousands of Canadian soldiers are entertained nightly by the projection of the latest photoplays. The building is the Strand theater, with actual seating capacity for 2,200, owned by the Metropolitan Theatre Company, Limited, of which R. S. Marvin, Toronto, is general manager. The black tent theater is known as the Kitchener, and is owned by Stanley Adams, Toronto. This has accommodation for about 700.



Strand Theater.

The attractions at the Strand consist of multiple-reel features. The Universal program is used at the Kitchener theater.

The Strand is a permanent wooden structure and will be used in future years at the camp. It is frequently used for military lectures when staff officers address 600 to 800 battalion officers.



The Kitchener Theater.

The shows at Camp Borden include from seven to thirteen reels, and the soldiers frequently see themselves on the screen when a view of the camp is projected.

Montreal, Que.—Mr. Mitchell Bernstein, film salesman for the Famous Players Film Service in Toronto, was a welcome visitor in Montreal during the past week.

Celluloid Films by Parcels Post?

Exhibitors, Exchangemen and General Business Interests in the South Discuss a Campaign to Break Down Post Office Barrier and Have Uncle Sam Carry Picture Films—Is Result of Fear of Trainmen's Strike.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—The threatened railroad strike caused the Atlanta exchange men much anxiety during the past week; it would have meant a famine to the exhibitors in towns over the south. With an embargo put on by the express company, the exchange men turned to automobiles as a last resort, but gasoline would, within a very short while, have been out of the question.

Fearful of a cessation of express handling incident to the proposed strike, and confident of Uncle Sam's ability to keep mail matter moving, a delegation of local film men called upon the Atlanta postmaster Thursday and inquired if it were not possible, by some means, to have the mails opened to the celluloid film.

"They really should not be classed as combustibles," argued the men, "because they won't burn unless set fire to." Postmaster Jones was unyielding, however, and the exchange men declared they shall appeal to Washington for a new ruling of the clause under which films are now kept from being sent by mail. Films, being composed of celluloid, are classed by the postal authorities as "inflammables," and consequently are taboo at the mailing window. So they are shipped by express exclusively.

Business men throughout the state have notified moving picture exchange officials that they will use their influence to get special orders from the department to send films through the mail in case of a strike. Governor Trammell, of Florida, has taken the matter up for the Florida film exchanges, it is stated. Local motion picture film companies Saturday reported the receipt of telegrams from men in similar business in all sections of the southeast pledging cooperation in the movement started here looking to a departmental special order permitting the transporting of films through the mail.

New Exchange Building Ready.

Atlanta, Ga.—The new Exchange Building, being built on Walton and Bartow streets especially for the film exchanges, is nearing completion, and it is expected the film exchanges will be moving in by September 15. The building is absolutely fireproof, three stories in height, and modern in every respect. This building is located a very short distance from the new Southern Express building. The Postal Telegraph Cable Co. have leased space in the building for a branch office, and will also install their new long distance telephone service to each exchange office. Eleven different exchanges have leased quarters in the building.

D. A. R. Chapter Starts Children's Matinee in Cordele.

Cordele, Ga.—Fort Early Chapter of the Daughters of the American Revolution of Cordele, Ga., has secured children's productions in moving pictures for Cordele and each Saturday morning, beginning the first Saturday in October, a Saturday morning matinee for the children will be given at the moving picture theater under the auspices of Fort Early Chapter. The pictures will be selected by a committee from the chapter a week in advance. On Friday afternoon the story will be told throughout the grammar and primary grades of the city schools and on Saturday morning the children will see it on the screen.

C. W. Swain Managing Local V-L-S-E.

Atlanta, Ga.—C. W. Swain has been made manager of the V-L-S-E exchange in Atlanta.

Mr. Swain has been in charge of the Minneapolis exchange ever since the inception of the V-L-S-E. He has an engaging personality, and he possesses the faculty for getting in intimate touch with an exhibitor's necessities, so serving him to the best advantage.

Dan Webster With United.

Dan Webster, well known as advertising man of the Atlanta theater for many years, has joined the United Program Film Service, and is on the road with "The Yellow Menace." Webster is very capable and has thousands of friends over the south.

Items of Local Interest.

Atlanta, Ga.—"The Yellow Menace," first episode, began Monday at the Alpha theater on Whitehall street. It promises to be largely attended, if the first day is prophetic.

Atlanta, Ga.—"Liberty," the twenty chapter serial which has been planned to capitalize the martial spirit now sweeping over the country, began its first episode Monday at the Savoy theater. The management gave a free coupon for the evening showing. All during the day immense crowds filled the theater.

Atlanta, Ga.—Announcement has been made that W. T. Murray has sold his interest in the Alamo No. 2 to A. Samuels, who now controls the theater. Mr. Murray will retain his interest, however, in the Criterion theater.

New Theater in Las Vegas, N. M.

Las Vegas, N. M.—The new theater being built for the Las Vegas Amusement Company will probably be ready and opened by September 15. Manager Brown has a stage big enough for road shows, but it is his intention to devote the new house exclusively to the showing of motion pictures.

The theater will be called the Coronado and will be of the best New Mexico can show. The front will be of terra cotta and will have a beautiful high arched entrance flanked by massive pillars. The lobby is to be spacious, cool and decorated with markedly pleasing effects. Both the cooling system for summer and the heating system for the cold months are of the best that could be obtained. In warm weather a powerful electric fan forces outside air over an air-washer and frees it from dust and dirt and cools it. It will be possible to keep the temperature of the inside air 20 degrees cooler than that outside. In cold weather the heater provides fresh air warmed so that no matter what the weather is the interior will be kept always comfortable.

From outside the house will be imposing with classic lines and with its facade like a Roman arch of triumph.

W. C. Brandon Heads Southern Artcraft

Takes the Helm as Southern Manager with Headquarters in Atlanta—F. C. McTyer Will Continue with Him.

ATLANTA, GA.—W. C. Brandon, one of the best-known and most popular film men in the south, has accepted the position as southern manager of the Artcraft Pictures Corporation, the concern recently organized, with headquarters in Atlanta.

Offices have been secured in the Moore building on Walton street, and furniture and fixtures are being installed, his force being organized and ready for business as soon as the offices are in readiness.

Mr. Brandon has been in the film business for the past four years, having had charge of some of the largest concerns releasing in the south, his last position being that of manager of the V-L-S-E, which branch he opened when the concern was organized about a year and a half ago. His success has been marked especially with V-L-S-E, and he has an acquaintance throughout the south that will be of great value in his new undertaking.

T. F. McTyer, who has been with Mr. Brandon for a number of years as assistant and salesman, will be connected in the new concern, which will be a matter of gratification to his hundreds of patrons and friends throughout the south.

"Bert" Brandon is one of those lovable and square business men who has won his business by fair dealings, and whose friends rejoice with him in his success. The Artcraft Picture Corporation is to be congratulated in securing his service.

KANSAS AND MISSOURI NOTES.

Among Kansas City Exchanges.

George P. Meek, Pathe traveller in Oklahoma, was in Kansas City a few days last week, reporting excellent business and even better prospects.

Charles Werner, in charge of the St. Louis office of Metro, was at the Missouri exchange headquarters, Kansas City, recently, reporting seventeen bookings of the "Crimson Stain Mystery" there. The serial starts in Kansas City at the Sapphire. Joe Warner, who is placing the serial in Kansas and Missouri, has been booking it in practically every town where he calls.

"Sin," the Fox production which was rejected by the Kansas board a year ago, has been viewed again, and passed, including the title. It will be released with the regular program.

Among Kansas City Exchanges.

The V-L-S-E at Kansas City has installed a projection room, where the visiting exhibitors may see the pictures they want to select from, under the open-booking policy.

C. S. Stevenson, well known among Kansas City film men, has been appointed publicity agent of the Universal at Des Moines, Iowa.

Harry H. Young, formerly with the Mutual at Cincinnati, is now handling Charlie Chaplin and star productions in the Mutual exchange, Kansas City.

New Theater Changes.

Galena, Kans.—Lytle H. Moore, Galena Amusement Co., is building a theater which will have a capacity of 800, and which will be opened October 1. One of the features of this house will be the special built style H, Wurlitzer organ, which will be installed at a cost of $3,-850. The organ will be supplied by the Kansas City branch of the Rudolph Wurliter Co.

Independence, Kans.—H. Heneing has purchased the Star theater, and is remodeling and adding 75 feet to give a seating capacity of 400.

Ft. Scott, Kans.—Ernich & Jordan have sold the Pictureland theater, one of the oldest in Ft. Scott, to Miss Marie Smith of Springfield, Missouri. A very thorough redecorating and remodeling is contemplated.

Independence, Mo.—Mr. Lewis has bought a half interest in the Auditorium theater, at Excelsior Springs.

Eldon, Mo.—A. B. Van Sant has opened a new theater.

Prints Directory of Current Films.

Kansas City, Mo.—The Kansas City Post, one of the local papers, has originated the plan of running a moving picture directory for the benefit of its patrons. A reporter makes the rounds of the different exchanges of the city each morning, getting the list of theaters and the pictures they booked. No money has been asked of the exhibitors. This list will be published every day, and will be a handy arrangement for the readers of the paper.

Just a Little Brains—It Paid.

Wichita, Kan.—L. G. Hicks, proprietor of the Novelty Photo Show, Wichita, Kan., executed a coup recently that illustrates the money value of "preparedness." The circus was coming to Wichita; and young and old were exelted over it. Without the knowledge of any one except his manager and the exehange, he booked the Hagenback pictures for one day, the day of the circus. Then he left town.

The morning of the circus, the "paper" was placed most flamboyantly; and it certainly drew the crowds! The show was opened at 8:30, and ran till 1 o'clock. The proceeds were $90. It was just what the crowd needed to keep it occupied, and to whet the appetite for the real circus of the afternoon and evening. Mr. Hicks arrived with his suit case from his trip shortly after noon, and ingenuously made inquiry of his manager as to whether that picture had been censored or not. It had not. Therefore, virtuously solicitous of the proprieties, he ordered the bills taken down, and the regular advertised program was put on at the usual time for afternoon shows. The Hagenback pictures were a complete surprise to the public.

Barrymore Theater Has Opened.

Kansas City, Mo.—The Barrymore theater, Thirty-ninth and Summit streets, Kansas City, Mo., has been taken over by the owner of the property, Mrs. Bertha Simon, who will operate it. Mrs. Simon built the Barrymore four years ago, according to the best ideas. But the art has improved and last spring she has made extensive alterations. Nine double door exits are now provided, front, rear, and each side; there are 14 windows, and six automatic ventilators. A new steel booth has been built, with concrete bottom, and concrete walls, the latter both for fire prevention and sound proofing. Two big new machines have been installed. The remodeling cost $2,500; and earned high praise from the building and the fire departments of the city. A $2,500 pipe organ has been installed, and a $650 pianola.

The opening night, August 26, 400 people were turned away; the suburban house seats 700.

Jerome Abrams Married.

Jereme Abrams, special representative of Bluebird, was married on August 29 at Oklahoma City, Okla., to the daughter of Manager Benjamin of the Blubeird Photo Play Company of Oklahoma. They passed through Kansas City September 1 on their honeymoon trip to Omaha. Miss Benjamin is known to most of the exhibitors and other film men of Oklahoma, and is said to be a competent mate for the very efficient Abrams.

Buys Bonaventure Theater.

Kansas City, Mo.—W. B. Tuteur, who heretofore has confined his activities to Fifteenth street, has bought the Bonaventure theater, on Independence avenue, and is remodeling and redecorating it. Mr. Tuteur has had fine success with the Empire, the Troost, the New Palace and the Kuloff, on Fifteenth street, and it is expected that his new venture will profit by his experience in the other places.

C. C. McCollister Motors Here.

Kansas City, Mo.—C. C. McCollister, proprietor of the Star, Wichita, Kan., motored to Kansas City recently with his wife in his Hudson Super Six. They visited the exchanges and some of the theaters.

Kansas City Screen Club Opens

Housewarming Reception in the Club's New Quarters on Evening of September 1—Much Good Fellowship and Cordiality Shown—The New Home One the Club Can Take Pleasure In—Coming Activities.

From Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—Delighted with the success of its opening reception, at which some 250 people in the moving picture business and their guests were present, the Kansas City Screen Club is planning even more ambitious projects. It probably will hold an exposition in Convention Hall this fall, to last two or three days, to be concluded by a grand ball. Exhibitors in towns and cities of the territory who are members of the Screen Club will have as much a part as the Kansas Citians in this affair, with something in the nature of popularity contests, prizes perhaps of chances to act for producing companies, and the share in the general exploitation of the dignity of the moving picture business. It is hoped that stars of the moving picture world can be obtained as attractions for the ball.

The formal opening of the Screen Club's new quarters was held the evening of September 1. A large reception committee saw that the visitors who are not connected with the industry met those present who were in it, and one of the most enjoyable features was the "goodfellowship" that developed among the wives and daughters of the film men, and the "outsiders." Actors and actresses from local theaters provided special numbers.

The quarters of the Screen Club are handsomely decorated and furnished. The long ballroom has complete furniture as a large reception room. Adjoining it is the poolroom, behind which are the dining rooms, which can be used as card and committee rooms. There is a well equipped bar. More than $3,000 and a great deal of work by the moving picture men were expended on the quarters.

AN EXHIBITOR'S ENTERPRISE.

L. G. Hicks of the Novelty Gets Out a Daily Paper for His Home.

WICHITA, KAN.—L. G. Hicks, of Wichita, was formerly a printer and newspaper publisher, and has used his experience to profitable advantage in advertising his Novelty Photo Show here.

He had some printing equipment, the relics of a former newspaper enterprise, in storage. He dug out a linotype, display type and press, and began the publication of a daily, four pages, three columns, twelve inches long, of which he now issues 5,000 each day. The program for a week ahead is given on the various pages, the first page having a special display of the current attraction, the announcements being moved forward each day. The issue is distributed by 10:30 each morning.

Now, listen: The advertisements which come unsolicited more than pay the expense. The rate is 40 cents an inch—more than most dailies in small cities. But the space for ads is limited. On the first page only five inches are allowed for advertisements, and because of the demand this space is rotated among six advertisers during the week, each having it a day. The rate on this first page five inches is 50 cents an inch. The paper contains newsy brevities of the city, as well as moving picture news.

A Lively Small Theater.

Kansas City, Mo.—The Sapphire theater, the smallest in the city, seating 185 people, gets the "Crimson Stain Mystery" serial of Metro—and that suggests some facts worthy of recording. This theater runs consistently at 5 cents, despite its small capacity. But it makes money. And it pays the highest prices for serials, for it keeps serials going all the time, every day. It also runs a long program, usually seven reels. Manager Elliott "gets away with it" partly through opening at 8 o'clock every morning and keeping going until 11:30 at night. He always has a crowded house, even for the first show of the morning.

One of Pathe's Reel Salesmen.

Kansas City, Mo.—The exhibitors of parts of Kansas and Missouri are finding out what an optimist is, for a real one is traveling among them now. This is J. E. Foland, who represents the Pathe exchange of Kansas City.

Mr. Foland entered the moving picture industry by way of the censorship fight in Kansas, in February, 1915, undertaking to help in the campaign, and becoming later secretary of the Amusement Association of Kansas. His newspaper and publicity experience helped him there. For he traveled widely, and knew the Western public. He issued an automobile magazine for awhile, around 1910. This was the training that fitted Mr. Foland to go out through Kansas and Missouri and dig up seads of new business for the Pathe. He did it by straight, hard work, hitting numerous places and showing the exhibitors how they could make more money. Apparently it is his fertility in ideas that "cuts the mustard."



J. E. Foland.

Unfair for State to Tax and Compete.

Hays, Kan.—F. K. Fredorovicz is preparing to open his Crystal theater at Hays, Kan. This seats 300, and is not used in the summer because of the greater comfort in hot weather of the Opera House, which he owns also, and where he runs pictures. The business in Hays has been somewhat hampered by the opening of what is practically a commercial house by the State Normal School, which runs features and amusement subjects in addition to its educational subjects, charging 10 cents, and getting much local business. "I wouldn't object at all to a state institution or a school running educational films, even if they charged; but it looks like unfair competition for the state institution to compete directly for my business," said Mr. Fredorovicz.

Holt Feature Co.'s Studio.

Manhattan, Kan.—The Holt Feature Film Co. of Manhattan, Kan., is building a new studio there, which will have 4,000 feet of floor space, and will be one of the finest equipped in Kansas. The company has a large and increasing business in the advertising line. While it is equipped to develop its own pictures, it sends its work to Rothaeker, at Chicago. O. W. Holt, head of the company, is widely known as a photographer.

No Sunday Show in Wichita.

Wichita, Kan.—The culmination of the efforts of moving picture exhibitors of Wichita for Sunday theater openings resulted in defeat. The people of Wichita declared by their votes by a majority of nearly 2,000 in a total of 10,000 that they did not want pictures on Sunday. A little more than half of the registered voters turned out to vote—and it is said that practically all of the opponents of Sunday pictures voted.

Long Runs of Features in St. Louis

Only the Bigger Features Will Be Used—Indefinite Runs While Waiting for Other Suitable Offerings.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

WM. SIEVERS, manager of the New Grand Central theater, one of the largest first-run feature houses in the Middle West, has announced a change in the policy of his theater.

"In the future," says Mr. Sievers, "we will run only features of the bigger class, and at advanced prices. We will, of course, select such subjects as will justify the advance in admission. These features will be booked to run indefinitely, and will be held on until another film of equal strength and character can be secured to replace it, if the patronage justifies it; and in the event of not being able to book another picture of equal strength we will darken the house rather than show an inferior picture, or one that we do not consider worthy of offering at advanced prices.

"There is a need for a house of this kind in St. Louis, a house where the public can know that they will see the first run of the bigger films, and we feel sure they will not object to the advance in admission price, as they know such subjects cost more to exhibit. We have thought the situation over very carefully, and feel confident that such a policy will win recognition and appreciation from the public.

Mr. Sievers inaugurated his new policy with an indefinite booking of "Where Are My Children?" at 25 and 50 cents. The feature is in its fourth week and has been playing to capacity houses at each of the five performances that are given daily.

Fox Manager Returns from Trip.

St. Louis, Mo.—Joe (Live-wire) Levy has just returned from a general round-up of the territory controlled by the Fox Exchange. He says things look bright, and exhibitors are all enthusiastic about Fox films. He brought back a number of new contracts, and one of the finest cases of hay fever the season has produced so far. But it doesn't seem to worry him much, and at last account he was getting ready to take a trip to East S. Louis, and on Labor Day at that, when most of the offices along Film Row were closed and their managers marching in the big Labor Day parade.

Another Prize to S. J. Baker.

St. Louis, Mo.—S. J. Baker has just pulled out another feather from a Bluebird and put it in his cap in celebration of the fact that he has won another hundred-dollar prize for record business during August. Of course, Sidney feels a little puffed up, but who wouldn't over winning two prizes so close together. He says, and with becoming modesty, which is his chief characteristic, "Don't fail to give credit to the boys who helped bring home the bacon." So here are the boys: Roger Thompson and Leo Levy. The boys say the boss himself did Trojan service in bringing in the side meat. Baker says that the "Play's the Thing" policy adopted by the producer is largely responsible for the popularity of the Bluebird features.

St. Louis Salesmen Top List for U. S.

St. Louis, Mo.—Introducing F. W. Gebhardt, of the Pathe exchange. What has Mr. Gebhardt done that he should break into publicity? Wait and listen. In June this man climbed to the top of the list of all the Pathe salesmen throughout the United States, and what is more, he stayed there. Gebhardt stood up at the top of the list all through June, and then just to show what he could do, and to discourage anyone who might try to climb up and try to shove him off the perch he increased his record for July, and now it is September and he is still sitting on top of the pole and daring anyone to climb up and knock him off. Mr. Gebhardt says he has no secret process or formula; he just goes out and gets the business. He is a very personable young chap with lot of get-up and go in him, and he has a habit of clenching his fists and frowning at you that convinces he means just what he says. Maybe that has something to do with it, and maybe it is the new automobile in which he drives around when he calls on exhibitors. At any rate, Gebhardt gets there!

Bigger Offices for Kline.

St. Louis, Mo.—I. P. Rosenberg, manager of the George Kline feature exchange, with offices in the Empress theater building, announces that the exchange will move into larger quarters very soon. The new location has not been definitely decided on yet, but according to the plans, the new exchange will be one of the most up-to-date film distributing offices in the city.

The necessity for larger quarters has been brought about by the fact that Rosenberg has been stirring things up with "Gloria's Romance" and other Kline features since he came to St. Louis, and to the further fact that in the near future all of the big features produced by Selig, Essanay and Edison will be released through the Kline exchanges.

Pathe Exchange Being Rebuilt.

St. Louis, Mo.—C. S. Edwards, manager of the Pathe exchange, at 3210 Locust street, is having the entire interior of the offices remodeled and changed to make room for the increase of business that the office has been making. Mr. Edward's office stands first among all Pathe exchanges for bookings on "The Grip of Evil" and "Who's Guilty?" serials.

St. Louis, Mo.—Things are looking up at the L. C. F. exchange at 3311 Olive street. Manager Fegan says the "Yellow Menace" is catching on like a house afire.

Film News from Denver

By E. C. Day, Denver Times, Denver, Colo.

Harry Lustig Steering Local Metro.

DENVER, COLO.—Harry Lustig, who was reported in these columns recently to be back in Denver on a visit, has returned permanently. The cat got out of the bag when Mr. Lustig took full charge of the Metro exchange here.

Mr. Lustig has been in Los Angeles for eight months as manager of the Metro exchange. Previous to this he spent several years in various branches of the film industry here. Before going to Metro he was Denver manager for the Mutual, a position earned by hard work in minor positions in the exchange. Because of his long association with the industry in this section he has a wide acquaintance among the exhibitors throughout the Rocky Mountain region.

Mr. Lustig succeeds W. J. Binford, a veteran moving picture man, who has decided to take a rest for several months, after being in the game actively for six or eight years.

Friday a Lucky Day When Trout Bite.

Denver, Colo.—Friday need have no terrors for one if he is an exchange manager. Ward E. Scott, boss of the Mutual, can bear witness to the truth of this assertion. Last week he received an express package from Ira Foster, part owner of the Colonial theater at Pueblo. It contained four beauties of the mountain trout species and the sender very proudly notified the recipient that they were trophies of a fishing trip on the Gunnison river. This week the same kind of a package, only of larger proportions, arrived designated for Manager Scott. It contained 15 fish together with a note from William Foster, brother of Ira, and a partner in the Colonial of Pueblo. The note called attention to the fact that the fish were bigger, better and more numerous than those previously sent by brother Ira. Scott has agreed to act as referee in any controversy that rival fishermen wish to start—he can avere that good fish taste equally good—the only requirement being that the fishermen send specimens of their catches. He might forget what the size and number were; but the delicious taste will be a lasting memory.

L. Bartel With Local Universal.

Denver, Colo.—F. Y. Langtree, manager of the Universal exchange, has announced the addition of L. Bartel to his office staff. Mr. Bartel comes from Des Moines to accept a position as assistant manager and chief booking clerk. New and improved systems for booking and shipping have recently been put into effect in the Universal exchange and Manager Langtree is more than pleased with the way they are working out.

G. R. Noble Buys Ozz Theater.

Denver, Colo.—J. R. Claypole, one of Denver's oldest moving picture theater owners, has retired from the exhibiting branch of the industry. He stepped out this week when he sold his Ozz theater in the outskirts of the city to G. R. Noble. Claypole will now devote his entire time to the advertising end of the business, and to the sale of theater supplies.

IN SAN FRANCISCO.

Clara Kimball Young Booking Big.

San Francisco, Cal.—Sol L. Lesser, who recently returned from New York, bringing back with him the rights to the Clara Kimball Young pictures in this territory, is delighted with the manner in which exhibitors are coming in to arrange for bookings. The first release will be made early in October and most of the early dates have already been taken. Irving Lesser, who recently went to Los Angeles to take charge of the All Star and Golden Gate film exchange interests, will be here shortly to discuss the plans for putting out these attractions. J. J. Moore is now representing the All Star Feature Distributors in the San Joaquin Valley and is doing well. Mr. Lesser is preparing to send a representative to China at an early date to investigate conditions and to arrange for the shipment of large quantities of film.

Progressive Exchange News.

San Francisco, Cal.—V. R. Moore has been placed in charge of the newly created publicity department of the Progressive Motion Picture Company and will commence active work along the line of assisting exhibitors upon returning from his vacation to Los Angeles. He has been succeeded as head of the single reel, travelogue and special feature department by D. Palmerton, formerly of the supply department, and H. Hershman has been appointed chief shipping clerk. Herman Wobber, manager of the Pacific Coast division, is making a visit to Seattle and the Northwest, accompanied by Auditor D. K. Shanks.

Apex Exchange Taken Over.

San Francisco, Cal.—The Consolidated Film Corporation, a concern recently organized with a capital of $50,000 and headed by Marion H. Kohn, president; S. Aronson, vice-president, and George P. Epstein, treasurer, has purchased the stock and business of the Apex Feature Service, 114 Golden Gate avenue, and is arranging to add largely to the list of

films now on hand. Mr. Kohn is planning to make a visit to New York early in September, in case there is no railroad strike, and later will supervise the opening of offices at Los Angeles, Portland and Seattle.

This Film Took a Bath.

San Francisco, Cal.—The claims of superiority set up for Paramount films have been materially boosted since an accident which happened recently in Honolulu harbor when a box of reels, containing "Nearly a King," featuring John Barrymore, went overboard. After having been nosed around by the sharks for ten days it was recovered and is now in steady use, despite its submersion.

"Gloria's Romance" Going Great Guns.

San Francisco, Cal.—The final chapter of "Gloria's Romance" has been received at the local office of George Kleine and Manager W. O. Edmonds is delighted to have it in his possession before the threatened railroad strike materializes. This production has been a great success in this territory and is also making a great record for itself in the Northwest. Mr. Edmonds recently returned from a trip to Seattle and states that while the start there was made a little late the production is being booked heavily.

San Francisco Censors May Go

Abolition of City's Board of Censors Expected at September 11 Meeting of Board of Supervisors—Climax of Board of Trade's Fight—Picture Men to Be Given a Chance.

By T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, CAL.—At a meeting of the police committee of the Board of Supervisors, held on August 31, the abolition of the moving picture censorship board was recommended and this action will doubtless be taken by the board when it meets as a whole on September 11. This matter has been in the hands of the supervisors for more than eight months, but a settlement of the question had been postponed from time to time in order to feel out the sentiment of the general public. Not only has the police committee decided to recommend that the board of censorship be abolished, but it has gone on record as favoring the removal of the present restrictions surrounding the obtaining of permits to open moving picture houses. The Board of Supervisors is known to be favorably inclined toward these changes and there is practically no question but that they will be made.

The recent action of the police committee marks the climax of a fight that has been made for months under the direction of the Film Exchange Board of Trade of San Francisco, headed by Manager F. S. Peachy, and the local exhibitors' league, to have the moving picture business classed as legitimate. Under the present law theaters, like saloons, are subject to police permits and police supervision. The present ordinance was passed when there were but thirty-two moving picture houses in the city, while there are now one hundred and eighteen theaters where this class of amusement is featured. The censorship board, which is supposed to consist of five members, has for some time had but three active members and has not been regarded as a legal body.

Picture Men Should Be Given a Chance.

At the last hearing on this question before the police committee, Supervisor Hocks, one of the members, said: "I believe that the moving picture men should be given a chance. It is easy enough at any time to pass an ordinance and appoint a board of censorship if it is needed. If pictures are ever presented in this city that the public demands to be stopped, I feel sure that the Board of Supervisors will act promptly and put back a board of censorship with full powers to control any objectionable features that may develop. Supervisor Deasy spoke along the same lines and said: "The records of the board of censorship shows that it has practically died because it has had nothing to do. It has not censored enough pictures to make it worth while talking about. I believe that if an improper play is presented the ministers, the papers and the public generally will raise such a roar that the moving picture man who showed it might as well close his doors and go out of business. I believe in trying to be fair and do not see any difference between the moving picture house and the regular theater."

In the course of his address before the police committee at the final hearing on the question Attorney John T. Williams quoted extensively from the Moving Picture World, which he described as being the authority on all matters pertaining to the film industry. The list of arguments advanced against censorship, the unfavorable experience of other cities with this plan and the reports of various organizations against this form of suppression had a profound effect upon the members of the committee. The credit for the successful termination of this fight is due largely to the Film Exchange Board of Trade, which has worked steadily toward this end, and to the efforts of the Exhibitors' League.

Plans to Distribute Films During a Strike

San Francisco Film Board of Trade Has Mapped Out Means of Supplying Exhibitors by Automobiles.

SAN FRANCISCO, CAL.—Several special meetings of the Film Exchange Board of Trade of San Francisco have been held of late to devise ways and means of serving exhibitors throughout this territory in case the threatened strike of railroad employees becomes a reality. If necessary automobile trucks will be placed into service and films will be taken to such natural distributing points as Fresno, Stockton, Sacramento, Salinas, Santa Rosa and Chico. Towns between San Francisco and these points would be served en route, while exhibitors in places near these distributing centers would have to make arrangements for the short haul. A number of exhibitors in the San Joaquin and Sacramento Valleys have volunteered their services in case of a strike to assist in the movement of films. It will be impossible to serve a portion of the Northern California territory or Nevada with the usual dispatch, but the great majority of exhibitors will get their shows with little or no loss of time. Notices of the tentative plans of the Film Exchange Board of Trade have been sent to all exhibitors and Manager Peachy is prepared to arrange for transportation facilities on short notice.

Board of Trade States Policies.

San Francisco, Cal.—Owing to an evident misunderstanding of the aims of the Film Exchange Board of Trade of San Francisco a circular letter has been mailed to all exhibitors in this territory setting forth its objects as follows: "Drawing together and cementing the film industry as a whole, the exhibitor and exchangeman alike, for the mutual protection of both. To see that all accounts between the exhibitor and the exchangeman are adjusted and settled satisfactorily to both parties. To take care of censorship, shipping and all other forms of legislation to the best advantage of all concerned. To do any and everything necessary, requisite and adequate for the mutual protection of our business."

San Francisco News.

E. R. Redlich, Western representative of the William Fox Film Corporation, is spending a week at the local branch of this concern, having just completed one of his regular visits to Los Angeles.

The Lux School of this city has installed moving picture equipment secured through Edward H. Kemp.

The many friends of Ben F. Simpson, manager of the local Triangle office, will be pained to learn that his father, to whom he was devoted, passed away recently.

Edward H. Kemp, who handles the Motiograph projection machine in this territory, plans to visit the Chicago headquarters of this concern at an early date.

Charles I. Luntz, manager of the Bluebird interests, recently made a successful trip to Eureka and the northern part of the State.

E. C. Woods, formerly with the musical instrument house of Kohler & Chase, is now manager of the American Photoplayer Sales Company, and I. H. Lyon, well known in this territory, has been appointed a special travelling representative in the West.

H. J. Gosliner, of the Edison theater on Powell street, returned recently from a quick trip to Portland, Ore.

Sacramento Censors Wins Fight

Local Censor Stops Showing of "Twilight Sleep" Film at the Turner & Dahnken Theater.

SACRAMENTO, Cal.—The Turner & Dahnken Circuit has lost its fight against censorship in the "Twilight Sleep" case without the matter reaching the courts, where it had been hoped that it would be thrashed out. When the announcement was made recently that this film would be shown at the T. & D. theater Commissioner of Education E. J. Carraghar, who is also the official censor, condemned the film without having reviewed it. When it became evident that a court action was impending he finally consented to see the picture but still refused to allow it to be shown as scheduled.

The management of the Turner & Dahnken Circuit decided to show it regardless of the censor, but at the opening performance, with women only in attendance, the police stopped the show by holding a hat over the light aperture in the operating booth and arresting E. B. Johnson, secretary of the firm; M. Naify, house manager, and C. A. Hatt, the operator. After being taken to the city prison all were released as no charge could be found upon which they could be held. It was still planned to show the picture, but when word was received that the city commission was drafting a resolution to revoke the license of the theater it was felt that it was time to capitulate. Manager Naify accordingly went to the commission and advised that no attempt would be made to show the picture if the contemplated action of that body be abandoned, which was agreed to.

Wage Proposal Inopportune

Request of Portland, Oregon, Labor Unions Declared by Theater Managers Unreasonable in View of Backward Year—Theater Employees and Managers Now Working in Harmony—A Continuation of Present Working Agreement Anticipated.

By Abraham Nelson, 809 Journal Building, Portland, Oregon.

PORTLAND, OREGON—The motion picture exhibitors of the city are unanimous in their opinion that this is no time for organized labor to make requests for a higher wage scale or different working conditions. Several meetings have been held by the managers' associations on the proposals recently made by the unions, and each exhibitor has said that the present business conditions make it impossible to accede to any requests that will increase the operating expenses of the theater. In most of the theaters business has not become any better since the last agreement with the unions was entered into, but the union scale has been followed in every respect, just the same.

The musicians and others affected by the new union proposals, employed by the theaters, have not agitated the proposed new scale strongly, the managers say, and there is a most pleasant feeling between the employees and the managers. It is anticipated that a satisfactory compromise will be effected soon.

The managers say that all theater help in Portland is paid as well, if not better, than most of the cities in the country, and that theater managers and employees here have a minimum amount of disagreements.

Mutual Territory Extended.

Portland, Oregon—The Portland Mutual office will hereafter serve Boise, Starr and Weiser, in Idaho, and all points in the State intermediate. These cities were formerly served out of the Salt Lake office. While they are nearer Salt Lake than Portland, the railroad connections by way of Portland are claimed to give better service, which is the reason for the change. A. S. Kirkpatrick, road man for Mutual out of Portland, has been getting the new territory lined up.

Prairie City House Sold.

Portland, Oregon—Harry Hiatt and wife were recent visitors here, coming from Prairie City, where they had just sold their theater, the Electric, to Fred Clift. The Hiatts are contemplating locating in the picture business at Ranier, Oregon.

Thompson Is Manager.

Butte, Mont.—H. L. Thompson, formerly traveling representative for Universal has been appointed manager of the branch office, succeeding Gus Hager, who has taken charge of the office in Seattle. Mr. Thompson started with Universal as road man out of Portland, and his rise to the position of manager has been rapid.

Pickford Manager Resigns.

Portland, Oregon—Louis B. Christ has resigned his position with the Peoples Amusement Company for whom he has been employed for the past two years as manager of the Pickford Theater. He left the Pickford to become manager for Kulolia's Hawaiians, who recently finished an engagement in Portland. He will take the troupe to Chicago. Mr. Christ has been in the legitimate and picture show business for twenty years, and has been a most popular manager at the Pickford.

At Coos Bay.

Portland, Oregon—W. A. Van Scoy, camera man for Pathe, returned recently from the Coos Bay country, where he photographed the formal opening of the new railroad. This was formerly the largest settled section of the United States without a railroad. Mr. Van Scoy reports three fine picture theaters at Marshfield, where most of the celebration was held. He says the Noble theater, owned by Bob Marsden, is a most modern house. Here the projection is furnished by two new machines, and the stage is equipped to handle vaudeville acts. Mr. Marsden is the pioneer theater man of the town.

George Maple in Portland.

Portland, Oregon—George Maple, the popular valley showman, has been employed by the Ideal Amusement Company to manage the Ideal theater here. Mr. Maple has recently been at Seaside and Astoria, leaving the latter town when the Sunset theater there was sold to Alex Tagg.

T. & D. Head Here.

Portland, Oregon—Fred Dahnken, the "D" of T. & D., came up from San Francisco and spent two weeks here making a thorough survey of the exhibiting end of the local film business. He made his headquarters at the local Turner & Dahnken theater. Mr. Dahnken is visiting all of the firm's theaters and is accompanied by Mrs. Dahnken. The Portland T. & D. theater is the largest controlled by the company.

Heard on Portland's Film Row.

The Richmond theater has been reopened by Freedman & Bullier.

Gus Metzger reports a good demand for features in Portland, and says that within the past few weeks he has signed up an unusual number of exhibitors for Bluebirds.

Ed Myrick, of the Columbia, left September 7 for the wilds of Cow Creek Canyon, where he will hunt bear and other big game that abounds in the southern Oregon mountains.

Frank McGettigan, a former newspaper man, has been selected as manager of the Portland Orpheum. Carl Ritter will manage the Orpheum in Seattle.

J. V. Lynn, former road man for Universal and now publicity expert for the Peoples Amusement Company, has opened a publicity office in the Chamber of Commerce building.

Edwin James, manager of the Majestic theater, and Abraham Nelson, of the Moving Picture World, were delegated by the Oregon Motion Picture Men's Association to lay the motion picture men's side of the censorship controversy before a meeting of the officers of one of the big women's clubs.

Sol Baum has returned from Seattle, where he has temporarily been in charge of the Universal office. He will resume his duties in Portland as manager for Bluebirds.

Among the visitors on Film Row were Herman Wobber, vice-president of the Progressive Motion Picture Company, controlling Paramount in eleven Western States. Other visitors at the exchanges were: G. A. Metcalf, of San Francisco; A. Bettengen, Grand and Pastime theaters, The Dalles; J. B. Sparks, Heppner; F. C. Weskel, Bungalow, North Powder; E. M. McGann, Sheridan; O. F. Bergner, Ashland, and A. F. Edwards, Oakland.

Minneapolis News Letter

By J. L. Johnstone, 202 Lumber Exchange, Minneapolis, Minn.

W. L. Ainsworth Buys Orpheum.

FOND DU LAC, WIS.—W. L. Ainsworth, formerly of this city, and more recently a resident of Madison, has purchased the Orpheum theater from E. C. Prinsen and Emery Martin and took possession of the playhouse on September 1.

In speaking of his plans for the future, Mr. Ainsworth said that the same high class pictures that have been shown at the Orpheum will be continued under his management. Among the popular releases to be shown at the theater will be the Vitagraph, Lubin, Essanay, Fox, Billie Burke and the latest Charlie Chaplin pictures. The new Clara Kimball Young releases will also be shown.

Mr. Ainsworth will assume personal management of the playhouse. There will be no immediate changes in the theater,



Orpheum Theater.

with the exception of redecorating the lobby.

The new owner was affiliated with the Idea theater in this city for three years and left that place two years ago, going to Madison, where he accepted a position in the revenue service and also played in the orchestra at the Varsity theater in Madison. Mr. Ainsworth and his wife, who formerly was Miss Florence Koenig of this city, have returned to Fond du Lac.

E. C. Prinsen, who has been manager of the theater for the past five years, said that his future plans were indefinite as yet.

Film Men to Bowl.

Minneapolis, Minn.—A bowling league to be made up of four teams representing the various film exchanges of Minneapolis is being organized here and will begin a lengthy schedule the second week in October. The Mutual, Universal, Produce Exchange (allied film exchanges) and Reel News teams have made application for admittance to the league thus far. The teams will bowl once a week.

St. Paul, Minn.—William Maitland, former manager of the Bijou Jitney theater of Minneapolis, has joined the forces at the Strand theater, St. Paul. Benjamin Blotcky, former manager of the Strand, has shifted to the Park theater, also owned by the Friedman brothers.

Minneapolis, Minn.—A. Engler has announced that the Crystal theater here will be re-opened during Minnesota State Fair week. The Crystal has been remodeled and newly equipped.

Prairie State Happenings

By Frank H. Madison, 623 South Dabosh Avenue, Chicago, Ill.

New Hill-San Amusement Co.

LINCOLN, NEB.—A coined name—The Hill-San Amusement Company will be used by a company which will operate the Palace moving picture theater. The new corporation has filed its articles with the county clerk showing that it is authorized to have a capital stock of $25,000, of which $10,000 is already paid up. The stated object is to operate theaters, parks, and other public amusement places. The incorporators are Leonard Hillman, Albert S. Sandlovich, and Fred C. Foster.

Looking for Factory Site.

Cedar Rapids, Ia.—G. A. Palmer and W. W. Kathan of Rockford, Ill., were here with a view to locating a factory for the

manufacture of carbons for moving picture machines. A demonstration of their product was given at the Majestic theater.

Theater Changes in Nebraska.

Aurora, Neb.—The interior of the Lyric theater was damaged by fire causing a loss of about $2,000. Edgar Chapman is manager.

Clay Center, Neb.—J. Robinson of Nelson, has purchased the Lyric theater from Minor Kirschner, who operated it for five years.

Omaha, Neb.—Workmen have begun on the interior of the World Realty's new motion picture theater at 1412 Farnam street, and it is expected to have the place ready for occupancy by October 1.

Iowa Notes.

Toronto, Ia.—The opera house here, owned by J. H. Bielenberg, was destroyed by fire.

Maquoketa, Ia.—"Juvenile night" at the Pastime theater has been discontinued because of lack of patronage. Pains were taken by Manager Weber and the Outlook club to secure for these nights films especially adapted for children, but the financial results have not been satisfactory.

Burlington, Ia.—Three moving picture houses in Burlington were open free to Labor Day celebrants.

Fort Madison, Ia.—The re-opening of the Grand theater was made with the start of the serial "The Mysteries of Myra."

Latimer, Ia.—A new moving picture theater has been opened here.

Spencer, Ia.—The Spencer opera house has been sold to R. S. Rasmussen, Britt, Ia.

Rock Valley, Ia.—J. Werkhoven has sold his moving picture theater to W. W. Cocroft.

Cedar Falls, Ia.—Ed. Madigan, of Clarksville, Ia., has purchased the Grand theater here.

Cushing, Ia.—The new moving picture theater in the Norton building will be operated by Frank Lawrence.

Algona, Ia.—The redecorated Call opera house has been opened, and will be operated as a moving picture theater, except when there are theatrical attractions.

Dakota Film Notes.

Highmore, S. D.—Theodore Tomter has bought the New Grand theater from O. V. Armstrong.

Madison, S. D.—Construction of the new moving picture theater which Joe Ryan is erecting at 602 Egan street is rapid.

Devil's Lake, N. D.—The firm of Finkle & Wolfe, which operated the Unique theater here, has been dissolved, and John Wolfe will continue the business.

The Week in Seattle

By S. J. Anderson, East Seattle, Wash.

G. A. Hager Heads Local U. Exchange.

SEATTLE.—Following the resignation of J. B. Harrington as manager of the Universal exchange in this city, G. A. Hager, late manager of Universal's Butte office, has taken over the responsibility of looking after that company's interests here. Mr. Hager has been for years with Universal. He spent two and a half years as manager in Spokane and ten months in Butte, Montana. He says that better prices prevail in Montana than in Washington, and that there is better co-operation between the companies. The former condition he attributes to the unwonted impetus given to the mining industry of Montana by the European belligerent's demand for copper.

Universal Office Moves.

With Mr. Hager's coming the Universal offices were moved from their old home at Fifth avenue and University street to the new one-story brick building erected for film exchanges exclusively at Third avenue and Virginia street.

The Mutual offices occupy the Fifth avenue frontage, while Universal's rooms face Virginia street. This is one of the most modern and completely equipped film exchange buildings on the coast.

Ira J. Dodge Resigns Managership.

Seattle, Wash.—Ira J. Dodge, who has been for some time manager of the George Kleine exchange in Seattle, has resigned because of illness. He has been taking a vacation in the mountains and expects to return to the forces of Mr. Kleine some time later. His successor has not been announced.

New Manager of Strand at Capital.

Olympia, Wash.—Mr. Oswald of the firm of Rantz & Oswald, owners of the Dream and the Rex theaters, Bremerton, has gone to Olympia to take charge of the Strand. Mr. Rantz will remain in Bremerton to look after their interests there.

Coliseum Books Serial.

Seattle, Wash.—The Coliseum is to make one exception, at least, to its policy of never booking serials. This they have made in favor of Billie Burke in "Gloria's Romance." They announce, however, that, instead of consuming the intended twenty weeks' time in showing this photoplay, they will complete the showing of the feature in five weeks. September 3 is the opening date.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

The Liberty Resumes Sunday Concerts.

Seattle, Wash.—Oliver G. Wallace resumed the Sunday noon concerts on the $35,000 Hope-Wurlitzer Orchestra at the Liberty theater on September 3. The opening program of classical and semi-classical music includes a Hawaiian Medley arranged by Mr. Wallace. The Liberty has a new lobby decoration of fifty autographed photos of stars who have been seen there in big features.

Metro Enters British Columbia

Western Canada Now Can See the New Program of the Standard Film Service, Inc., which Herbert Lubin Has Brought in with a Flourish—Vancouver's Dominion Books First Runs—Publicity Campaign Begun.

E. C. Thomas, 821 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—Herbert Lubin, of the Standard Film Service, Ltd., distributing the Metro program throughout Canada, dropped a bombshell in the local field when he signalized the arrival of the new program in British Columbia by closing with Manager J. R. Muir of the Dominion theater for exclusive first run of all Metro subjects at that house. The Dominion has for some time been doing a capacity business nightly, and the booking of the Metro productions indicates how strongly they appealed to Mr. Muir.

Mr. Lubin's promised publicity campaign has already commenced, with large space being used in the newspapers. Mr. Muir and Mr. Lubin have gone to Victoria, where the Metros have also been booked for first run at the Dominion theater there. This house is also controlled by Mr. Muir and associates, and has had the most prosperous business in that city. The new service at the Dominion theaters will start late in September, and two programs will be shown each week.

Health Board Showed It Was Sane.

Vancouver, B. C.—Dr. Alex. Robinson, provincial superintendent of education, has recently sent the following letter from Victoria to the Vancouver school board, in reply to that body's suggestion that the opening of the fall term be postponed for two weeks, on account of the discovery of a case of infantile paralysis in this city:

"The department will, of course, expect your health officer and your health committee to close all Sunday schools and other gatherings of school children, and to prohibit children under sixteen years of age attending moving picture shows and other exhibitions; otherwise I shall be reluctantly compelled to conclude that your health officials are animated merely with a desire to injure our public school system."

The health officials took no notice of the communication, however, and the theaters have not been interfered with. The schools will open one week later than originally intended.

Taking Canadian Northern Films.

Winnipeg, Man.—The Canadian Northern Railway has joined the large number of roads which have realized the value of moving picture publicity, and Cameraman John Murray, employed by the company, has just passed through this city on his way west, where he will take scenic pictures along the line in the Rocky Mountain region, and on through to the coast. Special attention will be given to harvesting scenes.

Mr. Murray was formerly a Metro cameraman and is accompanied on his present trip by W. H. Robinson, official photographer for the Canadian Northern.

Reopening of Winnipeg's Lyceum.

Winnipeg, Man.—Alterations at the Lyceum theater are now complete, and the seating capacity of the house has been increased to 1,500. The formal opening will be held on September 18 and 19, when a benefit will be held for the Returned Soldiers' Toy Factory, with the ladies' auxiliary of the factory in charge.

A Whale Hunting Film.

Vancouver, B. C.—Arrangements have just been completed with the Victoria Whaling Company through Industrial Commissioner Davidson, whereby A. D. Kean, the local cameraman, will shortly make a trip in one of the company's vessels for the purpose of obtaining a complete film record of the interesting work of whale hunting.

Notes for a Passing Glance.

Calgary, Alberta.—The American Company's serial, "The Secret of the Submarine," opened at the Empress theater on Thursday, August 31. To start the picture off with big houses, every person attending the theater on Monday or Tuesday was given a free ticket to be used during the showing of the first episode.

Calgary, Alberta.—Under a distress warrant for rent, J. F. Haynen recently held a bailiff's sale of the equipment of the Kings theater, situated at the corner of Portage avenue and Kensington street.

Vancouver, B. C.—A large number of 24-sheet stands are being used here advertising the opening of the Essanay serial, "The Strange Case of Mary Page," at the Columbia theater on August 31.

Extensive billboard space is also being used to call attention to the local advent of Metro productions.

Winnipeg, Man.—"Liberty," the new Universal serial, has been booked by the Starland theater and opened on August 30.

Calgary, Alberta.—Manager Aylesworth of the Princess theater announces that he has booked "Liberty" for showing at that house.

Calendar of Daily Program Releases

Releases for Weeks Ending September 23 and September 30

(For Extended Table of Current Releases See Pages 2040, 2042, 2044, 2046.)

General Film Company.

Current Releases.

MONDAY, SEPTEMBER 18, 1916. (Serial No.)

SELIG—Into the Northland (Three parts—Drama)...21169-70-71
VITAGRAPH—A Perfect Day (Comedy) 21172
SELIG—The Selig-Tribune No. 75, 1916 (Topical)... 21173
BIOGRAPH—The Unveiling (Drama) (Biograph—Reissue No. 81) 21174

TUESDAY, SEPTEMBER 19, 1916.

ESSANAY—When Justice Won (Two parts—Drama). 21175-67
KALEM—The Mud Cure (Comedy) 21177

WEDNESDAY, SEPTEMBER 20, 1916.

ESSANAY—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy) 21178
—A Scenic subject on the same reel..... 21178
VIM FEATURE COMEDY—The Honeymoon Car (Comedy) 21179
KALEM—The Gun Runners (No. 7 of "The Girl from 'Frisco" Series (Two parts—Drama)..... 21180-81
BIOGRAPH—Strongheart (Three parts—Drama) (Biograph—Reissue No. 82) 21182-83-84

THURSDAY, SEPTEMBER 21, 1916.

SELIG—The Selig-Tribune No. 76, 1916 (Topical).... 21185
VIM—Love and Duty (Comedy) 21186

FRIDAY, SEPTEMBER 22, 1916.

KNICKERBOCKER STAR FEATURE—A Lesson From Life (Three parts—Drama) 21187-88-89
KALEM—That Pesky Parrot (Comedy)..... 21190
VITAGRAPH—Sand Scamps and Strategy (Comedy) 21191
VIM—The Man Hunters (Comedy) 21192

SATURDAY, SEPTEMBER 23, 1916.

ESSANAY—The Way of Patience (Three parts—Drama) 21193-94-95
KALEM—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series) (Drama) 21196
SELIG—A Corner in Water (Drama) 21197

General Film Company.

Advance Releases.

MONDAY, SEPTEMBER, 25, 1916.

BIOGRAPH—The Sunbeam' (Drama) (Biograph—Reissue No. 83).
SELIG—The Power of the Cross (Three parts—Drama).
SELIG—The Selig-Tribune No. 77, 1916 (Topical).
VITAGRAPH—Getting By (Comedy).

TUESDAY, SEPTEMBER 26, 1916.

BIOGRAPH—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
ESSANAY—Peter, the Hermit (Two parts—Comedy-Drama).
KALEM—Bumping the Bumps (Comedy).

WEDNESDAY, SEPTEMBER 27, 1916.

ESSANAY—Dreamy Dud (Cartoon-Comedy).
KALEM—A Battle In the Dark (No. 8 of the "Girl From 'Frisco" (Two parts—Drama).
VIM FEATURE COMEDY—Artistic Atmosphere (Comedy).

THURSDAY, SEPTEMBER 28, 1916.

SELIG—The Selig-Tribune No. 78, 1916 (Topical).
VIM—The Reformer (Comedy).

FRIDAY, SEPTEMBER 29, 1916.

KNICKERBOCKER STAR FEATURE—For the Governor's Chair (Three parts—Drama).
KALEM—Rival Artists (Comedy).
VIM—Tangled Ties (Comedy).
VITAGRAPH—She Who Laughs (Comedy).

SATURDAY, SEPTEMBER 30, 1916.

ESSANAY—Twin Fates (Three parts—Drama).
KALEM—The Death Swing (No. 99 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—The Raiders (Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

THE same master mind of D. W. Griffith—creator of "INTOLERANCE"—"THE BIRTH OF A NATION" and "JUDITH OF BETHULIA"—is evident in the Biograph Reissues being released through General Film Service

General Film Service



SEPTEMBER 28
HARDY & RUGE AS
PLUMP & RUNT
IN
THE REFORMERS

SEPTEMBER 29
BURNS & STULL AS
POKES & JABBS
IN
TANGLED TIES

Calendar of Daily Program Releases

Releases for Weeks Ending September 23 and September 30

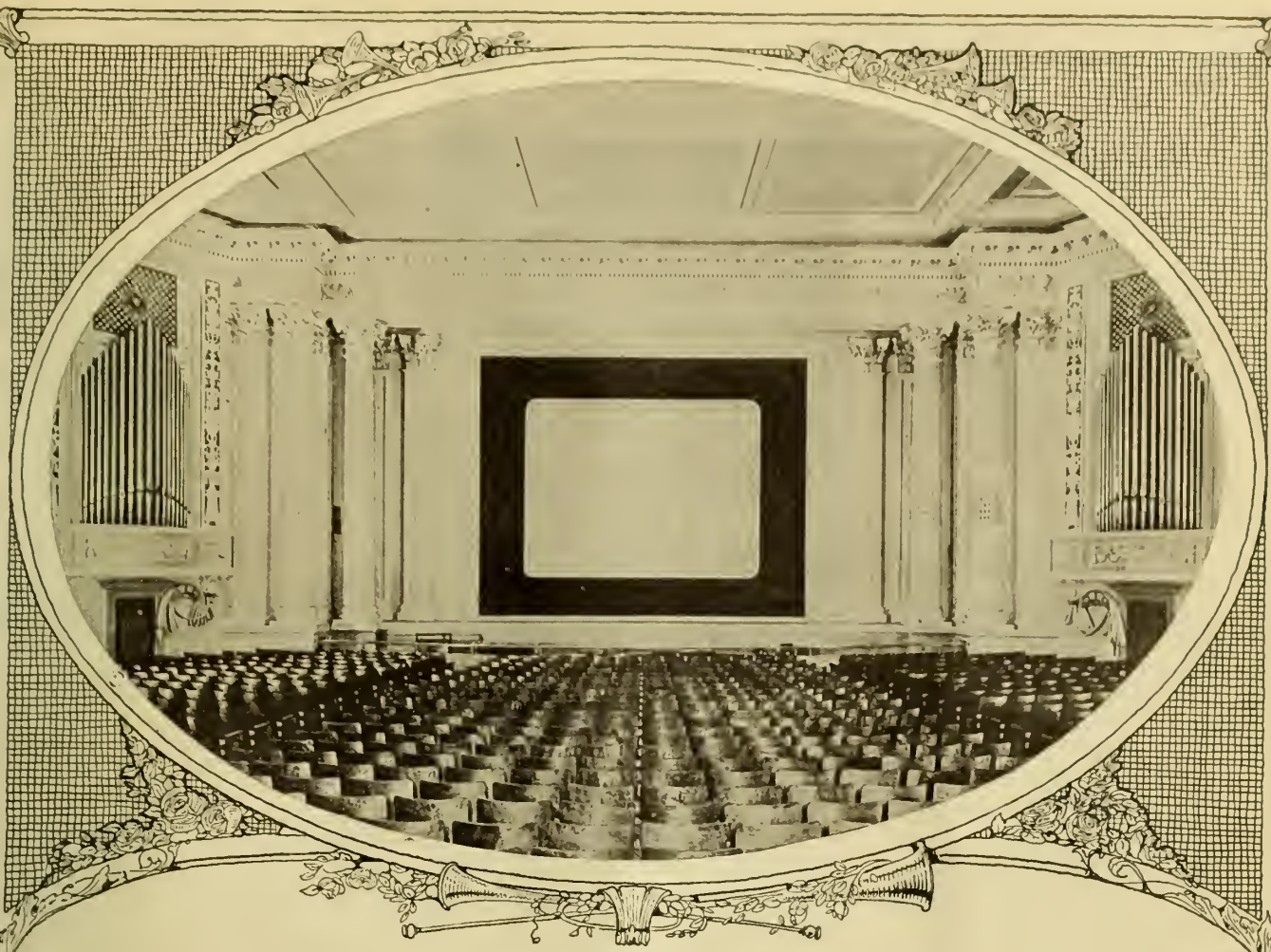
(For Extended Table of Current Releases See Pages 2040, 2042, 2044, 2046.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, SEPTEMBER 17, 1916.	
REX—The Small Magnetic Hand (Drama)	01759
BIG U—Brick Top (Comedy-Drama)	01760
L-KO—No release this day.	
MONDAY, SEPTEMBER 18, 1916.	
RED FEATHER—Black Friday (Five parts—Drama)	01765
NESTOR—A Silly Sultan (Comedy)	01766
UNIVERSAL SPECIAL FEATURE—He Almost Lands an Angel (No. 6 of "Timothy Dobbs, That's Me") (Two parts—Comedy-Drama)	01778
UNIVERSAL SPECIAL FEATURE—Liberty No. 6, "The Desert of Lost Souls" (Two parts—Drama)	01779
TUESDAY, SEPTEMBER 19, 1916.	
UNIVERSAL SPECIAL—The Girl Who Didn't Tell (Three parts—Drama)	01767
VICTOR—No release this day.	
WEDNESDAY, SEPTEMBER 20, 1916.	
LAEMMLE—No release this day.	
L-KO—Cold Heart and Hot Flames (Two parts—Comedy)	01768
UNIVERSAL ANIMATED WEEKLY—Number 38 (Topical)	01769
THURSDAY, SEPTEMBER 21, 1916.	
LAEMMLE—Poisoned Lips (Two parts—Drama)	01770
VICTOR—High Speed (Comedy-Drama)	01771
POWERS—No release this day.	
FRIDAY, SEPTEMBER 22, 1916.	
REX—His Mother's Boy (Drama)	01772
NESTOR—No release this day.	
SATURDAY, SEPTEMBER 23, 1916.	
BISON—The Broken Spur (Two parts—Drama)	01773
LAEMMLE—No release this day.	
JOKER—Musical Madness (Comedy)	01774
SUNDAY, SEPTEMBER 24, 1916.	
REX—To Another Woman (Two parts—Drama)	01776
IMP—A Desperate Remedy (Comedy-Drama)	01777
L-KO—No release this day	
MONDAY, SEPTEMBER 25, 1916.	
RED FEATHER—If My Country Should Call (Five parts—Drama)	01783
NESTOR—Model 46 (Comedy)	01784
UNIVERSAL SPECIAL FEATURE—A Hero by Proxy (No. 7 of "Timothy Dobbs—That's Me" Series—Two parts—Comedy)	01795
UNIVERSAL SPECIAL FEATURE—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama)	01796
TUESDAY, SEPTEMBER 26, 1916.	
GOLD SEAL—Husks of Love (Three parts—Drama)	01785
VICTOR—No release this day.	
WEDNESDAY, SEPTEMBER 27, 1916.	
LAEMMLE—No release this day.	
L-KO—A Surgeon's Revenge (Two parts—Comedy)	01786
UNIVERSAL ANIMATED WEEKLY—Number 39 (Topical)	01787
THURSDAY, SEPTEMBER 28, 1916.	
VICTOR—No relcase this day.	
BIG U—The Lie Sublime (Two parts—Drama)	01788
POWERS—Behind the Scenes in Japan as Seen by Dr. Dorscy (Educational)	01789
FRIDAY, SEPTEMBER 29, 1916.	
IMP—No relcase this day.	
BIG U—The Shadow Sinister (Drama)	01790
NESTOR—No release this day.	
SATURDAY, SEPTEMBER 30, 1916.	
BISON—A Jungle Hero (Two parts—Drama)	01791
LAEMMLE—No release this day.	
JOKER—The Inspector's Double (Comedy)	01792

Mutual Film Corporation.

	Serial No.
SUNDAY, SEPTEMBER 17, 1916.	
VOGUE—Doctoring a Leak (Two parts—Comedy)	05048-49
GAUMONT—Reel Life No. 20 (Mutual Film Magazine)	05050
MONDAY, SEPTEMBER 18, 1916.	
MUTUAL STAR PRODUCTION—The Three Pals (American—Five parts—Drama) (No. 136)	.....
TUESDAY, SEPTEMBER 19, 1916.	
BEAUTY—The Stinger Stung (Comedy)	05051
WEDNESDAY, SEPTEMBER 20, 1916.	
MUTUAL WEEKLY—Number 90 (Topical)	05052
GAUMONT—See America First No. 54 (Scenic)	05053
—Kartoon Komics (Cartoon)	05053
THURSDAY, SEPTEMBER 21, 1916.	
GAUMONT—Fantomas, Detective Series No. 3 (Three parts—Drama)	05054-55-56
MUTUAL MASTERPICTURE DE LUXE—The Land o' Lizards (Five parts—Drama) (No. 137)	.....
FRIDAY, SEPTEMBER 22, 1916.	
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Stories of the Films

BIOGRAPH.

STRONGHEART (Reissue—Three Parts—Sept. 20).—The Cast: Strongheart (Henry Walthall); Dorothy Nelson (Blanche Sweet); Billy Saunders (Lionel Barrymore); Molly Livingston (Gertrude Robinson); Frank Nelson (Antonio Moreno); Dick Livingston (Tom McEvoy); Ralph Thorne (Alan Hale).

Frank Nelson and his sister, Dorotby, of New York, are on a hunting trip in the West. Soangataha—"Stronghcart"— an Indian chief's son, saves Frank from drowning. Frank and Dorothy arc grateful to him for his kindness. Strongheart is so impressed with Frank's tales of college life that he begs his father to send him East to acquire the wisdom of the white man for the benefit of his race.

Later Strongheart is on the Columbia College eleven and a great favorite with the boys. They are all enthusiastic over their big football game for which they are training. Ralph Thorne is in love with Dorothy Nelson, who treats him with indifference. Dorothy favors Dick Livingston, her brother's chum, and Thorne, insane with jealousy, plans to disgrace Dick by getting him intoxicated and persuading him to gamble. Thorne has an oportunity to do this when Dick, who is overtrained, is ordered to break training temporarily.

Dick loses $3,000. Thorne lends Dick $3,000 and instructs him to bet the entire amount on Columbia. Thorne then exchanges his list of football signals for Dick's and sends them to the opposing team. Billy Saunders makes love to Molly, Dick Livingston's sister. As a proof of his love she asks him to give her something he has sworn never to part with. He gives her the football signals (which are in Thorne's handwritng) and warns her of their importance.

Dick is devoted to Dorothy but she gives him no encouragement for she realizes that she has fallen in love with Strongheart. The signals are received by the opposing team, who arc too honorable to take advantage of the stolen information. Their manager, Farley, decides to take the matter up with Buckley, the manager of the Columbia team.

Thorne suggests that perhaps they can tell who sent the signals by the handwriting. Strongheart recognizes Dick's handwriting and refuses to show the signals till after the game, as he realizes that if Dick finds the signals are his he will go to pieces and Columbia will lose the game. In trying to shield Dick, Strongheart allows himself to be suspected of having sent the signals and is not allowed to play the closing half of the game.

Under the promise of secrecy, Strongheart allows Billy to see the signals for identification at the meeting later. Billy believes that Molly has double-crossed him. Dorothy and Molly, unaware of what has transpired, are astonished at not seeing Strongheart in the game. Strongheart is frantic with joy when Columbia wins the game through Dick's briliant play. Mrs. Nelson gives a dance in honor of the winning team. Billy accuses Moly of sending the signals to the opposing team. She denies this and gives the signals she has to Strongheart. They are astonished to find them in Thorne's handwriting.

Thorne attempts to make love to Dorothy, but she repulses him. He leaves her and meets Billy, who asks him to send a telegram—merely a scheme to compare his handwriting with the signals in Strongheart's possession. Strongheart is convinced that Dorothy cares for him and asks her to be his wife. Dorothy tells him to come the following day for her answer. Frank enters and Strongherat tells him that he loves Dorothy and wants to marry her. Frank upbraids him for daring to love a white girl and orders him from the house. The following day a banquet is given to the football team. Billy begs Molly to forgive him for ever having doubted her. She finally relents and when he asks her to marry him she consents.

Dick treats Strongheart coldly until he learns that the signals sent to the opposing team were in his own handwriting. He is overcome, and apologizes to Strongheart. The members of the team hold a meeting for the purpose of discovering the guilty man. Dick is unable to explain how his signals were sent. Strongheart is called next and he accuses Thorne of having sent Dick's list to the other team and produces Thorne's own copy which Billy had given Molly. Thorne realizes that he is caught and confesses his guilt. He leaves at once in disgrace.

Strongheart cannot be urged to join the dinner, saying that he has been taught that he is not one of them. He prepares to leave for home and Dorothy tells him of her great love and that she is ready to go away with him. Black Eagle arrives with the news of the death of Strongheart's father. He tells Strongheart of the great need his people have for him and forces Strongheart to realize that Dorothy could not live the life of his people. Strongheart struggles between love and duty.

Dorothy entreats him to take her with him. He begs her to leave him while he has the courage to do what is right and despite her pleadings decides to follow the path of duty and return to his people. Thus are two loving hearts separated by inexorable fate. The picture closes with Strongheart back in the West among his people. Alone he thinks of the woman he loves. The caption before the scene is: "They call me chief."

SELIG.

SELIG-TRIBUNE NO. 68 (Aug. 24):

On the River Somme, France.—The trenches in this region, which were evacuated by the Germans, show the effect of the terrific bombardment to which they were subjected for many weeks.

London, England.—The German submarine mine-layer U-C-5, which was captured and brought to this city, is placed on exhibition at Temple Pier.

Navy Yard, Brooklyn, N. Y.—Civilians, who are to learn in four weeks' time how they may aid Uncle Sam in case of war, make preparations to leave for cruise on Battleships Maine and Kentucky.

Washington, D. C.—The President and Mrs. Wilson entertain the Democratic Campaign Committee at the White House. Six hundred and forty Brotherhood representatives arrive at the White House for a conference with President Wilson, concerning the threatened strike of 400,000 railroad employes.

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Brownsville, Tex.—Brigadier General James Parker reviews the troops of the Illinois National Guard stationed in the Brownsville district.

Cedar Rapids, Ia.—One hundred tractors of all types, simultaneously plow and harrow 160 acres of land at the National Tractor Farming Demonstration held here.

SELIG-TRIBUNE NO. 69 (Aug. 28).

On the River Somme, France.—President Poincare and distinguished French army officials inspect the battlefields in the Somme region, where, for seven weeks the Allies have deluged the Germans with the most terrific artillery fire ever witnessed.

San Antonio, Texas.—Newlyweds are plentiful among Uncle Sam's boys, but Captain Richard Dunne and his bride came in for special attention.

New Braunfels, Texas.—Governor Dunne, of Illinois, visited the training camps here, and with his son, Richard, participated in a swimming race in the Guadalupe River.

San Francisco, Cal.—The Ohio Building, weighing more than 1,000 tons, is placed on giant scows and moved down the bay to the San Carlos Country Club, where it will be used as a club house.

Washington, D. C.—Health authorities from thirty-eight states discuss the best methods of combating infantile paralysis.

Washington, D. C.—Railway presidents leave the White House after conferring with President Wilson concerning methods to avoid the strike of 400,000 railroad employes.

Fort Totten, L. I.—These huge motar guns are hurling projectiles weighing 1,046 pounds at an imaginary fleet.

Milwaukee, Wis.—Walter C. Hagen, of Rochester, N. Y., wins the Western Open Golf Championship tournament.

SELIG-TRIBUNE NO. 70 (Aug. 31).

Mineola, L. I.—Mrs. Waldo Peirce, the first woman amateur air pilot in the United States, makes a flight with Mr. C. W. Whitting, of the Harvard Aero Club.

New York, N. Y.—The highest Catholic dignitaries in America attend the 15th convention of the American Federation of Catholic Societies.

Herbecourt, France.—Millions and millions of these shells are falling on the German trenches in the awful conflict for the mastery of the Somme.

Cambridge, Mass.—This city holds its annual public demonstration and field day for children at Russell Field.

JERSEY CITY, N. J.—The 38th annual tournament of the National Archery Association, brings together the best archers in America.

San Diego, Cal.—Charles Evans Hughes and Mrs. Hughes have a busy day at the Exposition grounds, where over 30,000 persons hear his address.

St. Louis, Mo.—Captain Jack Wulf, of Milwaukee, wins the championship from a field of 700 contestants at the Grand American Handicap Trap-shooting tournament.

Chicago, Ill.—Dressmakers send gowns to James A. Pugh's $2,000 contest for the best American costume.

SELIG-TRIBUNE NO. 71 (Sept. 4).

Washington, D. C.—Sergeant John Kirk, U. S. A., organizes a one-man parade and marches down Pennsylvania avenue as he did 54 years before on his way to serve in the Civil War.

San Francisco, Cal.—Gasoline driven "go-devils," which will travel 100 miles on a gallon of gasoline, are now being used for parcel delivery service.

San Antonio, Texas.—Celig-Tribune cameraman, unable to get pictures of a real wedding occurring here, frames a reel wedding.

Brooklyn, N. Y.—The largest searchlight in the world is completed here and is given its trial test.

Newark, N. J.—Expert anglers meet here for the 9th annual international fly and bait casting tournament.

On the River Somme, France.—Scenes and incidents in connection with the "big push" of the English and French armies against the Kaiser's troops.

Bar Harbor, Me.—Andrew Carnegie, the steel king, reported as dangerously ill, comes ashore from his yacht "Surf" and says he "only feels tired."

Buckley, B. C.—The Ripley Expedition after a long search along the Driftwood River, find the fossil remains of a Dinosaurla and a wealth of fossil beds.

THE PONY EXPRES RIDERS (Three Parts—Sept. 11).—The cast: Tom Orbig (Tom Mix); Grace Miller (Victoria Forde); Ed Wilson (Sid Jordan); Jim Blake (Joe Ryan); Happy Jack (Pat Chrisman). Written and produced by Tom Mix.

Tom Orbig, a cowpuncher, who has escaped from jail, and for whom reward notices have been posted, gets the position of pony express rider when Jim Blake is discharged. A strong friendship between Ed Wilson, foreman of the Diamond Circle Ranch, and Tom Orbig develops, after Blake tries to shoot Tom.

Ed Wilson is in love with Grace Miller. Tom and the cowboys attend a dance given in her honor, and that evening Jim Blake, the discharged rider, forces his attentions on her. Grace tells Ed Wilson and Tom of this incident, and the two men make Blake apologize to the girl. Happy Jack, a cowpuncher, presents Grace a bouquet of flowers. Wilson becomes angry and the two come to blows.

The next day Happy Jack's revolver is accidentally discharged and he is killed. Wilson, arriving at Happy Jack's cabin to apologize, finds the man dead. Jim Blake appears, charges Wilson with killing Happy Jack and Wilson is turned over to the sheriff as a murderer. A week later Happy Jack's pal finds a note in the corner of the cabin, which Jack had written before dying, saying that the gun had gone off accidentally. The pal starts out to clear Wilson of the crime.

Jim Blake and his confederates plot to get Wilson, break into jail, overpower him and take him to the hills to hang him. Grace Miller, who has overheard the plotting, finds Tom Orbig, and Tom, in a desperate ride, arrives at the scene of hanging just in time to save Wilson's life. Blake, proven guilty of falsifying, is placed in jail.

IN JUNGLE WILDS (Sept. 16).—The cast: Bryce (Dick La Reno); Norma (Miss McDonald); James Shelly (George Larkin); Malone (Will Machin). Written by Leffert. Produced by L. W. Chaudet.

Bryce, a broker, is proud of his daughter, Norma, and indulges her every whim. A detective arrests Bryce while in his office, and the girl is notified of the news by Malone, Bryce's henchman. Norma is engaged to James Shelly, but tells him that she cannot now marry him with her father's dishonor upon her.

After two years Bryce is released from the penitentiary, where he was confined after his confession of embezzlement. Bryce and Norma go to South Africa to begin life anew. James Shelly follows them.

Malone, former henchman of Bryce, is now a tax collector in Africa. He encounters Bryce and tells him that they can make money smuggling diamonds, and asks for Norma's hand. Bryce agrees and induces Shelly to take a journey into the interior of Africa, believing that he will become a prey of wild beasts. However, after hazardous adventures, Shelly returns in time to save Norma from the machinations of Malone.

INTO THE NORTHLAND (Three Parts—Sept. 18).—The cast: Harriet Collins (Fritizi Brunette); George Collins (Leo Pierson); Moll McGuire (Lillian Hayward); Jack Savannah (Harry Lonsdale); Tom Eton (James Bradbury). Written by D. W. Higgins. Directed by Wm. Robert Daily.

George Collins and his wife are made unhappy by George's stepmother, who upbraids him because he cannot find work. A friend repays George a loan, and George is tempted into a gambling den, where he stakes his small sum in the hope of doubling his money. He is victimized by card sharps, but is saved from losing his all by Moll McGuire, who conducts the gambling den.

She advises George to keep away from the gambling dens and to strike out for the new gold fields in British Columbia. That night the card sharps return to clean out Moll McGuire's place. A fight ensues, shots are exchanged, and as the police raid the place, one of the officers gives Moll a tip, telling her that the vigilantes are on her trail, and that she should leave at once for the north. On the steamer on which she is traveling to British Columbia she meets George Collins, who has embarked to try his luck in the northern gold fields. While aboard the vessel Collins is instrumental in saving Moll McGuire from the vengeance of a miner.

In the northland, George searches for gold, but is unsuccessful. Moll McGuire is downhearted and takes to drink. George's wife, Harriet, unable to stand the unhappiness in her home, decides to follow her husband. She disguises herself as a boy, and becomes a stowaway on a steamer. Arriving in the north, she can find no trace of her husband. She meets Moll McGuire, who befriends the girl, whom she believes to be a boy.

After endeavoring to earn a livelihood in the mines, and failing, Harriet becomes ill, and then it is discovered that she is in reality a woman. As she is recovering from her illness, her husband, George, returns from the gold fields and finds his wife being cared for in Moll McGuire's cabin. There is a joyful reunion, and George tells Harriet that he has struck it rich; that they will never need fear poverty again, and that they will also care for Moll McGuire.

A CORNER IN WATER (Sept. 23).—The cast: Tom Smith (Tom Mix); Vicky Simpson (Victoria Forde); Joe Simpson (Joe Ryan); Pete Johnson (Chet Ryan); Indian Chief (Pat

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Chrisman). Written and produced by Tom Mix.

Pete Johnson takes posession of a water hole, and charges all who come along for the use of same. Joe Simpson and his daughter, Vicky, travelling in a covered wagon, and looking for a location, stop at the water hole, but Johnson refuses to give them water, and shoots a hole through the bucket which Vicky carries, hoping to secure some water for her horses.

Tom Smith, a cowpuncher, sees this, ropes Johnson, drags him from the water hole, and Vicky gets some water. Hostile Indians sight Vicky and her father, and give chase. As they approach, father and daughter prepare to hold them off. Tom discovers the state of affairs, and with an automatic rifle kills three of the Indians. The others retreat, and Vicky's eyes tell Tom mutely of her admiration.

KNICKERBOCKER STAR FEATURE.

A LESSON FROM LIFE (Three Parts—Sept. 22).—Bella Keene, a former actress, aspires to become a playwright. She is desirous of frequenting the slums in order to perfect her types, but her husband, Richard Keene, a successful novelist, does not approve of the idea. He is called away and decides to let his wife visit the slums, but elicits the aid of Steve, a former actor, to make life for her miserable while she is in the slums. Bella goes to a tenement house, while Steve carries out his part of the program.

In the tenement house, Bella comes in contact with Steve and his confederates. Steve enters her room through a window, supposedly being sought by the police. He threatens her and she aids in throwing the police off the scent. Steve is quick to appreciate the act. She, in order to get material, questions him about his life. He informs her he will tell his story if she will tell hers first, he sizing up the fact that she does not belong to the tenement.

Bella tells him a thrilling story of her experience posing in the nude for an artist that succumbed to sensual lust and that she has to protect herself accordingly. Steve tells his story of robbing, a private dancing party and of killing a pursuing policeman in order to effect escape. Steve is so pleased with Bella he determines to ditch his own girl for her. Complications ensue between the jealous and revengeful discarded girl. Steve is supposedly killed by the girl. Bella seeks safety in flight in order to avoid complications with the affair. Bella arrives home and, in order to be in seclusion, decides to go to a beach hotel. Richard returns in the meantime and goes to the tenement where Steve, the cop and the girl await further orders. Richard is acquainted with the melodramatic stunts in the tenement and decides to locate his wife. She informs him that she has gained all the material necessary to perfect her story and that she has had enough of life in the slums.

VIM FEATURE COMEDY.

HONEYMOON CAR (Sept. 20).—Featuring Harry Myers and Rosemary Theby.

A money order arrives in a letter from Uncle. The recipient of the letter is advised to buy a car, get married and make the trip to the Uncle's home in the car. On the way the bridal pair run out of gasoline. The groom walks to the nearest gasoline station and while he is on the way, a tramp holds up the bride and an old maid nurse who was sent along on the trip by the bride's mother. He takes their jewelry and money and makes his getaway.

The returning groom is told of the affair and he starts in search of the robber, leaving the bride and maid to refill the tank. Not being able to locate the robber he returns to the car and everything looking to him "all right," they start off. While riding over the bumps, the gasoline tank is lost, the air pressure goes down and the car stalls. Unable to find the cap, he inquires who put the cap on the tank and learns that the old maid had, so the groom replaces the cap with the maid. She takes her place as the "gas cap." He gets up his pressure and they continue.

Through the gas station man they learn of the direction of the tramp and while following him, they enlist the aid of a constable. The tramp, who has been making his getaway safe by riding the trunk of another car, is discovered by the driver and treated to the "bum's rush." He soon tires and falls asleep under a tree where he is discovered by the bride as they almost pass him. In order to make the arrest, they have to chase him into a mud puddle. Eventually he is placed in a "one man lock-up" which he easily kicks over and makes his escape.

The honeymooners arrive at Uncle's home, but they are so dirty from the fight in the puddle that he refuses to recognize them. They return to the car and sit down on the running board where they try to think of a way to make Uncle realize his relationship to the groom.

VIM.

LOVE AND DUTY (Sept. 21).—The cast: Private Plump (Babe Hardy); Lieut. Runt (Billy Ruge); Colonel Tracey (Bert Tracey); his daughter (Florence McLoughlin); pet of the regiment (Ray Godfrey).

The bugle's call rouses Private Plump and he hurries to Lieutenant Runt's tent to aid his pompous little superior's dressing. Secure in his authority, the officer tortures poor Plump with unnecessary drilling and departs for the day's work. The colonel's daughter loves Plump. The lieutenant loves her. Plump's heart is given to the little pet of the regiment, so that things are rather mixed.

A trumped up charge places Plump in the court martial's hands and unthinkingly the colonel sentences him to death. Risking her life the pet aids him to escape. About this time the manoeuvers are taking place and the bursting of a cannon scatters the troops and sends the colonel's horse away on a mad gallop ending in a flying jump into the river. Plump sees this and rushes off to a crane, jumps into the scoop and with a mighty heave drags out the drowning colonel. Before the whole regiment the hero is now restored, decorated and promoted, and with the pet in his arms, his happy future is assured.

THE MAN HUNTERS (Sept. 22).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Postmistress (Ethel Burton); Storekeeper (Frank Hanson); Outlaws (Harry Naughton and Robin Williamson).

The local police force and all the inhabitants of the town are in mortal fear of two outlaws who have been terrorizing the neighboring townships. Pokes, the village boob, who is a graduate of a correspondence school for detectives, volunteers to safeguard the town and arrest the outlaws, but his efforts are ridiculed by the populace. Pokes, however, follows the trail of every stranger who enters the town. When Jabbs, the famous city detective summoned by the local police to assist them in guarding the post-office, appears in town, Pokes follows him and observes Jabbs disguising himself as a woman. That is enough evidence for Pokes, and when Jabbs, dressed as a woman, enters the post-office to introduce himself, Pokes summons the police and despite Jabbs' protests has him marched off to the police station.

While Jabbs is establishing his identity, Naughton and Robin, the two outlaws, ride up to the post-office and overpowering the postmaster and his assistant, seize the safe and the contents of the cash drawer and gallop off to their cabin. Later when Jabbs and the police return to the post-office, they discover the robbery. Realizing that Pokes' act has been responsible for the affair, they rush to seek the would-be detective. Catching sight of him they give chase, but Pokes manages to elude them.

Just as he believes himself secure, Pokes blunders in upon the outlaws who are surprised at the sudden appearance and allow themselves to be captured by Pokes with the aid of their own guns. As Pokes marches his captives to the front of the post-office, as Jabbs is praising him for his wonderful feat, as the village belles rush to kiss him, fate steps in and instead of a hero, Pokes finds himself once again the village boob.

ESSANAY.

THE GREATER OBLIGATION (Two Parts—Sept. 12).—The cast: Roger Willard (Edward Arnold); Mrs. Willard (Marion Lydston); Mildred Bane (Betty Brown).

Mildred Bane goes to the city from her little home town to avoid disgrace and leaves her child on a parsonage steps. Roger Willard marries and leaves the small town also. The couple decide to adopt a baby and are awarded the same child found on the minister's steps. Some years later the boy in playfully eluding

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his father, now a widower, brings him face to face with Mildred Bane. For revenge, she later kidnaps the boy, and after a long search Willard locates him. "You made a foundling of my child! I'll make an outcast of yours!" she tells him, informing him also where she left her baby some years before. In surprise he answers that the boy is her own, that his wife never had a child. They are reconciled.

THE FABLE OF THE SLIM GIRL WHO TRIED TO KEEP A DATE THAT WAS NEVER MADE (Sept. 13).—Once there lived a Slim Girl who led a lonely life in a rube town, dreaming of her ideal. But the party failed to show up. Things went from bad to worse and from worse to Waukegan, where she married Ernest, who had been kicked in the head by a mule and believed everything he read in the Daily Sun. Ernest could put an auvil into a farm wagon if anyone wanted to bet him the segars, but every time he lifted an axe something caught him in the small of the back and he had to lie down. One day Ernest, being too lazy to move into the shade, was sunstruck and passed away without an effort. The widow put all the money into a marble shaft marked "At Rest." She was looked upon as a martyr. However, she became the wife of Mr. Gladden, who owned the general store. Gladden built a new house; they hired a girl, and had the washing sent out. She had everything she wanted. Consequently, the Slim Girl was very miserable, thinking of the jewel she had lost.

Moral: If the woman thinks he's all right, you keep on your own side o' the fence.

THE WOMAN ALWAYS PAYS (Three Parts—Sept. 16).—The cast: Elsie Lyons (Lillian Drew); William Gregory (Sydney Ainsworth).

William Gregory, a mountain lawyer, wins the love of Elsie Lyons and betrays her. Fear of Ted Lyons, Elsie's uncle, and only relative, makes Gregory uneasy when the child is born, and after a year he steals the baby and leaves the mountains. Years after he is a well-known lawyer of a large city, a respected man, who has raised his daughter with every advantage. At a social affair he meets Elsie Lyons, now an adventuress. Finding that he has a daughter, the woman tricks the girl into a meeting with one of the young idlers of her set and attempts to ruin her as she was outraged by the girl's father. Gregory with the police rescues the girl and informs the woman that the child is her own daughter. The shock of the realization is so great that the adventuress lives but a few moments. The girl, unaware of the situation, and her father live on as before. Only the woman paid.

WHEN JUSTICE WON (Two Parts—Sept. 19).—The cast: Grace Marion (Marguerite Clayton); James Dillon (Sydney Ainsworth); Frank Smith (John Lorenz); Clemens (Ulirich Haupt); The Governor (John Cossar).

Fifteen years before the story opens James Dillon is entrusted with a document by a fellow convict. He discovers the paper designates him as guardian over the dead man's daughter, who is heir to her grandfather's imense fortune. Dillon escapes, and visits the orphange. The meeting with the child softens him and, a changed man, he determines to make something of himself. Clemens, another convict, who sees Dilon rising as a citizen, blackmails him.

When Grace Marion is grown her guardian has fought himself to a position of respect, becoming a leading citizen of the state. Clemens continues his persecution and tries to force Dillon to permit his ward to marry Frank Smith, a young accomplice. He denounces Dillon and the girl turns from her guardian. Dillon tells his story to the governor, a friend, and the latter soon puts a pardon in the hands of the girl. Dillon finds her trapped by the two crooks and rescues her. He finds that she desires him to be more than a guardian to her.

CANIMATED NOOZ PICTORIAL NO. 16 (Sept. 20).—A split reel release sharing the thousand feet with beautiful Canadian scenic. Cartoonist Carlson has pictured the 97th annual track and field meet of the Boneyard Old Peoples Home at Boneyard, Ill. Lads between the ages of 73 and 98 participate in the 200-yard dash. "Dad Time," the champion, is handicapped with a long brush which causes him to drop out at the third post. Rufus Rawsberry wins in 12 minutes, 7 seconds. Dreamy Dud has an amusing experience with Kid Kangaroo, just before father awakes him to see his birthday presents.

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THE WAY OF PATIENCE (Three Parts—Sept. 23).—The cast: Patience Worth (Nell Craig); her father (Ernest Maupain); Amos Thayer (Hugh Thompson); Emerson Leonard (Darwin Karr).

The life of a Quaker maid with its many restrictions becomes irksome to Patience Worth and she runs away from her home in the country and sees the city for the first time. She is suddenly confronted with the necessity of earning a living and a chance meeting with Dolly Mason, a model, brings her in touch with Amos Thayer, an artist. Possessing no money she is compelled to take the work offered. Thayer's closest friend, Emerson Leonard, a novelist, becomes interested in her. He asks her to marry him, but she believes herself in love with Thayer. One night she goes to Leonard's home and declares that she will marry him. After she is frightened by impulsiveness and runs away, returning to her home. Meanwhile, Thayer tells Leonard the girl married him because she feared herself and that she loved him—Thayer. Leonard resolves to learn the truth from her and goes to her. He finds Patience in her garden awaiting him.

Universal Film Corporation.

BIG U.

AFTER THE BATTLE (Special Release—Two Parts—Sept. 18).—The cast: Rebecca Wright (Victoria Forde); Gen. Phil Sheridan (Wm. Clifford).

At the Embassy ball in Washington, Phil Sheridan, then only a captain in the army, meets Rebecca Wright. He also meets her brother, George, and promises to help him if ever he can be of assistance.

Some time later the Wrights return home and a ball is given in their honor. Clem Shelby, an old friend, attends the ball and proposes to Carlyn Fairfax, a young Quakeress, who is visiting the Wrights. But Carlyn refuses him, and thus gives rise to bad feelings between the two families.

When the war breaks out, George enlists with the Union, and Clem gets up a Confederate company. George is given a commission and made a member of Sheridan's staff. The war goes on for three years with the varying fortunes of each side. The time comes when Sheridan's troops are stationed in the vicinity of the Wright homestead, and the old darky servant, Uncle Ephriam, gets into the Union lines, ostensibly to sell supplies, but really to give George a message from Carlyn, who is still at the Wright home. George sees his chance to use the old man as a spy, and gives him a message to take back. In this way Carlyn is enabled to tell him the disposition of the Confederate troops, and Sheridan at once wires to Washington.

Then comes Sheridan's famous ride. He is quietly dining with the other officers of his mess when word comes that the battle is raging in the front. Sheridan mounts his horse and with a band of his personal guard, sets out for the battle, twenty miles away. The little party arrives just in time to save the day, but in the fray George is wounded by a shell that explodes near him. Clem sees George fall, and is about to run his sabre into the prostrate man when a shell ends his life and our hero is saved.

Carlyn, coming out on the field of battle after it is all over to help care for the sick, finds George, and it is due to her care and nursing that he at last recovers and is made a Colonel for the distinguished services that he has rendered the Union. The couple then marry.

BISON.

THE BROKEN SPUR (Two Parts—Sept. 23).—The cast: Jacques Durand and Silent Jose Dayton (Ben Wilson); Andy McGregor (Chas. Ogle); John Dexter (Joseph W. Girard); "Red Ida" Hunt (Clara Beyers); Angel Lambert (Rosemary Dean). Produced by Ben Wilson.

Dayton, who is the superintendent of the construction gang on the new railroad, is in love with the daughter of Big Bill Lambert, Angel. Dayton also has a double, Durand, a semi-outlaw, who watches with anger, the progress of civilization. One day Dayton starts out to see his sweetheart, and at the same time Dexter, the paymaster of the construction gang, sets out to get the payroll. In the meanwhile Durand has arrived at the lumber camp and


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hears that the payroll is to arrive. He also meets "Red Ida," a former flame, and agrees to get away to the States after completing one more "job." So he plans to get the payroll.

In the woods Durand overtakes Dexter, and takes the gold. Dexter is dumbfounded as he thinks that it is Dayton who has robbed him, and goes to the camp to report the robbery. In the meanwhile Angel has seen Durand go into the cabin of "Red Ida" and, mistaking him for Dayton, is incensed at the thought that her lover has been untrue. So when Dayton arrives she accuses him of infidelity and orders him out of the house. The poor fellow leaves, dumbfounded.

When Dexter tells that he has been robbed by Dayton, the Mounted Police start out after him and soon overtake him and bring him back to the camp. Durand has gone to the saloon of the camp for a drink. There he is taken for Dayton and pursued, but he manages to hide in the cabin of "Red Ida." Here he is seen by Angel, and she tells the men looking for him where he is.

The Mounted Police with Dayton meet the men with Durand in the saloon, and it is only then that it is discovered that there are two men who look exactly alike. Of course, Dayton's name is quickly cleared, and when Angel sees her mistake she at once begs forgiveness, which is readily granted.

REX.

UNDER THE SPELL (Special Release—Sept. 18).—The cast: Phil Small (Phillips Smalley); Lois, his wife (Lois Weber); her father (Douglas Gerard); housekeeper (Lule Warrenton).

Small idolizes his wife and always thinks of her as the model of womanly virtue. One day one of the Chinese servants takes ill, and Lois goes to their cabin to see the sick man. There she sees an opium pipe, and upon smelling it the odor appeals to her. At last she is persuaded to try the pipe, and in a short time has become addicted to the habit. Her husband notices the change in her and writes her father and sister to come.

On the day that her father and sister are to arrive Lois goes to the hut of the Chinese to get some of the drug. But while she is there the two Chinamen quarrel over the disposition of the money she gives them, and in the struggle the lamp is overturned and the house is set on fire. Lois, thinking that it is better to have her husband think that she is dead than discover the truth, runs out and hides in the woods.

Later she falls lower and lower, until she ends in a low dive. Here her sister finds her and tells the husband, but when they arrive the poor creature is dead. Small is now sadder than ever, as he has not even the tender remembrance of his dead wife to comfort him.

HIS MOTHER'S BOY (Sept. 22).—The cast: Mother (Mrs. Witting); Marston (Kingsley Benedict); the son (Geo. Fernandez); sergeant (Chas. Dorian). Written by E. M. Ingleton. Produced by F. A. Kelsey.

Marston, a Northern dispatch bearer, makes his way through the Southern lines, but in trying to get past the sentry he has to shoot the man, and narrowly escapes, as he arouses the entire camp.

He finally makes his way, badly wounded, to a Southern home, where he is taken care of by the lady of the house. When she has finished bandaging his wounds, she notes by his insignia that he belongs to the same regiment as her son, and questions him about him. But Marston cannot lie to her, and she finally realizes that he is a spy, and is torn between her duty to her country and humanity. While she is debating, they hear some soldiers approaching, and she hides Marston.

The officer and men bring in a body, and she, glad to be of service, starts to work over it when she discovers that it is her own son. She learns from the officer that he has been killed by a spy who was making his way through the lines. She asks the officer to remain outside the door for a few minutes, as she might need him.

Marston, having heard all, comes out and gives up his gun, telling her to give him up, as he regrets deeply what has happened. After a brief struggle with herself, she finally tells the officer that he can go, and she allows Marston to return to the mother who is waiting for him.

TO ANOTHER WOMAN (Two Parts—Sept. 24).—The cast: Alice Charnock (Cleo Madison); her child (Georgia French); Luke Charnock (Wm. V. Mong); Henry, the butler (Ray Hanford); Hester Bayard, the usurper (Margaret Whistler); John Frugal (Edward Hearne). Written by Harvey Gates. Produced by Cleo Madison and William V. Mong.

Charnock is no longer in love with his wife, Alice, who does not pay any attention to her person. She spends all her time taking care of their child, who is a rather delicate little girl. Henry, the butler, sees the unhappiness in the little family, but can find no way to stop it.

Charnock seeks diversion with a rather fast woman called Hester, who keeps reproaching him because he will not divorce his wife for her. At last she gets exasperated and says that with all his money it ought to be very easy to get rid of the woman, and suggests a private sanitarium. Charnock takes the hint, and sees the head of a sanitarium. A few days later the attendants come and take Alice away.

Some months later there arrives a new assistant at the sanitarium, who is struck by the pathos of the case. He makes an examination and finds that the woman is entirely sane, but when he tells the head physician, the latter gets angry, and says that the subject should never again be mentioned. But the young doctor perseveres, and succeeds in helping Alice to escape. She gets in touch with Henry, the butler, who gives her bad news about the child. The other woman has been installed in the house, and the child gets nothing but abuse all the time. Alice determines to take the child away, and tells the butler to have her ready. Then she goes to a swell modiste and orders a stylish gown. Attired in this, she goes to her former home to confront her husband.

Charnock is astounded when he sees his wife transformed, and thinks that she has come to kill him. But she merely reproaches him, and leaves with her child. But the other woman is jealous, and thinking that she is no longer in favor, kills Charnock. Alice is then free to marry the young doctor.

IMP.

BUZZARD'S PREY (Special Release—Sept. 18).—On the street Jim sees Mary and is struck by her beauty. He resolves to "get" her, but a clergyman and Bob interfere. Later she gets a note saying that if she comes to a certain address she will be given a wonderful position. She shows the letter to Bob and he advises her to go.

When she arrives at the address she finds that it was Jim who sent the letter. But Bob has had misgivings, and telephones the minister to go there. Then he himself sets out, and when he arrives he finds a struggle. He interferes and chokes Jim. A shot has been fired and the police arrive with the clergyman. They are about to arrest Bob, when the dead man returns to life and everyone is happy.

A DESPERATE REMEDY (Sept. 24).—The cast: Gloria (Gertrude Selby); Martin Sands (Carl Von Schiller); Dick Forsythe (John F. Connelly). Written by Charles J. Wilson. Produced by E. Bartlett.

Gloria is a wealthy girl who is in love with Martin, a poor newspaper reporter. She is also being courted by Dick, a wealthy man. She has a misunderstanding with Martin, and he writes her a note, saying that he is going to the woods to try to forget. So Gloria decides to go there, too, and Dick, when he hears that Gloria is not in town, goes to the woods on a fishing trip.

In the woods Gloria poses as a wild girl, and meets Martin in this role. He recognizes her, but says nothing. One day, the maid goes to town for supplies, and Dick and his friends, who have become interested in the wild girl, go to the cabin, all of them intoxicated. Gloria is terrified when they break in and begin to assault her. But just at this time Martin comes along and rescues Gloria. So all ends happily as they are reconciled.

JOKER.

MUSICAL MADNESS (Sept. 23).—The cast: Daughter (Gale Henry); Binks (William Franey); Antonio Murphyo (Charles Conklin); Signor Ratto (Milburn Morante); Maid (Lillian Peacock).

Gwendoline Lizzie Parkenheimer, the daughter of the Tripe King, is the object of the attentions of two suitors, Binks and Ratto, the

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opera tenor. But father has a great fondness for music, and says that the one who has the best voice can have his daughter.

The voices are tried out and Binks gets the worst of it. He is "blue" when he reads, a few weeks later that his loved one is about to become the bride of Ratto. But the article also says that if at any time before the wedding any one who can beat the tenor at his game he will get the bride. Sitting in the park, a great idea comes to Binks, and it materializes when he hears a tramp singing in the park.

So he takes Antonio and they rush in just as the knot is about to be tied. Binks challenges Ratto, and they prepare to sing. And he would have succeeded in the deception had not Antonio run off with the maid and left him flat.

L-KO.

COLD HEARTS AND HOT FLAMES (Two Parts—Sept. 20).—Mr. Rockabilt has been living on good prospects for the last six years, and owes about three thousand dollars for his board during that time to the proprietor of the hotel where he has been living. The proprietor tries to collect the debt and Billie gives him a bad check. When the man finds that it is bad, he says that Billie has a couple of hours to make good or out he goes.

But the proprietor has a comely daughter, and Billie has a plan. He sends himself a telegram stating that he has been left a fortune of a million dollars, and shows it to the proprietor. The latter at once offers his daughter's hand, and all arrangements are made for the wedding.

But Billie has not paid for the telegram he sent himself, and just as the ceremony is about to be performed the boy comes in and asks for the money. This of course gives the whole thing away and the proprietor is angry, to say the least. He decides that as he needs money he will burn the hotel to get the insurance. So he arranges to have the furnace filled with gasoline and stuffs the janitor in the fire so he cannot squeal.

At last the fire is started and all the guests are excited. But when the proprietor goes to look for the policy he cannot find it, as the rats have eaten it. The old man is frantic and rushes for the fire department to put out the fire. In the meanwhile the daughter has been caught in a top room of the house and is yelling for help. Billie is the only one who is brave enough to go to the rescue. He climbs up the side of the house, but when he gets up he is at a loss to know what to do.

Downstairs the firemen are helpless, and there seems to be no hope, when the gasoline explodes and the whole house ascends to the upper regions. Billie and his sweetheart and a minister all meet in the air and the delayed marriage ceremony is performed then and there.

VICTOR.

HIGH SPEED (Sept. 21).—The cast: Irene (Edith Roberts); a drummer (Dana Ong); Steve (Malcolm Blevins); Albert Simpson (Millard K. Wilson). Written by Harvey Gates. Produced by Millard K. Wilson.

Irene is just a small town girl, but she is very wise when it comes to knowing all the tricks of designing drummers. And she has a big brother Steve, who looks after her. One day there arrives in town Albert Simpson, and he lingers, attracted by the charms of Irene. She is averse to going for motor rides, but Albert prevails and she at last agrees to go if he will promise to be back before dark.

On the road Albert has a breakdown, and Irene, thinking that it is a "stall," telephones Steve to come out. When he gets insulting, Albert gives him a licking and tells him to get out. Then he says to Irene that if she thinks the car is not broken, she can fix it. So Irene has to go under and fix the machine. When she comes out all dirty he makes her kiss him and then says that they are engaged. The poor girl has no alternative, so she agrees.

A few days later it is discovered that Albert is the son of the president of a large manufacturing concern that is going to open up in town, so that Irene is more than delighted with her forced engagement.

NESTOR.

A SILLY SULTAN (Sept. 18).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Nita Priscilla Dean); secretary (Harry Nolan); sultan (Fred Gamble). Written by Ben Cohn. Produced by L. W. Chaudet.

Eddie and Lee are two American reporters in Turkey. Their main task is to interview the Sultan, but just before the great ordeal, Lee decides that he wants to look at some curios, so Eddie has to go ahead to see the Sultan alone. At the palace he is well received by the Sultan, and is shown the harem. In the harem there is one girl, Nita, who particularly makes an impression on Eddie. And the strange part of it is, that just as he is going out, she slips a note in his hand, saying that she is held captive, and asking for help.

So Eddie makes Lee dress up like a girl, and to the Sultan they go. He is at once struck by her beauty and asks Eddie his price. Eddie says that he is reluctant to part with her, but is willing to exchange her for Nita. The Sultan balks at this, but finally they agree to toss for the two girls on the heads-I-win-tails-you-lose basis. Of course, Eddie quickly strips the Sultan of the girls and soon has the harem, and even the throne.

In the meanwhile, Lee, in the costume of a dancing girl, has fallen into trouble in the harem, when they discover his true sex, and one of the attendants is after him with a knife. Eddie at once pardons his friend, and after picking out a good-looking girl for Lee, they leave, after explaining to the Sultan that the heads-I-win-tails-you-lose game works only one way.

LAEMMLE.

A WIFE'S INNOCENCE (Special Release—Sept. 18).—An artist and his wife are living at the seashore, but the artist has no time to spend with his mate. So she seeks diversion flirting with another man.

One day the artist rescues and befriends a tramp, and the man is so grateful that he swears eternal service. He sees the wife in the arms of another man, one day, and tells the husband. But later, when he sees how unhappy he has made them, he finally succeeds in convincing him that the wife has not done anything actually wrong, so that the little family is reconciled and happy once more.

POISONED LIPS (Two Parts—Sept. 21).—The cast: Doctor Diven (Neil Hardin); Mr. Gyblin (Francis Ford); Mrs. Gyblin (Betty Schade); Mina West (Alys Mason); Harry Clark (Harry Fisher). Written and produced by Francis Ford.

Harry Clark is in love with Mina West, the sister of Mrs. Gyblin. Mr. Gyblin is a prominent clubman, and seeks his amusement outside his home. One evening Harry calls with four theater tickets, and invites Mina, her sister, and Mrs. Gyblin to a theater. Mr. Gyblin gruffly refuses, and goes off to his club. Mina is in a quandary, for her sister really wishes to go, although she is feeling very indisposed and has been ill for some time. Later Dr. Diven, the family physician, calls; and the young people, seeing a chance to fill out their party, prevail upon him to accompany them and Mrs. Gyblin to the theater.

One of the Gyblin's club friends happens to attend the same performance, and sees Mrs. Gyblin and the doctor in the front seats of a box, without knowing that they are accompanied by the young people. Being a scandalmonger, he leaves the theater and goes to the club, where he jokes about what he has seen. Finally Gyblin is led to suspect that his wife is unfaithful.

Later, in the presence of his wife, he threatens to "get" the doctor, and rushes out of the house. Mrs. Gyblin, ill as she is, decides to go to the doctor's house and warn him. She arrives there shortly before her husband, and is immediately taken very ill from her exertion. The doctor puts her to bed and cares for her. Gyblin arrives, and breaks into the doctor's house in a fury. He is about to attack the doctor, when he learns that his wife has become a mother. The young people arrive in time to give a full explanation, and a reconciliation follows between Gyblin and his wife and the doctor.

RED FEATHER.

BLACK FRIDAY (Five Parts—Sept. 18).—The cast: Richard Strong (Richard Morris); Elinor Rossiter (Dorothy Davenport); Edwin Rossiter (Wilfred Roger); Mrs. Rossiter (Mrs.

(*Continued on page* 2026.)



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(*Continued from page* 2023.)

Maurese); Chas. Dalton (Emory Johnson); Zoldene (Gretchen Lederer); Posie Stanton (Virginia Southern); Jim Fisk (Marc Fenton).

Elinor Rossitor, poor but refined, marries Richard Strong, a power in finance. While he is to be gone on his honeymoon, his enemies plot his ruin. They intend giving out false reports as to his dealings with his companies; they are also endeavoring to corner the gold market, and even to carry the plan so far as to bribe some of the Washington officials and to send a fake telegram to President Grant to get him out of Washington so that he cannot order the sale of gold.

One of Strong's clerks overhears part of the plan, and just as Strong is leaving on his honeymoon, manages to give him a tip as to what is going on, but Strong does not attach much importance to it. But telegrams, later, make it necessary for him to return, and this causes a breach between him and Elinor.

Arriving home before his enemies suspect his presence, he takes measures to defeat their plans. Charles Dalton, a friend, aids him, and Strong gives him employment in his office. Dalton becomes friendly with Elinor. When Strong learns of this, he accuses them both of wrongdoing. Elinor refuses to see Dalton, and so he yields to the charms of his wife, Zoldene, who left him soon after their marriage, when she discovered he had no money. Elinor and her father go to Paris, as the old man is failing rapidly.

Strong and President Grant have an interview, and the President wires the Treasury to sell gold, therehy breaking up the clique, and Strong makes millions. Rossitor becomes worse in Paris, and in trying to return with him, they are in great danger from the rioting. It is the time of the revolution. Rossiter sends for Strong, but when he arrives, he can find no trace of either. Then, one night, as he is watching a mob, he finds that it is Elinor who is the centre of the disturhance, and in trying to rescue her, he is injured. When he regains consciousness in his hotel, she is gone.

Dalton and Zoldene are also in Paris—dying, and Dalton sends for Strong, and again tells him the truth about himself and Elinor. This time Strong believes him, but thinks that Elinor no longer loves him. He returns to New York and, thinking to take a last look at the house which was the scene of his loveless marriage, he meets Elinor, who is on the same mission. She tells him that she still loves him and they are reconciled.

UNIVERSAL SPECIAL FEATURE.

LIBERTY (Episode 6—"The Desert of Lost Souls"—Two Parts—Sept. 18).—The cast: Liberty Horton (Marie Walcamp); Theresa (Maud Emory); Pancho Lopez (G. Raymond Nye); Pedro (Eddie Polo); Capt. Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Manuel Leon (Bertram Grassby); Jose Leon (L. M. Wells). Written and produced by Jacques Jaccard.

Liberty and Theresa are still prisoners in the camp of Lopez. Pedro painfully makes his way across the desert toward the on-coming American columns. Rutledge is thus informed of what has occurred at the hacienda.

Lopez plans to lead the Americans into a trap, and carefully mines the hacienda. The Mexicans then vacate the hacienda, taking Liberty and Theresa with them. The man at the detonator is awaiting the signal from Lopez, when Liberty throws herself out of the saddle upon the Mexican, who is setting off the fuse. The explosion which follows does not hurt the Americans, as they have not yet entered the danger zone. Infuriated, Lopez retreats post haste.

Theresa faints and falls from her saddle during the mad rout. Through Manuel, Lopez orders Liberty to write a note, which will lead the Americans through a desolate and waterless waste of desert to her intended rescue. Thus he expects to get them at his mercy. The note states that the Mexicans are taking her to Los Alamos, fifty miles distant. The note is placed in the hands of the now unconscious Theresa, and she is abandoned, to be picked up by the Americans, who by this time are in close pursuit. Rutledge and Major Winston reach Theresa and discover the note. They are about to push on to the rescue of Liberty, when a government aviator arrives with orders from Washington to delay the invasion, pending "Diplomatic Negotiations." Meanwhile Lopez and his men, with Liberty, push on across the desert. In Washington, the President calmly and deliberately pursues his discussions. "Diplomatic Negotiations" while in Mexico the shedding of American blood continues unavenged.

THE GIRL WHO DIDN'T TELL (Three Parts—Sept. 19).—The cast: Doc Belgraff (Charles Ogle); "Silent" McKay (Paul Panzer); Judith (Violet Mersereau); Marshall Rand (Harry Benham); Mrs. Rand, his mother (Nellie Slattery); Helen Rand, his sister (Helen Slosson); James Norton (Johnnie Walker). Written by Harry Dittmar. Produced by Robert F. Hill.

Belgraff is the head of a hand of crooks, and has as one of his assistants an attractive daughter, Judith. In the hand there is a man called "Silent," who is secretly devoted to Judith. One day Belgraff decides to get the Rand diamonds, and orders his daughter to dress up in her swell clothes to do the job. Judith demurs, but her father is stern. So Judith dons her evening clothes and is driven to the Rand home in a car. The butler sees her enter the grounds, and does not know what to make of it, when he sees her faint. The whole household is summoned, and when the doctor pronounces it a case of loss of memory, they decide to take care of the girl.

Several days go by, and not a word has been heard from Judith. "Silent" becomes worried, but old Belgraff tells him that the girl is well able to take care of herself. But when a few more days go by and still nothing has been heard, they decide to look her up. Judith, meanwhile, has been living in a new world. And to add to the interest of the situation, young Rand falls in love with her, and they take long rides together. On one of these rides they meet "Silent" and Belgraff, who have come to see what is detaining her. They are almost caught talking to her by young Rand, but "Silent" has the presence of mind to say that her horse has run away.

But as a few weeks go by and Judith does not get the jewels, Belgraff decides to go after her. One night he and "Silent" enter the house and make their way to her room. They are seen by one of the people there, and an alarm is raised. In trying to escape, Belgraff is shot, and falls from the roof to his death, but "Silent" is caught. The butler then accuses Judith of being in league with these men. It is a tense moment, but "Silent," when questioned, says that he never saw the girl before in his life. So he is taken into custody and led away, and the girl is left to live our her days in happiness, as young Rand has asked her to be his wife.

TIMOTHY DOBBS, THAT'S ME (Episode No. 6, "He Almost Lands an Angel"—Two Parts—Sept 18).—The cast: Timothy Dobbs (Carter De Haven); Jeff (Robert Milash); Mr. Richman (Mr. Horne); Nellie, his daughter (Mina Cunard); The Director (Hayward Mack); Frenchman (Dan Duffy). Written by Bess Meredyth. Produced by Wallace Beery.

Timothy sets out for the studio. Nellie Richman, whose father has so much money it hurts him to carry it, is trying to learn to drive a new car. The chauffeur gets out for something, and Nellie, fooling with the levers, starts the car. She yells for help, and the car careens down the road. Timothy is crossing the street, and the car hits him. It is not a case of heroics, but necessity, that causes him to cling to the machine, and trying to get away, he pulls the emergency brake and stops the car. He is hailed by the crowd as a hero, and Nellie insists on taking him home to meet papa.

Papa is much interested in movies, and is almost begging some one to take his money. Timothy interests him, and wanting to show his appreciation, Richman offers to give him work at five thousand per week, and let him manage the concern. Timothy airily tells him to postpone the discussion until the morrow, as he wants to think it over. He makes a strong impression upon his new friends.

By strategy, Timothy gets in the gate, and his usual luck attending him, secures a part in a picture. It is a booh part, and he is splendid in it. Then the director decides to use him in a hero part, and Timothy makes a failure of the whole thing. Nellie and her father have called at the studio to look around and see him. At first his nonchalant air charms them, but finally they see what a sorry actor he really is, and give him the "go-by." Richman has brought the contract and tried to get Timothy to sign it when he first came, but Timotby, wishing to show off, declined. Richman now tears the contract into bits and Timothy, thrown off the stage, lands where the hits are scattered.

UNIVERSAL.

ANIMATED WEEKLY NO. 36 (Sept. 6).

Burying Boy Hero.—Nation pays trihute to lad who stuck to post till death at Jutland battle—Eastham, England.

Girls and Gowns—New Ones.—Latest styles in afternoon dresses shown at Fashion Show—Chicago, Ill.

Inspecting Captured U-Boat.—Canada's war chief, Sir Sam Hughes, visits submarine captured from foe—London, England.

No Headache in this Liquor.—Destroying 2,000 quarts of confiscated whiskey—Fresno, Cal.

Destroying Thieves' Weapons.—Police throw into lake seized revolvers and dynamite—Chicago, Ill.

Lighting Up Niagara Falls.—Giant electric lamps turn night into day at famous cataract—Niagara Falls, N. Y.

Wilson Signs Defense Bills.—President putting signature on bills for bigger Army and Navy—Washington, D. C.

President Told of Re-nomination.—Wilson formally notified he is again nominee for Nation's highest office—Shadow Lawn, Long Branch, N. J.

U. S. Warship Wrecked.—21 died, 75 were hurt as cruiser Memphis sunk in Santo Domingo hurricane. Subtitle: Memphis, formerly the Tennessee, when she carried gold to war-stranded Americans.

Girl War-Workers Parade.—Throngs cheer munition makers and battle tableaux—London, England.

First Movies of New York Taken From Airship.—Animated cameraman risks life in hydro-aero and secures remarkable films of skyscrapers on record flight—New York City. Subtitles: The start. Grant's tomb. The skyscrapers. Statue of Liberty. Eastern headquarters, U. S. Army. Governor's Island. Daring feat—over and under the bridges. River shipping. $25,000 contributed to build hangars here for flying boats. Aviators fly to lunch. Peary, North Pole's finder, flies. Pearl Palmer, model for statue of Hydro-aeromaid.



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VOGUE.

DOCTORING A LEAK (Two Parts—Sept. 17).—The cast: Another Plumber (Rube Miller); A Plumber (Ben Turpin); The Patient (Lillian Hamilton). Directed by Rube Miller.

A broken water pipo in the bath room of Dr. Kripple's residence is flooding the rooms upstairs, nnd the Doctor sends the maid to phono for a plumber. Receiving a phone call from a very sick patient necessitates his departure, and oxcites the Doctor into sending the cook for another plumber.

Ben arrives with his kit of tools after the water has begun to flood the downstairs, but wastes his time in trying to mnke love to the maid. He finally goes upstairs as Rube, the second plumber, arrives. Ben goes downstairs and turns off the water, and then goes back upstairs. Rubo goes to the cellar and turns on the water, thinking he is turning it off.

A pntient comes to the house and thinking Rube is the Doctor seeks his aid. Rubo poses as the Doctor, but is discovered by Ben, who also poses ns the Doctor. Rube throws Ben into the hall, nnd he becomes so enrnged that he locks them in and goes upstairs and bores holes in the floor to flood them out. The other occupants hearing tbeir cnli to be let out call in several policemen who try to force the door, but leave to give chase to Ben, who has gone to the celiar.

The weight of the water in the reception room now forces the door and floods them to the cellar, where tbe officers grab both Ben and Rube. The real plumber having returned to his shop discovers a note left by Dr. Kripple informing him of the leak, goes to the house and opens a sewer outlet in the cellar which lets out the water, taking Rube and Ben in the rush. They are carried through the sewer nnd deposited on the ground at the end of pipe where they shake hands over their success at getting out of it so ensily.

MUTUAL.

MUTUAL WEEKLY NO. 88 (Sept. 6).

Lisbon, Portugal.—Portugal is preparing to take an active pnrt in tbe great European War. Subtitle: Big cannon at the front.

Paris, France.—Big German shell on view at invalides.

Washington, D. C.—President signs Army, Navy and Philippine bills. Mr. Wilson's signature releascs $582,000,000 to be expended during the next year for preparedness.

Brooklyn, N. Y.—Monster searchlight is tested. The most powerful beam in the world measures 1,280,000,000 candlepower.

El Paso, Texas.—Breaking-in cavalry horses. New 17th Cavalry train green horses by army methods in two weeks time.

Fcrest Hill, L. I.—National tennis championships open here. Subtitle: Johnston and Griffin beat McLaughlin and Dawson. Ichiya Kumagae, the wonderful Japanese expert.

Montreal, Canada.—Grain growers give 4,500,000 pounds of flour to their mother country.

Venice, Cal.—Charlie Chaplin turns bull fighter. Instead of Charlie "throwing the bull" the bull throws Charlie.

Paris, France.—Lloyds of London give France a fleet of motor ambulances. President Poincare accepts same for his country.

Waltham, Mass.—Thrills in water carnival. Water sports on Charles River mark end of season.

Detroit, Mich.—Second annual recreation day on Belle Isle. 5,000 school children, trained by Recreation Commission, hold field day exercises. 100,000 happy parents view the affair.

Catalina Island, Cal.—Shattering a hilltop. Two tons of dynamite loosen 50,000 tons of rock for use in harbor improvements.

Santo Domingo, Haiti.—U. S. Cruiser "Memphis" lost. Tidal wave throws vessel 8 feet out of water. Loss 33 dead, 67 injured.

MUTUAL WEEKLY NO. 89 (Sept. 13).

Berkeley, Cal.—Freshmen and Sophs of California University settle their differences. Subtitles: The Jousting Tournament. The Tie-up Contost.

North Beach, N. Y.—Fire destroys amusement park. Firemen fight stubborn blaze.

Paris, France.—Allied troops entertained by moving pictures. Gnia performance is given at tho Gnumont Palace.

San Francisco, Cnl.—American Flag again floats on Pacific. Liner "Ecuador" starts on maiden voyage in new service to Orient. Subtitle: Tho "Ecuador" is escorted tbrough the Golden Gato and to sea by battleship "Oregon."

Seattle, Wnsh.—Flooding Lake Wnshington Cnnal. Breaking of cofferdam unites lake and bay.

Colorado Springs, Colo.—Welsh retains lightweight chnmpionship. (Posed exclusively for tho Mutunl Weekly.) Subtitles: Welsh boxes with his trainor, Charley Ross. Coming in from n ten-mile run. Freddie Welsh and his baby.

Latest Paris Fnshions.—Posed by Mlle. Polaire, the uglicst woman in the world. (Gowns by courtesy of Jeanne Lanvin.)

New York City.—Naval Rookies return from cruise. "Mosquito Fleet" maneuvers start upon arrival here of ships witb civilian sailors.

Long Branch, N. J.—Woodrow Wilson is officially notified of his renomination for President of the United States. Subtitle: Senator Allie James hands Mr. Wilson his notification pnpers.

Vallejo, Cal.—Fire destroys tons of wheat. $1,500,000 loss in flour and grain as big warehouse burns.

Los Angeles, Cal.—"Who Threw Glass in the Road?" Motorists start campaign to exterminate the glass thrower. Don't toss bottles, or glass of any kind, in the public highways.

New York City.—Goats oust doggies on fashionable Fifth avenue. The latest thing in pets.

New York City.—Great strike ties up subway, L and surface cars. New Yorkers motor to business.

Somewhere-in-France.—(By courtesy of the Union of French Cinematograph Manufacturers.) Subtitle: Thousands of German prisoners were taken at the battle of the Somme.

GAUMONT.

FANTOMAS (Episode No. 3—"The Mysterious Finger Print"—Three Parts—Sept. 21).—The cast: The Banker Nanteuil, The Man in Black, and Police Officer (Victor Navarre); Cranajour and Inspector Juve (James Breon); Fandor (Louis Melchior); Jack Dillon (Luitz Morat); Lady Beltham (Renee Carl); Princess Sonia Danidoff (Jane Faber); Elizabeth Dillon (Francine Fabreges).

After the explosion which destroyed the villa of Lady Beltham at Neuilly, Fandor was taken to a hosnital, where he recovered from his injuries. There was no trace of either Fantomas or Juve, the detective. A body was identified as that of Juve, and Fandor gave his friend up as dead.

Mother Toulouche kept a second hand store near the Sante Prison, which was a clearing house for thieves' plunder. She took into her house an idiot named Cranajour. A murder mystery filled the imagination of this half-witted fellow. An artist named Jack Dillon had been found in a stupor with a woman dead in his room. After being taken to prison he was strangled, and the body removed from the cell without knowledge of the authorities.

Fandor searched one of the sewers of Paris in seeking for clues. This sewer also served as a passage for stolen goods taken to Mother Toulouche's store from boats on the Seine. Nibet, a prison guard in league with the thieves, came upon Fandor in the sewer and attempted to kill him, but Cranajour pushed Fandor into the water where it was supposed that he had been drowned.

Princess Sonia Danidoff was a guest of honor at n ball given for her by n sugar magnate, Thomery, whom she was to marry. A guest known as n prosperous banker, Nanteuil, steals her penri necklace valued at $200,000, but when the finger prints found on the Princess' neck are examined, the authorities are surprised to find that they are those of Dillon, the dend artist. Nanteuil sent for Lady Beltham, and through her lured Thomery into his power. It was his intention to gamble in sugar stocks, using Thomery's name.

Elizabetb Dillon, sister of the dead artist, sent for Fnndor to help her decipher a code message sho had found in her brother's home. Fantomas attempted to kill the girl, since she possessed evidence against him. Ilis plan was foiled by Fandor, who introduced himself into one of the bandit's hiding places by concealing himself in n basket. In tbis room he found the body of tbe banker, Thomery, with fingerprints which would indicnte tbe man had been strangled by Dillon. Juve, who had been masquerading as Cranajour disclosed bis identity to Fandor, and planned to seize the banker, Nanteuil.

They do this and tear from his hand a glovo made out of the skin of the hand of Dillon. The perpetrator of the various crimes was thus discovered, but Fantomas escaped his captors by suddenly dashing through a secret panel against which the detective and Fandor beat in vain.

MUTUAL MASTERPICTURE.

THE SABLE BLESSING (American—Five Parts—Sept. 11).—The cast: John Slocum (Richard Bennett); Mary (Rhea Mitchell); Bess (Adrienne Morrison); Steele (Charles Newton); Crow (George Periolat); Uncle Henry (Alfred Hollingsworth). Scenario written by Anthony W. Coldeway. Directed by George L. Sargent.

John Slocum has always been a worthy young man. When a boy of twelve his Uncle Henry introduced him to little Bess De Voe, telling them that when they grew up they should marry. John's uncle sends him to the New York manager of a publishing house with instructions to "give him a job at what he is worth, and keep him on until he makes good." John thanks him, but stipulates that he does not intend to marry Bess.

As the story opens, John is living in a New York boarding house. There is a waitress and general slavey there, called Little Mary, with whom John is in love. He tells her the "sad" story of his life, makes himself out good for nothing, and then proposes to her. They agree to start a joint bank account and save up to get married. For months they pinch and save.

As time goes on Uncle Henry pays a visit to the city. John insists that his uncle shall take lunch with him. John takes Uncle Henry to his room, and the "old boy" is amazed to find that John has pictures of motion picture actresses plastered all over his walls, and that his own favorite and ward, Bess, is the bright particular star of the exhibit. John, however, is unaware of the real identity of the actress, and is still in love with Mary. After lunch Mary is introduced, but the uncle only frowns and carries John away to Bess. Uncle Henry declares that they must marry or he is through with them.

Mary finds two tickets for a Belgian Relief Fund raffle, and with John she goes down to see what the ticket has won. To their great surprise he wins a sable overcoat. John puts it on. It feels fine, but he declares they will pawn it next day. John swells up in the coat. Everybody laughs at the contrast between it and his suit and shoes. Finally he gets a suit and shoes to match the coat in elegance, taking the money out of the "hope chest."

(*Continued on page* 2030.)

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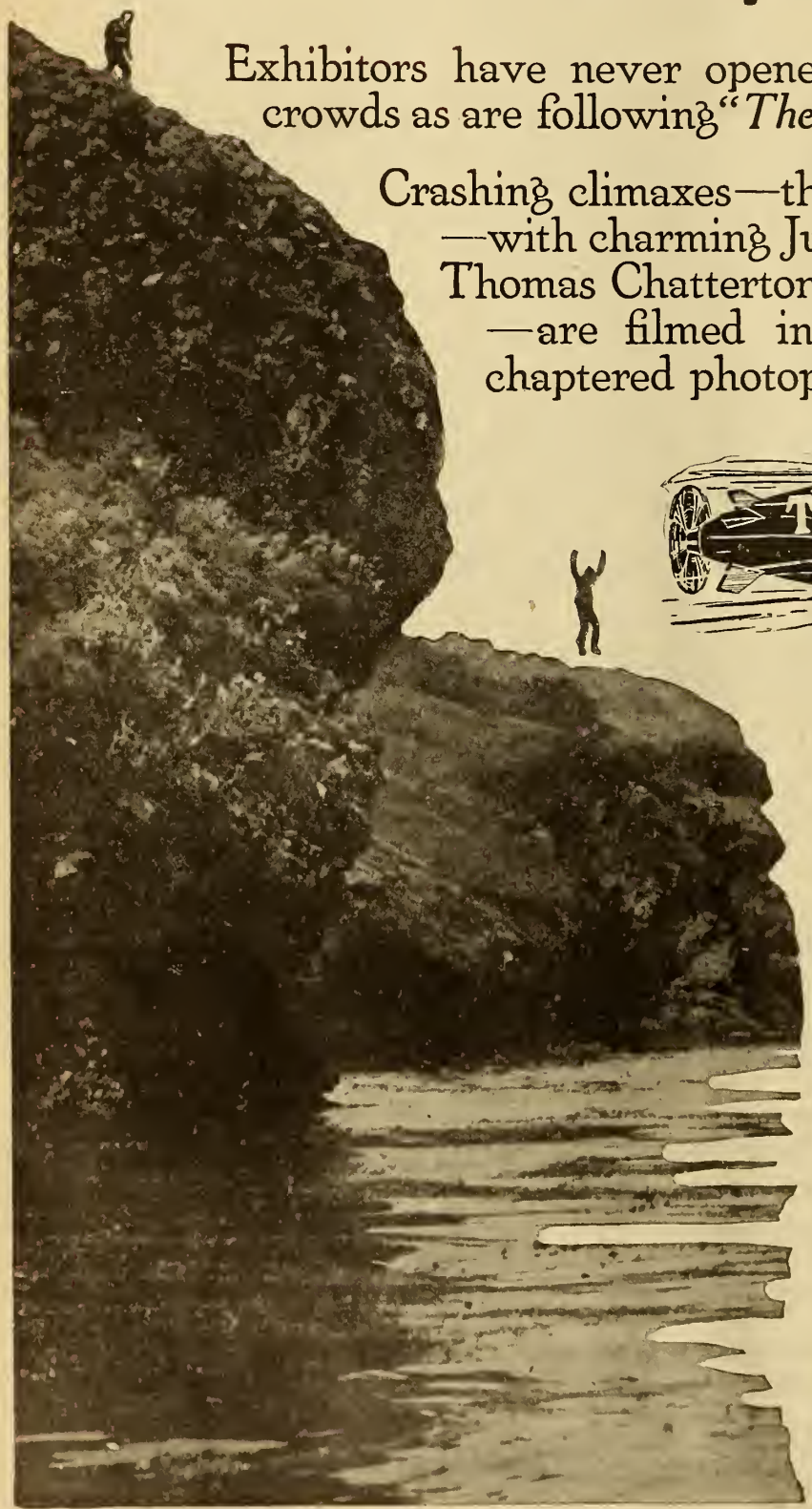
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VOGUE COMEDIES

(*Continued from page 2027.*)

By this time the joint bank account of John and Mary has ebbed away until the original balance of $381.20 has shrunk to $103.06. At this dark moment John overhears his boss and a friend discussing stocks and predicting that American Airoplanes stock will jump a mile before night, and that a hundred dollars will make a young fortune. John takes the cue and buys American Airoplanes. He watches the market closely, pyramiding his stock, and while Uncle Henry is demanding of Bess that she marry John instantly John is piling up a fortune. The broker hands him his check. Bundles and packages commence to arrive for him at the boarding house. Mary surveys the pile in dismay as she wonders where the joint account has gone. When John comes, Mary tells him to go marry Bess with all her fine clothes. John hands her a fat roll of bills, and tells her to go and buy clothes.

John leaves the boarding house and Mary becomes despondent. She determines to dress up and win him back. John has gone to visit Bess in obedience to a request from her. He meets Bess at the tavern, and she takes a large amount of money from him. Mary, finely dressed, appears at the tavern. Crow, the boss of the publishing house, sees her and likes her appearance.

It so happens that Bess has prevailed upon John to take her to the Tavern also, and they occupy a booth near to the one in which Crow is trying to ply Mary with wine. Crow contrives to let Mary see John and Bess in their booth. Crow drags Mary away, but John has seen her and dashes after.

He locates Crow and Mary in a booth to which Crow has forcibly taken her, and John casts Crow violently aside and embraces Mary. Crow recovers sufficiently to beg Mary's pardon, while Bess departs. Late as is the hour, John finds a minister and marries Mary.

Miscellaneous Subjects

INTERNATIONAL NEWS SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 70 (Sept. 1).

New York City.—Fifty of New York's best mounted police start on twelve-day hike for the State fair at Syracuse, New York, where they are to give exhibitions of horsemanship. Interesting scenes of the squadron of fifty police on the road.

Forest Hills, L. I.—National stars of the tennis world, compete in the singles and doubles championships here. Johnston and Griffin hold the title in playing against McLoughlin and Dawson.

Woodacre, California.—Members of an extraordinary colony of artists and fashionable people, live in the woods of California, the life of the ancient Greeks.

Fashion Section.—Miss Roszika Dolly, of the famous Dolly sisters now starring in "His Bridal Night," at the Republic Theater, New York, displays the latest fashions for the Hearst International News Pictorial, including evening and afternoon gowns.

Long Beach, N. Y.—"Flirting with the waves" is the latest fad of many fair bathers. Auto beds are used along the sound as the bathers take their morning dip in the surf.

Lansdowne, Pa.—Uncle Sam establishes a marine corps for "rookies."

New York City—Countess von Bernstorff, a former New York girl, rejoins her husband, the German Ambassador, in New York for the first time since the beginning of the European War.

Berkeley, Cal.—"Freshies" are hazed to the great amusement of thousands, by the upper classes at the opening of the University of California.

Nogales, Arizona.—Battery B, 6th U. S. Field Artillery, keeps in condition by engaging in extensive manoeuvres along the border and in the desert.

New York City.—In expectation of the great railroad strike, all railroad shipments are rushed through. The Pennsylvania Railroad received only freight which will reach its destination before the great strike begins.

War Section.—On the eve of entering the great conflict, Greece moves its armies to points along the border, from many of which its forces have since been driven by the Bulgarians. A donkey convoy is shown, handling the light equipment of the Greek army. Interesting picture of General Anbreas, commander-in-chief of the Greek Army, in conference with British officers at Salonika. General Sarrail, the French commander of the allied forces in the Baikans, reviews British troops. Serbian artillery is shown in action, holding the left wing of the allied lines. Photographs by Staff Photographer Ariel L. Varges, of the Hearst International News Pictorial, and official cinematographer of the British forces in the Balkans.

Washington, D. C.—President Wilson is shown signing the Army-Navy bill, which will add 28 first-class battleships, and a fleet of other craft to the U. S. Navy, and materially increase the army. This is the first motion picture ever taken of President Wilson within the White House. Further interesting pictures show the type of dreadnought for which the Navy bill provides.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 71 (Sept. 5).

New York City—Motor-driven wheel-chairs become the latest fad of New York City Society folk. Pictures show one of these street novelties operated upon Riverside Drive.

Waltham, Mass.—Riding an acquaplane standing on his head, and other fantastic feats, is one of the features contributed to the Waltham River Regatta by the bold swimmers.

San Francisco, Cal.—Interesting pictures of the Chinese shrimp fishermen at work. The Chinese control the shrimp fishing industry on the Pacific Coast. Pictures show how the shrimp are caught, sorted out, boiled and dried for shipment.

New York City—Aviator B. H. Kendrick added a thrill to the "Aviation Luncheon" of New York Flying Yacht Club, when he arrived by aeroplane from Atlantic City. Harry Fox, star of the International Film Service "Beatrice Fairfax," is shown congratulating Kendrick, and shaking hands with Rear-Admiral Peary, discoverer of the North Pole.

Fashion Section—Latest styles in seaside fashions, designed by a fashionable Fifth Avenue modiste.

El Paso, Texas—Along the border with the Hearst International Cameramen. The first of a series of pictures showing various state troop encampments on the Mexican Border line. The boys of Pennsylvania are drilled and hardened into ideal soldiers.

Berkeley, Cal.—Students of the University of California celebrate the re-opening of that institution with a tug-of-war on the campus. Later, a jousting tournament is held for the favor of the ladies fair.

Near Salonika, Greece—Biggest artillery is rushed to the front, as the great Allied offensive begins. Exceptional pictures by an artillery detachment winding over the difficult mountain roads and passes. These remarkable pictures show Bulgarian shells actually landing within a few yards of the troops, and so accustomed has "Tommy" become that he doesn't even notice them.

BEATRICE FAIRFAX (Episode No. 5—"Mimosa San"—Two Parts—Sept. 4).—Mimosa San is a little Japanese girl in love with Hako Satsu, a secret agent of the Japanese government. Satsu receives word from his government that it would like to secure the plans of a remarkable rifle sight that has just been invented by John Brayton. Brayton, however, has just disposed of them to the United States War Department.

Satsu contrives to get the plans. He calls in Anna Cortes, a pretty Spaniard, to help him carry out a plot for stealing them. They meet in a restaurant where Mimosa San is employed as a cashier. Mimosa sees them and becomes jealous. She writes a letter to Beatrice Fairfax asking for advice.

Jimmy Barton, a newspaper reporter, is given an assignment to interview Brayton on his invention. Brayton refuses to see him and Jimmy returns to the office. Beatrice Fairfax shows him the letter from Mimosa San and they go to the restaurant where she is employed. Mimosa shows them Satsu and Anna again talking together. Jimmy decides to go to Brayton's residence for another attempt at an interview. As he is nearing the Brayton country home, he notices an automobile hurrying away. He catches a passing glance of two persons he believes to be the Jap and the Spanish woman.

When he reaches the Brayton home, he finds it in a turmoil. Brayton is just returning to consciousness. His plans have been stolen. He tells about being called outside to give assistance to a woman hurt in an automobile accident. He had assisted her companion to carry her into his house. Once inside, the two turned on him, beat him into insensibility and stole the plans. The man, he believed, was a Jap.

Jimmy hurries to his office and writes the story of the theft of the plans. Then, with Beatrice, he again goes to the tea garden where Mimosa is employed. While they are talking to her, she receives a telephone message which changes her from despairing grief to radiant happiness. She refuses to answer further questions and hurries from the room. Beatrice follows the girl while Jimmy goes to a detective's office and meets Brayton. Beatrice sees Mimosa enter the apartment of Anna. Satsu is there. He explains that his friendliness for Anna was only for the good of their country and shows her the stolen plans.

Beatrice hurries away and phones Jimmy, who, with the detectives, swoop down upon the place. The detectives search Satsu, recover the plans and hand them to Brayton. While the detective's back is turned, Mimosa San seizes his revolver. She turns the tables on the detectives, including Jimmy and Beatrice. Holding them at bay, Mimosa San and Satsu escape through a rear door.

Jimmy, Beatrice and the detectives, after the departure of the Japs start in pursuit. The two reach the bay, jump into a launch, and are pushing away just as the pursuers, with Jimmy and Beatrice at their head, appear. Mimosa San is crouched in the stern, while Satsu is navigating the craft. Jimmy draws his revolver and is about to fire, when Beatrice stops him.

"Let her have him," she pleads. "We have the plans." Together they stand on the pier, as the launch drifts out to sea.

BEATRICE FAIRFAX (Episode No. 6—"The Forbidden Room"—Two Parts—Sept. 11).—Jimmy Barton, the reporter and amateur sleuth, is given an assignment to hunt down a gang of counterfeiters who have been passing spurious bills. He tells Beatrice Fairfax about it. She has just received a letter from John Miles, who writes her that his fiancee, who was to have met him at church, has mysteriously disappeared, and that Madame Gaillard, her employer, denies all knowledge of her whereabouts. After consulting with Moran, the United States Secret Service agent, about the counterfeiters, Jimmy and Beatrice start out to try to locate Jean Moore, the missing girl.

The scene reverts to the interior of Madame Gaillard's home. Jean is at work in the library and starts toward the door of a rear room. Madame appears and warns her never to attempt to enter that room again. Later in the day,

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Jean's curiosity overcomes her and she enters the room and finds various articles for making counterfeit money. While she is there, Madame surprises her. A desperate struggle follows, which results in Madame overpowering Jean, and locking her up in a deserted chamber. Then she circulates the story that Jean has left her employ.

Madame goes out and is seen travelling from store to store, making trifling purchases, and always paying for them in bills. In a drug store, where she stops, Jimmy Burton also happens to be making a purchase. He offers a large bill in payment and the clerk gives him, among his change, the bill he has just received from Madame. Jimmy thinks it looks strange, and follows the old woman, and is satisfied she is passing the spurious money. As she nears her home, Madame realize she is followed. She enters a small restaurant adjoining her home, from which there is a secret passage to the cellar of her house. Jimmy follows her into the restaurant, but the man in charge declares the woman never entered there.

Meantime Beatrice has gone to the home of Miles. She learns the location of the house where Jean was employed and together they go there. As they alight in front of the house, they encounter Jimmy, who has lost all trace of the woman he has followed. The three enter the restaurant. It is deserted. Jimmy goes into the back room, just in time to see a trap door slowly being raised. Concealing himself, he waits until the restaurant keeper, who is really one of the counterfeiters, emerges. With the assistance of Miles, he binds and gags the man. Then, he, Miles and Beatrice pass through the trap door.

In the dark passage where they find themselves, they hear a woman's muffled screams. The scene changes and shows Jean attempting to escape. Madame Gaillard loses her wig and is revealed as a man, the leader of the counterfeiters. Prior to this, Jimmy, satisfied that he was on the right trail, has Beatrice telephone Moran and the latter, with a force of his operatives, starts for the place.

Jimmy and Miles overpower the supposed Madame Gaillard, and rescue Jean. She tells them the story of the counterfeiters and they start for the cellar. After they have gone, Gaillard succeeds in freeing himself and starts by another passage-way to warn the other members of the gang. They arrive in the cellar about the same time. A battle follows: The counterfeiters are winning when Moran and his men arrive. Gaillard is shot dead in the fight, and the others overpowered. John and Jean are happily reunited, while Jimmy and Beatrice hurry away to tell the world, through their newspaper, of the capture of the counterfeit gang.

UNICORN FILM SERVICE CORP.

THE PATH OF DARKNESS (Five Parts—Norbig Film Co.).—Charles Bainbridge, a stock broker, incurs the secret enmity of his partner, Charles Taylor, by winning the favor of Madge Conners, a "girl of the white lights." Bainbridge goes to the mountains for a vacation and meets Marie Martin, a poor blind girl. The girl wins his heart, and when he returns to the city he breaks off his relations with Madge. Bob Summers, an artist, camping near Marie's home, meets her. She is a protege of the old priest, and Summers is inspired to paint a picture of her kneeling at the altar of the church.

Bainbridge goes back to the mountains to ask the girl to marry him, leaving a power of attorney with Taylor. He arrives as Summers is on the verge of proposing. He wins Marie, they are married by the old priest, and he takes her to his city home.

In the meantime Madge and Taylor have gotten together, and through the misuse of the power of attorney invest Bainbridge's money in worthless stocks and depart. When Bainbridge reaches the city with his bride he finds himself ruined. He takes to drink, is soon swallowed in the whirlpool of life, and drags Marie down to abject poverty.

Madge has been traveling the downward path, and occupies a room in a cheap tenement. Bainbridge and Marie, with their infant, rent the adjoining room. Bainbridge meets Madge in the hall and in a fit of rage attacks her, but Madge's companion—a burly longshoreman—gives him a severe beating.

A few days later, while looking for work, Bainbridge again meets Madge's friend, and the quarrel is renewed, resulting in Bainbridge's death at the hands of the ruffian. Summers sees the crowd of people watching the arrest and recognizes Bainbridge.

Marie's baby is ill, and becoming alarmed she asks Madge to lead her to a hospital. Still burning with vindictiveness against Bainbridge, Madge guides Marie to a dive. The sight of the innocent face of the baby and the contrast of Marie's purity finally touches her heart, however, and she takes Marie and the baby to a hospital. On the way home the women meet Summers, who does not reveal his identity to Marie. He accompanies them home, and when Madge goes to her room he tells her of the death of Bainbridge and the arrest of his assailant.

Madge is touched with remorse, and Summers arranges with her to lead Marie to his studio every day to pose as a model. As the months go by Marie learns to love the kindly man who has enabled her to earn a living for herself and child, and Madge realizes the folly of her past life and becomes religiously inclined. Summers finally reveals his identity to the blind girl and receives her consent to wed him. Madge takes the veil and devotes the rest of her life to deeds of charity and kindness.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 4—"The Plot of a Demon—Two Parts—Sept. 25).—On this episode the beginning of a terrible persecution carried on by Hong Kong Harry, the dope fiend and one of Ali Singh's most dependable agents, on Najia, Ali Singh's beautiful niece, is delineated. Fortunately, during the struggle, Najia manages to telephone Police Headquarters, and Captain Kemp and his officers plan a raid on Ali Singh's headquarters. Willard Bronson also rushes to Najia's aid. He narrowly escapes death when his automobile falls from a broken trestle into a ravine, further evidence that Ali Singh's followers are ever on the alert and stop at nothing to thwart Ali Singh's enemies. Manning and Captain Kemp nearly capture Ali Singh, but are opposed and outwitted by Patisha, a creature devoted heart and soul to Ali Singh.

GEORGE KLEINE.

GLORIA'S ROMANCE (Chapter 18—"The Bitter Truth"—Two Parts—Sept. 18).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Pierpont Stafford (William T. Carleton); Lois Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn); Nell Trask (Helen Hart); Frank Mulry (Frank Belcher).

Gloria Stafford, after forcing confessions from the lips of Doctor Royce and Judge Freeman as to what happened the night her fiance, Richard Freneau, was killed, learns that all the evidence points toward her own brother, David Stafford, as the murderer. She finds David and leads him to the upper room in which Gideon Trask, the man Gloria has seen choking Freneau to death, is recovering from injuries received when he was captured aboard his barge in the Hudson river. Gloria believes David must have hired Gideon to commit the murder, and that when he is brought face to face with the man he will confess.

David is puzzled as to why Gloria takes him upstairs, and Gloria is amazed to discover Trask gone—he having been aided to escape by Judge Freeman, who feared a confession would fasten the guilt upon David Stafford. Later Gloria mets Lois Stafford, David's wife, and shows her the packet of letters she had written Freneau, and which Doctor Royce had extracted from the dead man's pocket to return to her, but which had fallen into Gloria's hands instead. Gloria demands that Lois confess all to David.

Lois refuses and tries to hurl herself to death on a nearby railroad track, but is prevented by Gloria. Relenting completely, Gloria gives Lois her letters and the latter immediately tears them to shreds. Satisfied that only more unhappiness will follow her further attempts to solve the mystery Gloria confesses that she has given up her attempt to bring Freneau's murderer to justice, much to the relief of all. Later Frank Mulry, Freneau's partner, calls to pay back the $10,000 Freneau had borrowed from Pierpoat Stafford, and admits to Gloria that it was he who mailed Freneau's letters to her, the ones which had so puzzled her when she received them following her fiance's death. Satisfied that her former lover was as despicable as he had been accused of being, Gloria tears up Muiry's check.

WORLD FILM CORP.

FRIDAY THE THIRTEENTH (Peerless—5 Parts—Sept. 18).—The cast: Robert Brownley (Robert Warwick); Peter Brownley (Clarence Harvey); Judge Lee Sands (Charles Brandt); Beulah Sands (Gerda Holmes); Count Varnecloff (Montagu Love); Simone (Lenore Harris). Directed by Emile Chautard.

So phenomenal was the success of Robert Brownley on the stock market he was called "The Napoleon of Wall Street." Operating with him was his father, Peter Brownley, a long-time enemy of Judge Lee Sands of Virginia.

The story opens with Judge Lee Sands bankrupt because Peter Brownley had given him a false tip on the market. Sands had invested not only his own money, but funds of which he was the trustee. His daughter, Beulah, comes to New York to work and through mutual friends, secures a position as confidential secretary to the Brownleys, under the name of Beulah Lee, and Bob Brownley falls in love with her, but she steels herself against him because of the wrongs the Brownleys have done her father.

Peter Brownley's second wife, Simone, a woman much younger than he, is carrying on a secret intrigue with Count Varaeloff and later transfers her affections to her stepson, Bob, who has neither regard nor respect for her, and because of this, Simone becomes his bitter enemy.

Judge Sands comes to New York and playing upon Beulah's sympathy and love for him, turns her against the Brownleys until she is willing to betray all their business secrets, and spying upon the Brownley operations, she gives her father a tip on which he makes a new fortune.

Beulah gives her father a tip on Salanico Steel with the result that it nearly causes a panic, and Bob learns that Beulah has betrayed him, and when she tells him the reason for her deception was her desire to avenge her father, he forgives her and they elope, believing their marriage would end the feud between the two families.

Bob Brownley brings his bride home and going into the library finds the body of Judge Sands lying face downwards on the floor in a pool of blood. Bob hears a noise behind the curtains and drawing them aside discovers his father, and by the look of guilt on his face, Bob, heartbroken, believes he committed the murder.

Hearing the police coming, they stumble against a screen which falls to the floor, revealing Simone crouching in terror, pleading piteously that she is not responsible for the crime. The police enter, followed by Beulah, and in the same room discover Varneloff, hidden behind the portieres. The police sergeant refuses to allow anyone to examine the body. Just as they are all about to be arrested, Judge Sands himself enters holding by the collar a shabby derelict. Then, for the first time, the sergeant turns the body over, and it proves to be Wilder.

Judge Sands informs the police that while he was waiting in the library he heard an unusual noise. Turning down the lights, he surprised a burglar, who entered to pillage Brownley's safe. As Wilder enters the room, the burglar aimed at Judge Sand, but shot and killed Wilder. Jumping from the window, he was chased by Judge Sands, who called the servants and other police.

METRO PICTURES CORPORATION

THE WHEEL OF JUSTICE (Rolfe Photoplays, Inc.—5 Parts—Sept. 18).—The cast: Mona Mainard (Mrs. John Norton) (Emily Stevens); John Norton (Frank Mills); Tom Mainard (Raymond McKee); "Big" Bill Ryan (Edwin Holt); Pearl Le Claire (Roma Raymond); John Daniels, district attorney (Harry Davenport); Jimmy McClane, city editor (Jerome N. Wilson); Frank Willis (Charles Eldridge). Directed by George D. Baker.

John Norton, a young attorney, is in love with Mona Mainard, a Broadway star. Mona has a young brother, Tommy, who has served a term in Sing Sing. When he is released he comes at once to his sister, and tells her he is going away to begin life over again. She urges him to remain, but he refuses; and she gives him some money for his railroad fare. He knows of her love for Norton, who has now been made assistant district attorney in recognition of his ability, and does not want to stand in her way. Mona leaves the stage and marries Norton.

Ryan, boss politician, is in love with Pearl Le Claire, an adventuress. He has installed her in a handsome apartment in the Arcadia, the leading hotel, and there guards her jealously. Norton wins case after case. Mona realizes that less clever lawyers are no match for him, and knows that based on circumstantial evidence, he secures many convictions of innocent persons.

(*Continued on page* 2034.)

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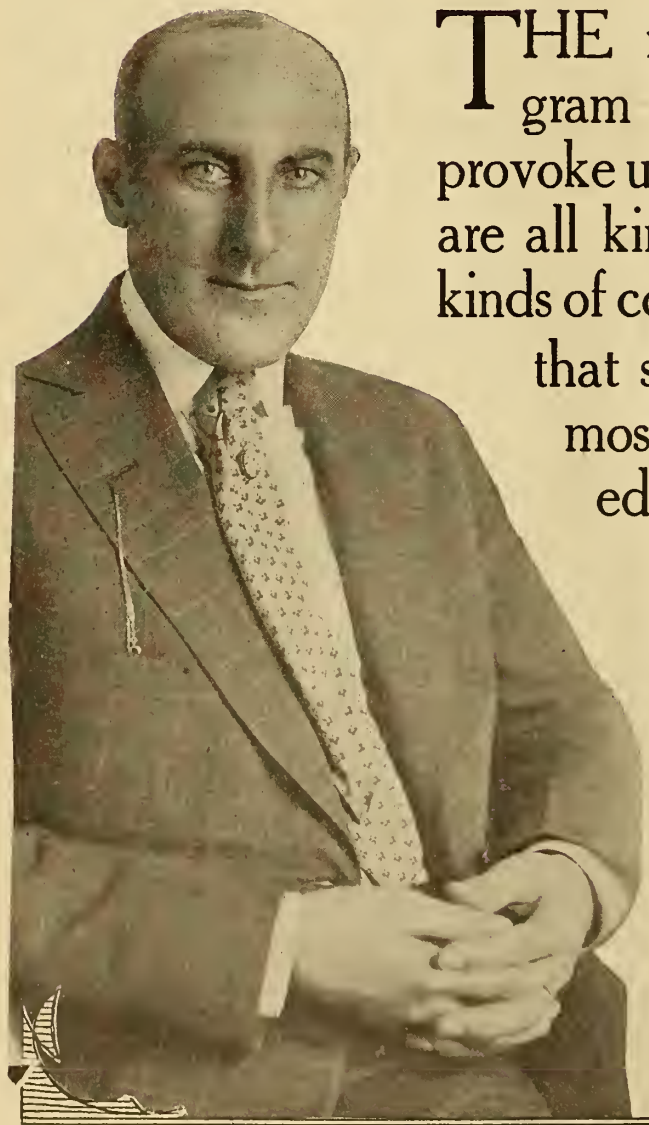
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(*Continued from page* 2031.)

Daniels, the district attorney, becomes ill and Norton succeeds to his position. He convicts on circumstantial evidence an old man who obviously could not have committed the crime and is not guilty. As sentence is pronounced, the old man dies on the witness stand. Mona, in the gallery, is amazed at the injustice of it, and writes to a newspaper a scathing denunciation of the case under an assumed name.

The breach widens between husband and wife. Mona pleads with Norton to change his tactics, but he knows that his record has made him a favorite with the public, and that he is in line for the governorship of the state. Tommy has secured work as heli-boy in the Arcadia Hotel. In a jealous rage Ryan kills Pearl Le Claire, but the evidence points directly to Tommy. The boy gives the name of John Smith, not wishing to bring disgrace upon his sister, and is takeu to the Tomhs. Mona sees his picture in the newspaper. She rushes to him. He insists that he did not commit the murder, and convinces her of his innocence. She goes to her husband and begs him to give up this case, but he tells her that Ryan will make him governor of the state if he wins it. She confesses that Tommy is her hrother, hut even that does not influence him.

Norton has a laboratory adjacent to his library, where he experiments with poisons and chemicals in preparing for his cases. Among his bottles is one containing a harmless sedative. Mona changes the labels on some of the bottles. That night, while her husband is working wlth his stenographer in the lihrary, Mona feigns hysteria. Norton rushes to the laboratory, snatches up the hottle which he supposes contains the sedative, and gives her some of the contents. Mona now simulates an agony of pain. Servants and policemen rush in, and she accuses her hushand of having poisoned her. He swears that he did not, but all the evidence is against him. Circumstantial evidence proves that he has attempted to kill her. He begs her to forgive his hardness of heart—he promises to do anything in the world for her if she will only live.

Obtaining his promise not to prosecute her brother, Mona sits up, smiles, and makes him admit that circumstantial evidence may be wrong; also, that she is the best little actress in the world. Tommy is released, and as Ryan confesses, the real culprit is brought to justice wlthout the aid of circumstantial evidence.

BLUEBIRD PHOTOPLAYS, INC.

BEHIND THE LINES (5 Parts—Sept. 18).—The cast: Nina Garcia (Edith Johnson); Camilla (Ruth Clifford); Senora Cano (Miriam Shelby); Dr. Ralph Hamlin (Harry Carey); Senor Garcia (Marc Fenton); Carlos (Bill Human); Jose (L. C. Shumway); Gen. Dominguez (E. N. Wallack); Gen. Nomonza (L. M. Wells); Torrenti (Ray Hanford); Fred Williams (Lee Hill). Scenario written by Walter Woods. Directed by Henry McRae.

General Torrenti and General Nomonza are leaders of rival military factions in Mexico. Senor Garcia, who is the Nomonza diplomatic agent in Washington, has two daughters, Nina and Camilla, who live with him, and a son, Carlos, a lieutenant in Nomonza's army. Nomonza suspects Senor Garcia of treachery and sends Jose, his favorite spy, to Washington, with the orders of dismissing Garcia and charging him with treason.

The unjust accusation so humiliates Garcia that he dies of heart failure. Garcia's two daughters return to the family estate in Mexico and Nina undertakes to assist her brother Carlos in the servicc of Nomonza, believing that their efforts may clear the Garcia name from disgrace.

Jose, always willing to lend his sympathies to the stronger faction, has meanwhile joined the Torrenti forces, and one of his missions is to capture Carlos Garcia and take from him an important message which he is known to be conveying for Nomonza. The spy leads his forces to attack the Garcias at their home, and while Jose attempts to force his attentions upon Nina, other Mexican brigands attack Camilla wlth the purpose of carrying her away. Nina pleads with Jose that her sister may be spared and finally consents to his demands that Nina shall become a spy for Torrenti, while her sister is held as hostage hy Jose's mother.

Nina is forced, by Josc, to enter the Nomonza military hospital under the guise of a nurse. There she meets Dr. Ralph Hamiln, an American military surgcon. Whlle in the hospital, Nina is forced by Josc to proceed on various errands and secures a number of important documents which she turns over to the Torrenti spy.

Ultimately Nomonza discovers Nina's true occupation. Just as he is ahout to arrest her, the girl herself imposes an experiment upon her own system whereby she hopes to prove the value of Dr. Hamlin's serum. Nina remains in the hospital for some time lingering hetween life and death. Josc, moved by conscience, permits Camilla to visit her sister's hedside aud she remains there until Nina ultimately recovers sufficiently for Nomonza to arrest her and order her execution.

In the meanwhile, Nomonza has executed Jose and when Nina is led forth to be shot, Dr. Hamlin realizes as he has never done before how necessary the girl has become, not only as an assistant, hut because he now realizes he is in love with her. The American's pleas for clemency are unavailing and the firing squad is ordered to execute its mission.

While these events have heen taking place Mexican handits have raided an American town and involved the United States Army In the settlement of the difficulty. Thus it is that the American troops are approaching the town where Nomonza has his headquarters on the day that Nina is condemned to be shot, and at the moment the firing squad is to execute Nomonza's orders, a hrilliant cavalry charge brings the soldiers of Uncle Sam to Nina's rescue.

V-L-S-E.

HIS WIFE'S GOOD NAME (Vitagraph—Five Parts—Sept. 4).—The cast: Mary Ellen (Lucille Lee Stewart); Kate Weld (Jessie Miller); Harry Weatherby (Huntly Gordon); his father (Frank Currier); Doctor Cameron (John Robertson); Silk Harrington (William Lytell, Jr.). Produced hy Ralph N. Ince.

Mary Ellen McKay, a country girl, comes to New York to become a singer. She stops at a furnished room house, and expends her savings on useless lessons, for her voice is only mediocre. Harry Weatherby is a disappointment of his millionaire father, who hopes to make him a captain of industry. Instead, Harry is a ne'er-do-well. While visiting Dr. Cameron, a friend of the family, he sees Mary Ellen across the way, and a flirtation starts. It eventually results in marriage. Harry is afraid to break the news to his stern father; his mother does, and he does.

Enraged, Weatherby visits Mary and tries to buy her off. But she spurns his money, and he changes his tactics. He tells her he likes her, that he will give a party in honor of the marriage. He enlists the aid of Silk Harrington, who brings along a number of his smart tenderloin friends who pass themselves off as society. They influence her to drink, and soon she is acting very foolish. Harry arrives, sees her condition, and denounces her, thinking this is her true self.

Harry's father leaves her a check for $10,000 before he goes, if she will promise never to see Harry again. She crumples the check in her hand, when the truth dawns upon her, and it is later picked up by Silk Harrington, who plans to use it. Mary goes home, thoroughly crushed and humiliated. She tries to commit suicide, but a friend, Kate Weld, a trained nurse, who lives across the hall, and Dr. Cameron save her life. Learning she is a stranger in New York, Dr. Cameron takes her to his country home to recuperate. Harry plunges into business to forget, and his father is happy. Mary recovers her health, but her faith is shattered. She wants to go out into the world now and have a good time. Dr. Cameron argues in vain. He decides to take her sightseeing.

First he takes her to Cherry's, then to the Haymarket, where she sees the broken-down men and women. He tells her that is the price that must be paid. Lastly he takes her to his mission on the East Side. Here he tells her a story. He, too, was in love and lost. He tried everything in his pursuit of forgetfulness, and finally discovered solace for his sorrow in hrightening the lives of others. Mary tells him she, too, wants to do this work. Meanwhile Harrington tries to pass the check. Harry is summoned to the bank and learns the truth through Harrington. He goes home and a hig scene follows hetween him and his father. He eventually locates Mary. At first she does not want to forgive him, but she finally capituiates.

THE PHANTOM FORTUNE (Vitagraph—Five Parts—Sept. 11).—The cast: Zalmon Pinsker (Barney Bernard); Mrs. Pinsker (Mrs. Moscowitz); Bob Deering (James Morrison); Ike Mandell (Lester Bernard); Ahie Lefkowitz (Edward Elkas); Molly Sherman (Adele DeGrande); Mrs. Gallagher (Mary Maurice). Scenario written by Samuel Tauher. Directed by Paul Scardon.

Bob Deering on his way to business meets his sweetheart, Molly Sherman. He arrives at Milliken & Co., stock hrokers, his place of employment, just in time to save Herman, Zalmon Pinsker's 14-year-old son, from a very rough voygagement with the other messengers in the office. For this act Herman takes him to his father's shop and obtains a suit at wholesale, and it is here that Bob meets Ike Mandell, who is in love with Dora, the daughter of Pinsker.

Previous to this meeting Pinsker re-engaged Mandell after having hired and fired him at least ten times, and also just previous to Bob's arrival with Herman, Moses Hecht and Israel Glassman had an argument with Mandell, who, trying to look after Piusker's business, tried to force them to pay certain notes which had been endorsed by Pinsker. Mrs. Pinsker and Dora arrive and realize that if Pinsker keeps up this pace of unorganized charity they will have little if any chance of obtaining the new dresses for which they came.

Later the stock market closes on account of the war, and hoth Herman and Bob are out of a job. Boh calls upon Molly, who is a telepbone operator in a hotel. There he meets "Red" Dor-



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gan, who interests him in war orders. Clothing, sweaters, and shirts are needed for the allied armies, so Boh goes to Pinsker and agrees to get him a contract that will nt once make him a rich man. Pinsker is overjoyed. Bob returns to Dorgan, and it is arranged tbat the manufacturer shall meet tbe commission. Ike Mandell has a cousin, Abie Lefkowitz, another clothing manufacturer, and he feels that if he can give Pinsker the double cross and get the business for Lefkowitz he will he able to marry Dora.

Ike arranges with Dorgan to switch the order to Lefkowitz, who has to give Ike an advance commission of $6,000 for his work. Bob apprises Molly of what he has done for Pinsker; but she has her misgivings about Dorgan. The contestants for the big war order is requested hy the commission, which has quarters in the hotel in which Molly is a telephone operator, to have samples of their goods at the commission's offices. The different clothing manufacturers comply, and when each at different times receives a most encouraging reply concerning their samples each refuses domestic orders so that all time possible may he devoted to the commission's order. The hotel detective becomes suspicious and after a short conversation with a Scotland Yard man who has been on Dorgan's trail for months, they, with Boh, examine the commission's quarters. They are now firmly convinced that the scheme is a fake, and Bob conveys this information to Pinsker. He is greatly discomfited over the revelation, but Bob gets an idea which will net Pinsker a considerable sum. All the other clothing manufacturers are refusing domestic orders pending advices frou the commission, so Bob helps Pinsker to corner the home market. This scheme is successfully executed. Ike Mandell, jealous, is busy instituting a strike among the employes, but his plan is soon frustrated by Bob Lefkowitz scenting that something is wrong, goes to the hotel, where he is told of the fake affair The crooks are captured.

It is then that Lefkowitz tells of a $6,000 check and that it was made out to Boh. The police now go with Lefkowitz to the shop of Pinsker, where they try to fasten the check upon Bob, but he has given it to Dorgan, and Pinsker agrees that if his is the only signature on it, he, Pinsker, will make good for Bob. Molly goes to Pinsker, whc introduces her to his new partner, Bob Deering, and assures her that she need not "hello" any more if she will marry this live business man. Molly is pleased, and is further glad to know that Mandell has lost out with Dora, who is going to marry Glassman, who is now making his fortune through Bob's methods of wide-awake business.

Pathe Exchange, Inc.

PATHE NEWS NO. 71 (Sept. 2).

Forest Hills, N. Y.—The National Lawn Tennis Tournament brings a grand array of one hundred and twenty-eight aspirants for the championships to the courts of West Side Park. Subtitles: Contestants for the doubles—Left to right, "Comet" McLoughlin and Ward Dawson (the challengers) and W. M. Johnson and Clarence Griffin (the champions). The champions retain their title, 3 sets to 2. Itchiya Kumagae, the Japanese star, and his opponent, George M. Church. Church's inside play overcomes the attack of Kumagae, and he wins three straight sets.

Hanworth Park, England—The war makes friends of the mothers of Britain's soldier boys, who often assemble to spend a happy day together and forget their loneliness.

London, England.—Queen Mary pays an informal visit to the East End section of the city to decorate street shrines in honor of the many volunteers from this district.

Somme, France—The Allies place barbed wire entanglements around their newly conquered territory to prevent counter attacks. Suhtitle: German prisoners, captured in recent battles, arrive at the hase camp.

Washington, D. C.—At last an adequate defense is assured as President Wilson signs the Army and Navy Appropriation Bills in the presence of prominent officials. Subtitles: He is warmly congratulated on his historic achievement in the cause of preparedness. He autographs a photo for Manuel Quezon, Congressman from the Philippines, after signing a bill promising future independence to the Philippines. Crowds surround the Capitol when the President arrives to address a joint session of Congress on the Railroad deadlock.

Chicago, Ill.—The hed of Lake Michigan will henceforth hold new treasures, as guns, blackjacks, and hombs confiscated from Windv City thugs are dumped into the sea.

Fort Meyer, D. C.—Militiamen in camp are training strenuously in readiness for a possible call to duty.

Roxbury, N. Y.—Science reposes as great master minds of the twentieth century, Thomas A. Edison, John Burroughs and Harvey S. Firestone, get ready for a real "Back to Nature" vacation in the Adirondack Mountains. Subtitles: Enjoying the first breakfast of their coming trip. It is not very often that the Electrical Wizard permits himself such untold luxury.

"The Black List," an Animated Cartoon, by W. C. Morris. Subtitles: Everything was peaceful and quiet— Until the International Katzenjammer Kid appeared on the horizon.

San Diego, Cal.—Huge crowds listen to Governor Hughes as he speaks in the Exposition Grounds. Subtitle: At Reno, Nevada, he is welcomed with a real western barbecue.

PATHE NEWS NO. 72 (Sept. 6).

NEW YORK CITY.—Secretary Lansing is the host to the Mexican and American Commissioners who are assembled in an effort to conciliate the differences between the two Republics.

WASHINGTON, D. C.—His work in averting a railroad labor strike successfully accomplished, President Wilson leaves the White House for his summer capitol at Shadow Lawn, N. J. Subtitles: 1. Shadow Lawn is gaily bedecked to receive its honored guest. 2. Senator Ollie James formally notifies the President that he is again chosen to lead the Democratic Party and hands him the official notice of nomination. 3. The President accepts and in a stirring address defends the policies and accomplishments of his administration. 4. The immense crowd gathered on the spacious lawn signifies its hearty approval of President Wilson's achievements by a lengthy demonstration.

OLD POINT COMFORT, VA.—Part of the Atlantic Squadron steams into Hampton Roads to receive its supply of coal for the winter cruise. Subtitle: 1. The mighty New York coaling from the collier Jupiter.

NORFOLK, VA.—Animal trainers may well envy this lady, who has educated her pet to wheel its twin sister. Subtitle: 1. The trio take a daily journey down the main strect.

COATS FOR WINTER.—(Courtesy of Shelton Looms Fashion Show.) Subtitles: 1. Black seal plush coat trimmed with red fox, and child's coat of Butifur seal. 2. A rink plush coat trimmed with seal cloth, and one of velour du nord supreme. 3. A coat of white chinchilla trimmed with Hudson Bay seal fahric, and one of gold velour. 4. Coat of imitation Hudson Bay seal trimmed with hlack fox.

LEWISTON, ME.—Colonel Theodore Roosevelt arrives in Maine to start his active campaign for the election of Governor Hughes to the Presidency.

GUADALAJARA, SPAIN.—The graduates of the Military College receive their commissions as army officers from King Alphonso.

ACROSS THE NIAGARA WHIRLPOOL BY AERO-CABLE CAR. Subtitles: 1. A car weighing seven tons, which travels hanging to slender steel cables, gives the visitor to Niagara a wonderful view of the turbulent river. 2. Even the holdest thrill as the car passes over the seething maelstrom of water. 3. After a journey of 1800 feet, the solidly constructed terminal station is reached.

NEW YORK CITY.—Enterprising aviators organize a Flying Yacht Squadron and drive to meetings in their high powered hydroplanes. Subtitles: 1. Rear-Admiral Robert E. Peary, a staunch advocate of aviation, arrives in Lawrence Sperry's machine.

STOCKHOLM, SWEDEN.—A new aerial torpedo, invented by an army officer, is tested by officials of the Swedish Government. Subtitle: 1. The falling torpedo tears a deep hole in the ground.

SHANGHAI, CHINA.—Darkening clouds of revolution cause a run on the principal hanks of the city as anxious depositors desire to withdraw their funds.

GRIP OF EVIL (No. 7—"The Butterflies"—Two Parts—Aug. 28).—Arthur Hardwicke hrings his wife, a hopeless invalid, to a summer resort, hut in the course of time it is necessary to send her to a sanitarium. Hardwicke remains and he meets Beatrice Tourneur, a gentle, sympathetic girl, who tries to lighten his sorrow over his wife. At the hotel is a Dr. Merriam, a blackmailer, who links his schemes with Marion Miller.

Beatrice and Hardwicke, while on a nearby lake, are overtaken by a heavy storm—an oar hreaks and their boat is dashed on a rock. Hardwicke manages to land safely on an island with Beatrice. They find a cabin and are compelled by the increasing storm to stay there all night. Beatrice calls Hardwicke to her room and with an impulse born of a feminine fear of the storm clings to him. Merriam, also marooned on the island, comes unexpectedly upon them and plans to use the situation as future blackmailing capital.

Merriam and Marion proceed to bleed them regularly, increasing their demands when John Burton falls in love with Beatrice. Merriam arranges his affairs so that should he die, copies of the blackmailing story will be placed in John Burton's hands and the editors of the papers. Merriam is killed by an auto and Hardwicke rushes to Burton's home and tells the story. Burton rises to his characteristic noble nature and prevents its being published. But a blundering night editor finds the copy and the following morning sees it in print. The dire results strengthen Burton's helief that "Humanity is in the Grip of Evil."

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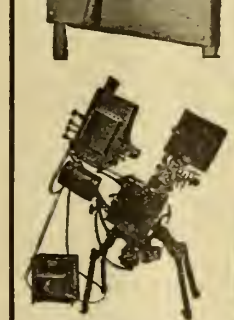


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NEW YORK

THE GRIP OF EVIL (Episode No. 8—Two Parts—Sept. 4).—John Burton, tenth Lord Castleton and multi-millionaire, remembering the happy life of honest poverty he led before he fell heir to his title and his millions, decides to live the simple life for a time and forget if he can, his belief that humanity is in the grip of evil.

Following this plan, he takes up quarters in a furnished flat in a poor part of town. In this tenement house are the Irrepressibles, three young art students, struggling toward fame and fortune. They are in funds the night he moves in and are having a feast. To welcome the stranger, they invite him to their spread and he meets Mary Ames, a struggling sculptress, who also lives in the house. Evan Parker, a successful artist, searching for a model of a certain type, comes to the Irrepressibles, hoping they can put him on the track of this model. By chance, he sees a statue Mary Ames made. He asks her who was her model as he wants the girl to pose for him. She tells him she was her own model, and posed for the statue in a mirror as she modeled it in clay. He asks her to come and pose for him, giving her his address.

The next day Mary decides to pose for Parker. She goes to his studio and Parker becomes infatuated with her. Finally, as he is going abroad, he proposes that she accompany him to Paris, where she can study under the best masters. It is understood they are not to be married.

Burton has taken the job as assistant to Brother Billy, a man who does not believe humanity is in the grip of evil, and who is doing his best to help the poor of his section of the city. He also becomes interested in Mary Ames and finding her in tears one evening asks her to marry him. She, thinking he is a poor man, tells him that the grind of poverty will crush the joy out of their lives. She shows him Parker's letter asking her to accompany him abroad, and when John tells her she cannot go, she says she will not decide until Parker comes to call. She says this in such a manner that John knows the answer will be "Yes" and he decides to stop Parker from calling.

John goes to Parker's studio and finds him about to start for Mary's. He pleads with the artist, but the latter resents the interference with his plans and says he will take Mary abroad with him, if she will go. Burton then resorts to physical force to prevent Parker from seeing Mary and in the fight that follows he breaks Parker's arm. Burton is arrested, but he feels happy to think that he has prevented Parker from going to Mary, who has decided to accompany the artist to Paris. Burton still thinks humanity is in the grip of evil.

THE FEAR OF POVERTY (Gold Rooster Play—Five Parts—Sept. 11).—A struggling family lose their toilsome savings of years with the failure of a savings bank. With it all hopes are lost of leaving the sordid city behind and of building a cottage in the country. The shattered dream instills within the heart of the daughter the fear of poverty, which clings to her throughout her life. Even after she has married and wealth comes to her the constant fear haunts her.

A daughter is born, and surfeited by every luxury, she develops a narrow and selfish nature. Two men come into her life—an artist whose love is real, and the other, a wealthy social butterfly with a nature narrower than her own. But the artist is not destined for worldly riches, as he paints the truth—people's souls—and he paints a sleeping pose of her because, as he tells her, "Your soul has never been awakened." The mother, prompted by the old fear, forces her to marry wealth.

With the fear of poverty comes a poverty of the soul. Then through her great sorrow her soul is finally awakened to the realization that happiness can spring from humbleness and a true love's redeeming rays finds its saving way to the clouded depths of her heart.

TRIANGLE FILM CORP.

DIANA OF THE FOLLIES (Fine Arts—5 Parts—Sept. 24).—The cast: Diana (Lillian Gish); Phillips Christy (Sam de Grasse); Don Livingston (Howard Gaye); Marcia Christy (Lillian Langdon); Jimmie Darcy (A. D. Sears); Theatrical Manager (Wilbur Higby); Butler (William de Vaull); Bijou Christy (Wilhelmina Siegmann); Girls from the Follies (Adele Clifton, Clara Morris, Helen Walcott and Grace Heins). Directed by W. Christy Cahanne.

Phillips Christy, a millionaire aristocrat, is a man of delightful theories, one of which is that environment is the sum and substance of life. He is writing a book promulgating this theory, which his ambitious sister, Marcia, urges him to finish. His chum, Don Livingston, coaxes him to join a theater party. At a supper after the performance he meets Diana, the gayest of the girls of the Follies. To Diana, Phillips Christy falls captive. He tells his sister he will lift Diana of the Follies to their level—to the heights.

After a few years of married life, Diana wearies of life on the heights. Her husband, engrossed with his studies, does not realize this. She pines for her own people of the theater. Even her child's exquisite charm fails to interest her. Hungry for applause, Diana invites some of her former chums to visit her.

Phillips Christy realizes that his theory has proved false—his wife, after the most careful training toward the uplift, has sought her level in the chorus and filled his house with cigarette-smoking, cocktail-drinking women of the theater. Resentful at her husband's attitude regarding her friends, Diana deserts her husband and child and is immediately installed as the star of the Follies. In the midst of her triumph a message comes to her from her husband requesting her presence at the sick bed of their child. Before she arrives little Bijou, the child, has passed away.

After the sad rites over the little child are performed, Phillips Christy asks Diana if she desires to remain in this home under the protection of his name. She answers him truthfully: "I am going back to my own life, to the people who understand me. You and I walk different paths and talk different languages. Our paths need never cross and we have nothing to say to each other. The one interest that bound us together, our little girl, is no more. Neither of us has anything to forgive, nor to remember. I wish you success and happiness I am going now to seek them for myself."

The husband and wife separate and each knows that the separation is as final as if the world had ceased being.

THE DAWN MAKER (Ince—5 Parts—Sept. 24).—The cast: Joe Elk (William S. Hart); Alice McRae (Blanche White); Bruce Smithson (William Desmond); Walter McRae (J. Frank Burke); Chief Troubled Thunder (Joe Goodhoy).

Joe Elk was a half-breed Indian and greatly admired by Walter McRae, factor of the Big Otter Trading Station, the farthest north of the outflung posts of the Hudson Bay Fur Company. Joe Elk, despite his white blood, had been accepted by the Indian tribe of which his uncle, Troubled Thunder, was chief, and it was settled that upon the death of the uncle, Joe Elk would become chief. Joe Elk had a great longing to visit the cities of the white men and above all worshipped at the shrine of McRae's daughter, Alice. She, unaware, of the feelings she inspired in the Indian, liked him impersonally, as did her father.

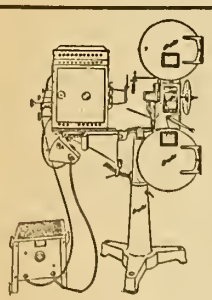
Joe Elk visited Montreal with McRae, and when the factor, his daughter, and the Indian returned to the north, they were accompanied by Bruce Smithson, an acknowledged favored suitor for the girl's hand. Joe Elk brought back with him a determination to erect schools and give the children of his tribe the advantages of the white men he had seen in Montreal.

The ideals of Joe Elk were not received in any too friendly a spirit by the Indians, however, and he met with no assistance in his desire to erect his school house. Moreover, he learned that the feelings of the white girl for him were not the same as he held for her, but that, instead, it was Smithson who was the favored suitor for her hand. The unwillingness of his people to aid him in his desire to uplift them embittered Joe Elk, but encouraged by his white friends he stuck doggedly to his task and completed his school house. His determination to follow up the ideals of the whites, caused the tribe to cast him off. Then, he in turn, apprised by Alice McRae that he could never hope to win her, turned from the whites and sought to revert back to the ideals of the Indians.

There came a blizzard. The Indians, shut off from their food supplies, robbed the storehouse of the company, leaving the factor, his daughter and Smithson without food. The protests of Joe Elk were unheeded and in the middle of the night, he was bound captive and forced to desert the outpost with the other Indians. A day's march away he was given his share of the stolen food and then offered the choice of accompanying the tribe or of returning to the whites. He chose the latter course.

McRae, in attempting to protect the food, had been killed. The girl and Smithson faced death from starvation when Joe Elk suddenly appeared and took command of the situation. Followed many days of privation and untold suffering while the three walked many miles across the frozen lands of the north. Unknown to the others, Joe Elk saved his own meager food supply for them. When all three faced death, he forced his food on the man and the girl, sending them on, while he remained behind to meet his Maker.

The girl and the man were saved and Joe Elk, though he died, was the Dawn Maker for his tribe, for the ideals for which he had really died were eventually carried out by the whites, whose devoted admirer he had been.



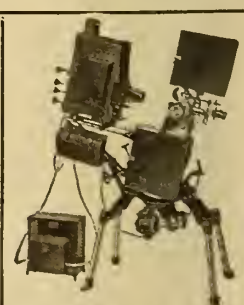
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OWING to the fact that Essanay and Selig have changed their releasing agency from the V. L. S. E. to the Kleine Exchanges, taking effect September Sixteenth, we wish all exhibitors throughout the United States and Canada who have booked Essanay and Selig features on and after that date to know that they may keep their booking dates by applying immediately to the managers of the following Kleine offices located in

New York	Chicago	Boston
Philadelphia	Pittsburg	Atlanta
Toronto	Montreal	Minneapolis
Dallas	Kansas City	Denver
Seattle	San Francisco	Los Angeles
Indianapolis	Salt Lake City	Detroit
St. Louis	Washington	New Orleans
	Cincinnati	

George K. Spoor
President Essanay Film Mfg. Co.

William N. Selig
President Selig Polyscope Co.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2014, 2016.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).
Aug. 21—The Adopted Brother (Two parts—Drama) (Biograph—Reissue No. 74).
Aug. 23—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue No. 77—Dr.).
Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No. 80—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Strongheart (Three parts—Drama) (Biograph—Reissue No. 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).

ESSANAY.

Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).
Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama).
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept. 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).

KALEM.

Aug. 16—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
Aug. 18—He wrote Poetry? (Comedy).
Aug. 19—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 22—The Star Boarders (Comedy).
Aug. 23—The Girl from 'Frisco, Series No. 3, "The Old Field Plot" (Two parts—Drama).
Aug. 25—The Stolen Jail (Comedy).
Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 29—Ham in the Drug Store (Comedy).
Aug. 30—Tiger Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
Sept. 1—Tangled by Telephone (Comedy).
Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).
Sept. 12—Patented by Ham (Comedy).
Sept. 13—The Treasure of Cibola (No. 6 of "The Girl from Frisco"—Two parts—Drama).
Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery (Three parts—Drama).
Aug. 14—The Selig-Tribune, No. 65, 1916 (Topical).
Aug. 17—The Selig-Tribune, No. 66, 1916 (Topical).
Aug. 19—A Bear of a Story (Western—Com.).
Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Topical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 26—Roping a Sweetheart (Comedy).
Aug. 28—Out of the Mist (Three parts—Dr.).
Aug. 28—The Selig-Tribune, No. 69, 1916 (Topical).
Aug. 31—The Selig-Tribune, No. 70, 1916 (Topical).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).

VIM FEATURE COMEDY.

Aug. 30—The Tormented Husband (Comedy).
Sept. 6—The Chalk Line (Comedy).
Sept. 13—His Strenuous Visit (Comedy).
Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).

VIM.

Aug. 25—The Try-Out (Comedy).
Aug. 31—An Aerial Joy Ride (Comedy).
Sept. 1—Reward (Comedy).
Sept. 7—Side Tracked (Comedy).
Sept. 8—A Bag of Trouble (Comedy).
Sept. 14—Stranded (Comedy).
Sept. 15—Payment in Full (Comedy).
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).

VITAGRAPH.

July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. 18—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).
Sept. 29—For the Governor's Chair (Three parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2014, 2016.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 6—Number 36 (Topical).
Sept. 13—Number 37 (Topical).
Sept. 20—Number 38 (Topical).
Sept. 27—Number 39 (Topical).

BIG U.

Sept. 3—The Song of the Woods (Drama).
Sept. 7—The Triumph of Truth (Two parts—Drama).
Sept. 9—The Laugh of Scorn (Drama).
Sept. 10—Mountain Blood (Drama).
Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).

BISON.

Sept. 2—The Desert Rat (Two parts—Drama).
Sept. 9—The Princely Bandit (Two parts—Drama).
Sept. 16—Replaced with Universal Special Feature, "The Caravan."
Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).

GOLD SEAL.

Aug. 22—The Castle of Despair (Three parts—Drama).
Aug. 29—The Chance Market (Three parts—Drama).
Sept. 5—The Code of the Mounted (Three parts—Drama)
Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).

IMP.

Sept. 1—The Call of the Past (Two parts—Drama).
Sept. 8—The Pinnacle (Two parts—Drama).
Sept. 10—As the Candle Burned (Drama).
Sept. 15—The Angel of the Attic (Two parts—Drama).
Sept. 18—Buzzard's Prey (Drama) (Special Release).
Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 29—No release this day.

JOKER.

Aug. 19—Soup and Nuts (Comedy).
Aug. 26—A Marriage for Revenge (Comedy).
Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).
Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).

LAEMMLE.

Aug. 30—No release this day.
Sept. 2—No release this day.
Sept. 6—Circumstantial Justice (Drama).
Sept. 9—No release this day—replaced with Big U.
Sept. 13—The Price of Victory (Drama).
Sept. 16—No release this day.
Sept. 18—A Wife's Innocence (Drama) (Special Release).
Sept. 20—No release this day.
Sept. 21—Polsoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 27—No release this day.
Sept. 30—No release this day.

L-KO.

Aug. 23.—A Double Cross (Comedy).
Aug. 27—Snoring in the High C (Comedy)
Aug. 30—The Right Car But the Wrong Bert'. (Two parts—Comedy).
Sept. 6—Crooked from the Start (Two parts—Comedy).
Sept. 10—No release this day.
Sept. 12—Tillie's Terrible Tumbles (Three parts—Comedy).
Sept. 17—No release this week.
Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Oct. 1—No release this day.

NESTOR.

Aug. 21—Broke But Ambitious (Comedy).
Aug. 28—The Terrible Turk (Comedy).
Sept. 1—No release this day.
Sept. 4—The Boy from the Gilded East (Com.).
Sept. 8—No release this day.
Sept. 11—Nobody Guilty (Comedy).
Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.

POWERS.

Aug. 25—Sammy Johnsin in Mexico (Com.-Cartoon).
—Creating Life from a Dead Leaf (Educational).
Aug. 31—Japan's Gateway to the Temple of the Gods (Educ.).
Sept. 1—Little Browne's Bravery (Drama).
Sept. 7—Making a United States Soldier (Educational).
Sept. 14—Hunting Whales in Japan (Educational).
Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).

RED FEATHER PHOTOPLAYS.

Aug. 21—The Beckoning Trail (Five parts—Drama).
Aug. 28—The Folly of Desire (Five parts—Drama).
Sept. 4—The Narrow Path (Five parts—Dr.).
Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).

REX.

Aug. 11—By Conscience's Eye (Drama).
Aug. 20—No release this day.
Aug. 27—No release this day.
Sept. 3—No release this day.
Sept. 8—The Heritage of Valor (Drama).
Sept. 10—No Rex release this day—replaced with Big U.
Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Oct. 1—Ashes of Remembrance (Two parts—Drama).

VICTOR.

Aug. 29—A Lucky Leap (Comedy).
Aug. 31—No release this day, replaced by the Universal Special, "The Heart of a Show Girl."
Sept. 3—Arthur's Desperate Resolve (Comedy).
Sept. 5—Love's Boomerang (Comedy).
Sept. 7—He Became a Regular Fellow (Com.).
Sept. 12—Jane's Choice (Comedy).
Sept. 14—Baby's Toofs (Two parts—Com.).
Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).

UNIVERSAL SPECIAL FEATURE.

Aug. 21—Liberty, No. 2, "Riding with Death" (Two parts—Drama).
Aug. 28—Timothy Dobbs That's Me, No. 3, "He Becomes a Cop" (Two parts—Dr.).
Aug. 28—Liberty No. 3, "American Blood" (Two parts—Drama).
Aug. 28—The Heart of a Show Girl (Two parts—Drama).
Sept. 4—Timothy Dobbs. That's Me, No. 4 ("From the Rogues Gallery"—Two parts—Drama).
Sept. 4—Liberty, No. 4, "Dead or Alive" (Two parts—Drama).
Sept. 11—Timothy Dobbs, That's Me, No. 5 ("Hired and Fired"—Two parts—Drama).
Sept. 11—Liberty, No. 5 ("Love and War"—Two parts—Drama).
Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timothy Dobbs, That's me, No. 6 "He Almost Lands An Angel" (Two parts—Drama).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).

BEAUTY.

Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Beeville Stinger (Comedy).

CENTAUR.

Aug. 19—Destiny's Boomerang (Two parts—Drama).
Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).
Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).

CUB.

Aug. 11—Jerry's Celebration (Comedy).
Aug. 18—Jerry and the Counterfeiters (Com.).
Aug. 25—The Rookie (Comedy).
Sept. 1—Jerry and the Bandits (Comedy).
Sept. 8—Making Things Hum (Comedy).
Sept. 12—Harmony and Discord (Comedy).
Sept. 15—Jerry and the Blackhanders (Com.).
Sept. 22—Movie Struck (Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Aug. 20—Reel Life, No. 16 (Mutual Film Magazine).
Aug. 23—See America First, No. 50 (Scenic).
— Kartoon Komics (Cartoon—Com.).
Aug. 27—Reel Life No. 17 (Mutual Film Magazine).
Aug. 30—See America First, No. 51 (Scenic).
—Kartoon Komics (Cartoon—Comedy).
Sept. 3—Reel Life, No. 18 (Mutual Film Magazine).
Sept. 6—See America First, No. 52.
—Kartoon Komics (Cartoon).
Sept. 7—Fantomas, No. 1 (The Phantom Crook —Three parts—Drama).
Sept. 10—Reel Life, No. 19 (Mutual Film Magazine).
Sept. 13—See America First, No. 53 (Scenic).
—Kartoon Komics (Cartoon).
Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).

MUSTANG.

Aug. 4—Sandy, Reformer (Two parts—Dr.).
Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Nell Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug. 9—Number 84 (Topical).
Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).

(*Mutual Releases continued on page* 2044.)

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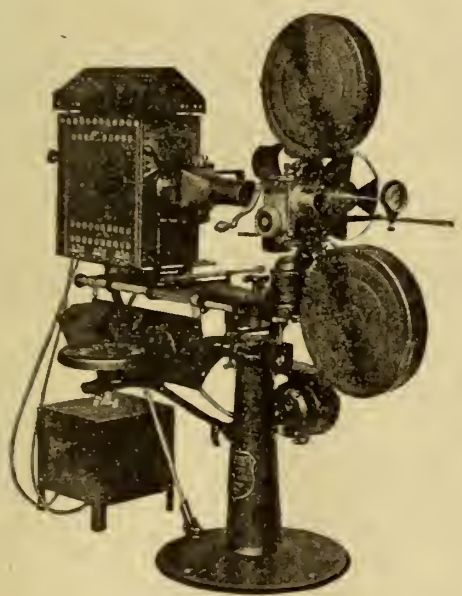
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2014, 2016.)

(*Mutual Releases continued from page* 2042.)

MUTUAL MASTERPICTURES DE LUXE.

Aug. 24—The Mystery of the Riviera (Gaumont—Five parts—Drama) (No. 129).
Sept. 7—The Light (American—Five parts—Drama) (No. 133).
Sept. 21—The Land o' Lizards (American—Five parts—Drama—No. 137).

MUTUAL SPECIAL FEATURE.

Aug. 28—The Secret of the Submarine, No. 15 (Two parts—Drama).
Sept. 4—The Secret of the Submarine, No. 16 (Two parts—Drama).
Sept. 11—The Secret of the Submarine, No. 17 (Two parts—Drama).
Sept. 18—The Secret of the Submarine No. 18 Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Aug. 28—The Diamond Runners (Signal—Five parts—Drama) (No. 130).
Aug. 31—The Man Who Would Not Die (American—Five parts—Drama) (No. 131).
Sept. 4—Youth's Endearing Charm (American Five parts—Drama) (No. 132).
Sept. 11—The Sable Blessing (American—Five parts—Drama) (No. 134).
Sept. 11—Grim Justice (Turner—Five parts—Drama) (No. 135).
Sept. 19—The Three Pals (American—Five parts—Drama—No. 136).

THANHOUSER.

Sept. 15—The Heart of a Doll (Two parts—Drama).
Sept. 22—A Flaw in the Evidence (Two parts—Drama).

VOGUE.

Aug. 20—Her Luckless Scheme (Two parts—Comedy).
Aug. 22—Going to the Dogs (Comedy).
Sept. 3—The Stolen Booking (Two parts—Comedy).
Sept. 10—Rolling to Ruin (Two parts—Com.).
Sept. 17—Doctoring a Leak (Two parts—Com.).
Sept. 24—Paste and Politics (Two parts—Com.).

Pathe Exchange, Inc.

BALBOA.

Aug. 28—The Grip of Evil, No. 7, "The Butterflies" (Two parts—Drama).
Sept. 4—The Grip of Evil, No. 8, "In Bohemia" (Two parts—Drama).
Sept. 11—The Grip of Evil, No. 9, "The Dollar Kings" (Two parts—Drama).
Sept. 18—Grip of Evil, No. 10, "Down to the Sea" (Two parts—Drama).
Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Aug. 28—The Shine Girl (Five parts—Drama).
Sept. 11—The Fear of Poverty (Five parts—Drama).
Sept. 18—The Test (Five parts—Drama).
Sept. 25—Saint, Devil and Woman (Five parts—Drama).

PATHE.

Sept. 4—Good Pals (Two parts—Drama).
Sept. 4—Picturesque Havana (Cuba—Scenic).—Picturesque Ghent (Belgium—Colored—Scenic).
Sept. 4—Florence Rose Fashions "Week-end House Party at Betty Young's" (Fashions).
Sept. 11—A Change of Heart (Two parts—Comedy).
Sept. 11—Fear Growing (Oregon—Industrial). Historic Mobile, Ala. (Scenic).
Sept. 18—Florence Rose Fasbions, No. 4, "When Betty's Sister Goes to School" (Fashions).
Sept. 18—Victims of Vanity (Two parts—Dr.).
Sept. 25—Broken Lives (Two parts—Drama).

PATHE NEWS.

Sept. 9—Number 73, 1916 (Topical).
Sept. 13—Number 74, 1916 (Topical).
Sept. 16—Number 75, 1916 (Topical).
Sept. 20—Number 76, 1916 (Topical).
Sept. 23—Number 77, 1916 (Topical).
Sept. 27—Number 78, 1916 (Topical).

ROLIN.

Sept. 4—Luke Joins the Navy (Comedy).
Sept. 11—Busting the Beanery (Comedy).
Sept. 18—Luke and the Mermaids (Comedy).
Sept. 25—Jailed (Comedy).

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

Octoher—Less Than the Dust (Drama).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 4—A Miracle of Love (Five parts—Dr.).
Sept. 11—Saving the Family Name (Five parts—Drama).
Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).

CELEBRATED FILM CORP.

Sept. 4—Hans and Fritz (No. 1—Cartoon—Comedy).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Out. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 4—The Crimson Stain Mystery (Episode No. 3—Two parts—Drama).
Sept. 11—The Crimson Stain Mystery (Episode No. 4—Two parts—Drama).
Sept. 18—The Crimson Stain Mystery (Episode No. 5—Two parts—Drama).
Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).

EMERALD M. P. CO.

Aug. 14—Tom & Jerry, No. 8 (Two parts—Comedy).
Aug. 21—Tom & Jerry, No. 9 (Two parts—Comedy).
Aug. 28—Tom & Jerry, No. 10 (Two parts—Comedy).

FOX FILM CORPORATION.

Aug. 14—Sporting Blood (Five parts—Drama).
Aug. 21—Daredevil Kate (Five parts—Drama).
Aug. 28—Little Miss Happiness (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

Aug. 18—Hearst-International News Pictorial.
Aug. 21—Beatrice Fairfax (Episode No. 3, "Billie's Romance"—Two parts—Dr.). No. 66, 1916 (Topical).
Aug. 22—Hearst-International News Pictorial, No. 67, 1916 (Topical).
Aug. 25—Hearst-International News Pictorial, No. 68, 1916 (Topical).
Aug. 28—Beatrice Fairfax (Episode No. 4, "The Stone God"—Two parts—Drama).
Aug. 29—Hearst-International News Pictorial No. 69, 1916 (Topical).
Sept. —Jaffery (Frohman—Six parts—Dr.).
Sept. 1—Hearst-International News Pictorial, No. 70, 1916 (Topical).
Sept. 4—Beatrice Fairfax, No. 5 (Two parts—Drama).
Sept. 5—Hearst-International News Pictorial, No. 71, 1916 (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

August—War Brides (Drama).

METRO PICTURES CORPORATION.

Aug. 14—The Weakness of Strength (Popular Plays & Players—Five parts—Dr.).
Aug. 21—The Pretenders (Rolfe—Five parts—Drama).
Aug. 28—The Upheavel (Rolfe—Five parts—Drama).
Sept. 4—The Light of Happiness (Columbia—Five parts—Drama).
Sept. 11—Mister 44 (Yorke-Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.

Sept. 4—Parson of Panament (Pallas—Five parts—Drama).
Sept. 7—The Big Sister (Famous Players—Five parts—Drama).
Sept. 11—The Reward of Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Drama).
Sept. 18—The Storm (Lasky—Five parts—Dr.).
Sept. 21—Ashes of Embers (Famous Players—Five parts—Drama).
Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 17—Bobby Bumps Loses His Pup (Com.).
Aug. 24—Colonel Heeza Liar Plays Hamlet (Cartoon—Comedy).
Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Aug. 28—30th release, "Climbing the Austrian Alps (Scenic).
Sept. 4—31st release, "In Switzerland" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

THE RESERVE PHOTO-PLAYS CO.

Aug. 30—Jerry the Janitor (Episode No. 5—Comedy).
Sept. 6—Jerry the Janitor (Episode No. 6—Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of Sept. 3.

Gretchen the Greenhorn (Fine Arts—Five parts—Drama).
The Patriot (Ince—Five parts—Drama).

Releases for week of Sept. 10.

The Little Liar (Fine Arts—Five Parts—Drama).
The Thoroughbred (Ince—Five parts—Dr.).

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Woman (Ince—Five parts—Dr.).

Releases for week of September 24.

Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

UNICORN FILM SERVICE.

(*Releases for nineteenth week.*)

Sept. 4—Rollins, the Rancher (Buffalo—Two parts—West—Drama).
Sept. 4—Go To It (Gayety—Comedy).
Sept. 5—Motor Mad (Judy-Comedy).
Sept. 5—The Voice of Justice (Supreme—Dr.).
Sept. 6—A Dreary Diary (Jockey—Two parts—Comedy).
Sept. 6—The Bandit Hero (Rancho—West—Drama).
Sept. 7—Consolation (Sunset—Drama).
Sept. 7—A Laughing Cast (Judy—Comedy).
Sept. 7—The Wandering Herd (Hiawatha—Drama).
Sept. 8—The Lure of the Rose (Puritan—Three parts—Drama).
Sept. 9—The Reparation (Three parts—Dr.).
Sept. 10—Evil Currents (Lily—Two parts—Dr.).
Sept. 10—A Hicksville Romance (Jockey—Comedy).

WORLD PICTURES.

Aug. 28—Husband and Wife (Five parts—Dr.).
Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2014, 2016.)

V-L-S-E, INC.

Aug. 14—The Dawn of Freedom (Vitagraph—Five parts—Drama).
Aug. 14—Selig-Athletic Series, No. 8 (Sports).
Aug. 21—Selig-Athletic Series No. 9 (Sports).
Aug. 21—The Footlights of Fate (Vitagraph—Five parts—Drama).
Aug. 28—The Kid (Vitagraph—Five parts—Drama).
Aug. 28—Selig Athletic Series No. 10 (Sports).
Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—Selig-Athletic Series No. 13 (Sports).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 25—The Chattel (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Tell-tale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).

States Right Features

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).
August—In the Hands of the Law (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

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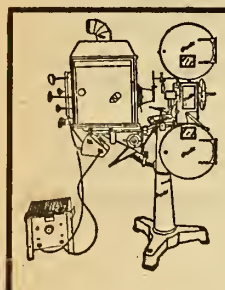
Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Thirteen parts—Drama).

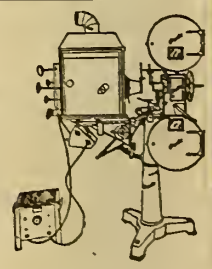
UNITY SALES CORPORATION.

July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).
Sept. 4—The Yellow Menace (Episode No. 1, "The Higher Power"—Two parts—Drama).
Sept. 11—The Yellow Menace (Episode No. 2, "The Mutilated Hand"—Two parts—Drama).
Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4 (Two parts—Drama).



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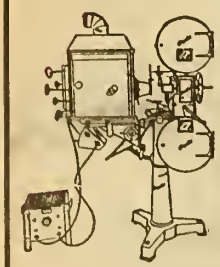
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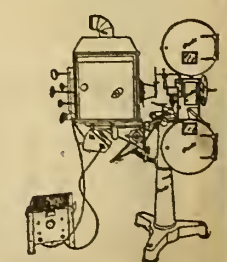
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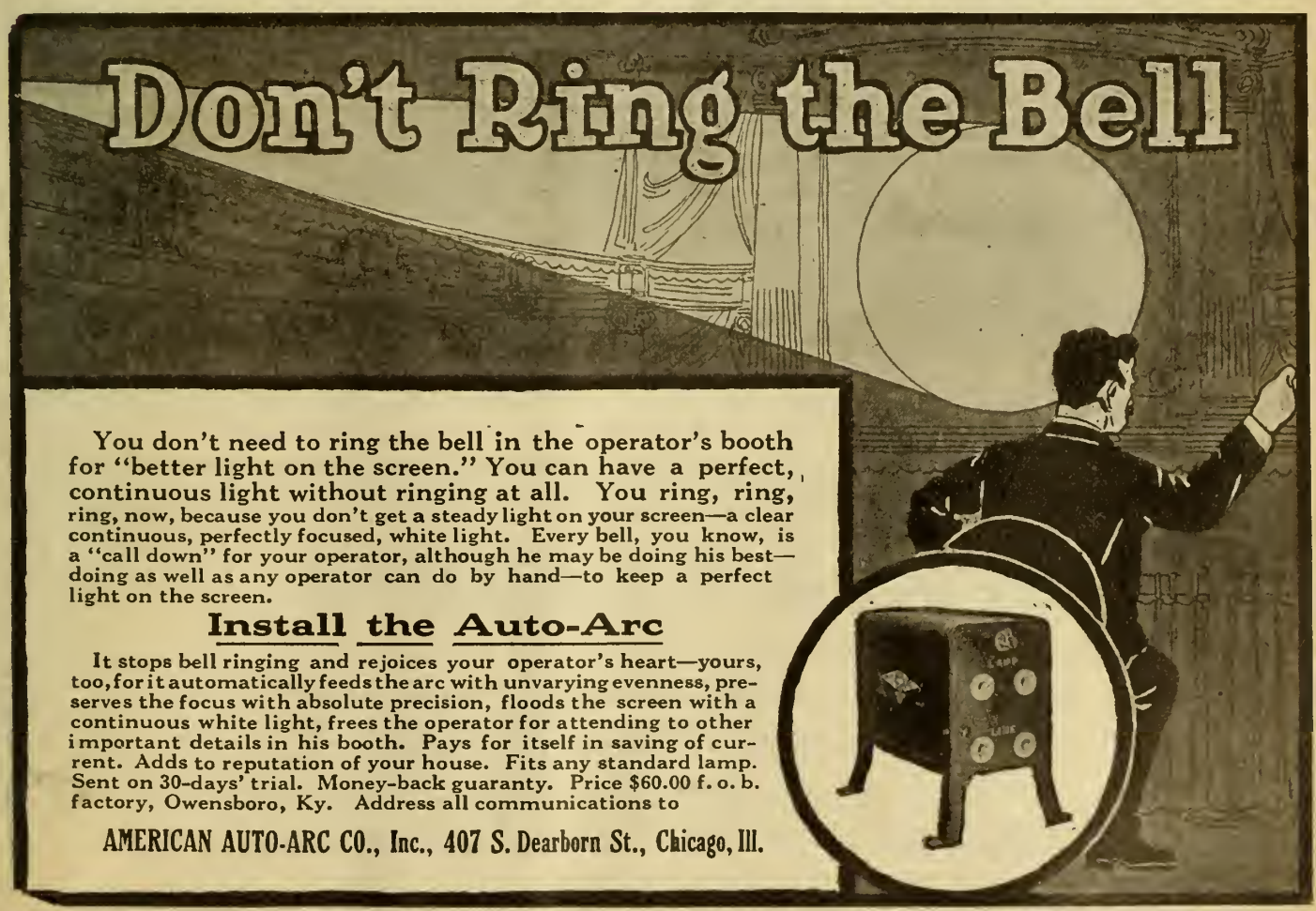


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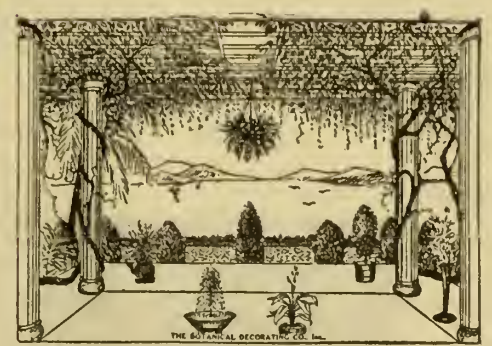
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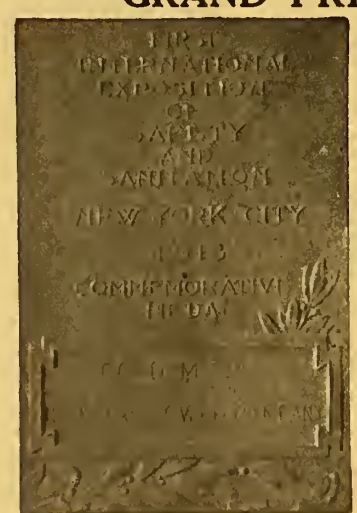
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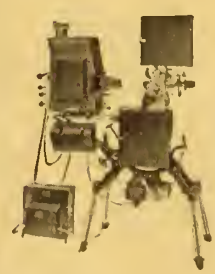


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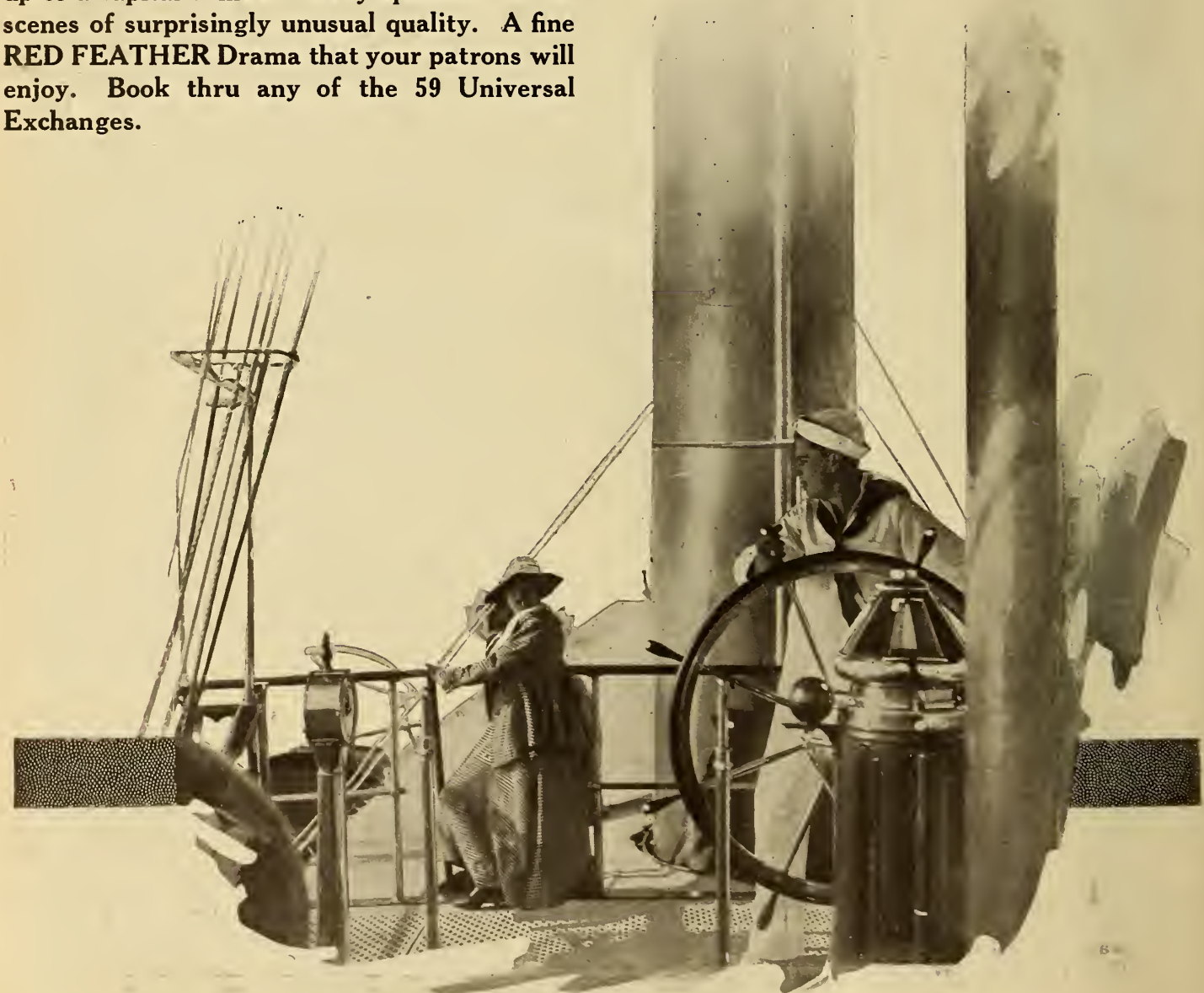
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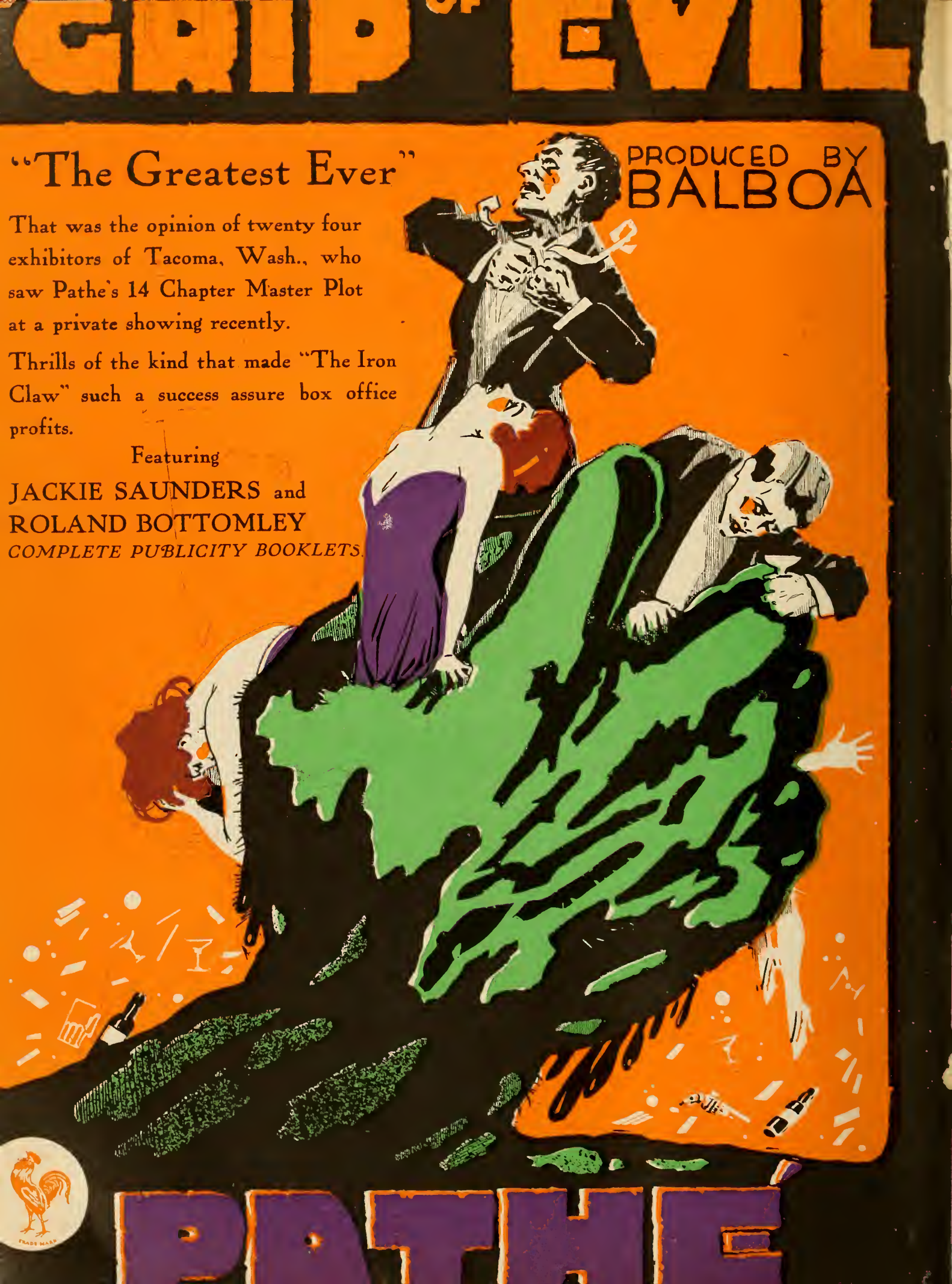
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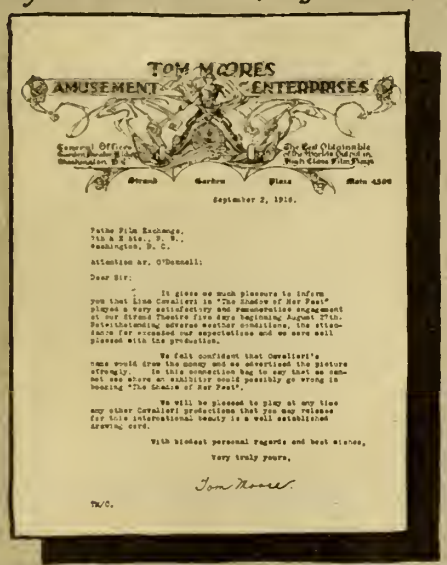
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Paramount has now solved that problem for him

Clever Stunts
A Real Plot
Real Comedians
} = LAUGHS THAT SHAKE YOU OFF YOUR SEAT

Talk to your exchange man about it and about the snappy things that are to come

Produced by the

United States Motion Picture Corporation

J. O. Walsh, Pres. F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.

WILKES-BARRE, PENNA.

Released October 2nd, 1916, by the

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.



Paramount is Built on *Human Nature;* Others Rest on *Human Whim!*

Anything to *get* the public, say the others; Anything to *hold* the public, says Paramount.

"*Hitch your wagon to a star*" was good advice until Paramount came along and changed it to read:

"Hitch your wagon to a *hundred* stars!"

The exhibitor who is in business for today, tomorrow, next year and for ten years *must not gamble*—his business must be built staunchly on human nature *as it is*, and not as some theorist *says* it is.

One star may make friends fast, but it takes a hundred stars *to make fast friends*.

The Paramount idea is right, is sound, is lasting. The success of the greatest talking machine company in the world *proves it!* The success of the greatest vaudeville enterprise in the world *proves it!* The success of *five thousand* Paramount Exhibitors *proves it!*

"Hitch your wagon to a star"—but be prepared to *fall* when that star *sets!*

Hitch your wagon to a *hundred* stars—give your public the complete Paramount Program—and you'll build a business, not for today, or tomorrow, but for the years to come.



The Paramount Pictures of the Week



RELEASED MONDAY. SEPT. 18, 1916

DANIEL FROHMAN
PRESENTS

VALENTINE GRANT *in* The DAUGHTER OF MacGREGOR



"The Daughter of MacGregor" illustrates what we have been telling you about the variety of the Paramount Program—here is a photoplay with "different" atmosphere, settings and types—with a picturesque story—thrillingly told.

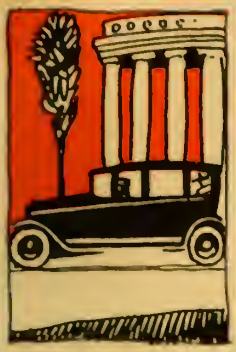
Produced by the

FAMOUS PLAYERS FILM COMPANY

Released September 18th, by the

Paramount Pictures Corporation

Ask your exchange about the special music scores for all Paramount Pictures



The Paramount Pictures of the Week



RELEASED THURSDAY, SEPT. 21, 1916

DANIEL FROHMAN
PRESENTS

PAULINE FREDERICK *in* ASHES OF EMBERS

Pauline Frederick's remarkable interpretation of the twin sisters—distinctly different personalities—is one of the greatest double characterizations yet contributed to the screen.



Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 21st, by the

Paramount Pictures Corporation

Ask your exchange about the special music scores for all Paramount Pictures

Anno

A UNIQUE S

THE PHOTOPLA

THE INTER

CELEBRATED

MAURICE AND

IN A FASCINAT

"THE OF

By Edmund and Gabriel

PRODUCED

FAMOUS PLAYERS

ADOLPH ZU

Released Monday

BY

Paramount Pict



POSE FROM THE FAMOUS APACHE DANCE INTRODUCED BY MAURICE AND FLORENCE WALTON



Paramount Pictures

Paramount Pictures

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CREEN EVENT-

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NATIONALLY

DANCERS,

FLORENCE WALTON

ING PHOTOPLAY

QUEST LIFE"

Goulding
Enthoven

BY THE

FILM COMPANY

KOR, *PRESIDENT*

September 25 TH.

THE
ures Corporation



POSE FROM ONE OF THE MANY SOCIETY DANCES CREATED BY MAURICE AND FLORENCE WALTON





Forthcoming Paramount Pictures



THEODORE ROBERTS
and
ANITA KING in



ANTON THE TERRIBLE



Two of the most popular Lasky stars in a thrilling drama of Russian political intrigue, which gives them both some of the finest opportunities of their careers.

Produced by the

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. DeMILLE, Director General

Released September 28th, by the

Paramount Pictures Corporation

Oliver Morosco Photoplay Co and Pallas Pictures Announce

The Forthcoming Appearance in Productions Exclusively for the Paramount Program



KATHLYN WILLIAMS

and

THOS. H. HOLDING



Their first production is already under way. A powerful drama of the Hall Caine type.

Under the direction of

OLIVER MOROSCO AND PALLAS PICTURES

OLIVER MOROSCO, Pres.

To be released by the

Paramount Pictures Corporation



FAMOUS PLAYERS FILM CO.

JESSE L. LASKY FEATURE PLAY CO.

Get Busy in Show Season

Autumn is show season—the time to get busy and make **your** theater the show center of **your** town. Everybody likes a show that is well rounded out.

Make your show complete by adding

Paramount Short Subjects

to your big Paramount Program.

They are as entertaining as they are substantial, as attractive as they are worth-while.

Paramount-Burton Holmes, the travel pictures all others are judged by—

Paramount Pictographs, the screen magazine that has added a new word "Pictograph" to the film fans' vocabulary—

Paramount-Bray Cartoons, today, as a year ago, the funniest animated drawings yet made—

And

Paramount Comedies—one reel with Black Diamond in the lead—first release, October 2d.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

PALLAS PICTURES

OLIVER MOROSCO PHOTO PLAY CO.

The Greater VITAGRAPH

The Best—In Abundance—

GREATER Vitagraph has increased its capitalization to twenty-five million dollars for two reasons:

First, to provide the exhibitors of the United States and Canada with productions of maximum drawing power.

Second, to present such productions—in abundance.

How thoroughly this policy is to be followed, is evidenced by the announcement that during the next few months, Vitagraph will release:

Three E. H. Sothern Pictures
Eight Anita Stewart Pictures
Eight Earle Williams Pictures
Eight Edith Storey and Antonio Moreno Pictures
Eight Lillian Walker Pictures

In both the quality of its releases, and the quantity of that quality, Greater Vitagraph again respectfully invites exhibitors to try to match its offerings with the output of the entire motion picture field.

VITAGRAPH

Coming Features of Greater Vitagraph

VITAGRAPH has admittedly a greater assemblage of stars—stars by reason of their proved ability and popularity—than any other film producing organization.

In forthcoming productions will be seen such widely known screen favorites as

Anita Stewart	*Lillian Walker*	*Naomi Childers*	*James Morrison*
E. H. Sothern	*Antonio Moreno*	*Marc MacDermott*	*Charlotte Ives*
Edith Storey	*Peggy Hyland*	*S. Rankin Drew*	*Evart Overton*
Earle Williams	*Charles Richman*	*Lucille Lee Stewart*	*Adele Kelly*
Alice Joyce	*Dorothy Kelly*	*Huntley Gordon*	*Joseph Kilgour*
Harry Morey	*Barney Bernard*	*Virginia Hammond*	*Josephine Earle*

Among the releases in which these, and other Greater Vitagraph players will appear, are the following:

The Most Famous Actor of the Modern Stage

E. H. Sothern

Supported by the Popular English Favorite

Peggy Hyland

In

"The Chattel"

Paul West's splendid drama of a marriage that was born in sordidness and ripened into beautiful fulfillment.

The Master Drama of a Super Criminal

"Through the Wall"

The Great Mystery Story by
Cleveland Moffett
Featuring

Nell Shipman, William Duncan and George Holt

"The greatest detective drama ever produced on the stage or the screen."

Barney Bernard

Creator of "Abe Potash" in Montague Glass' Play "Potash and Perlmutter"

In a new drama of Jewish life

"A Prince in a Pawnshop"

A tenderly beautiful story of a man who loved his neighbor as himself.

A Twelve-Part Super Serial

"The Scarlet Runner"

By C. N. and A. M. Williamson
Featuring the screen's biggest drawing card

Earle Williams

Twelve episodes, each a complete story.

Twelve beautiful heroines, twelve splendid love stories, twelve baffling mysteries, twelve rousing adventures, twelve times the punch of the ordinary serial.

A London Vitagraph Production.

Sir Arthur Conan Doyle's World-Famous Mystery Story

"The Firm of Girdlestone"

Featuring one of England's Foremost Actors

Charles Rock

Supported by Beautiful, Accomplished

Edna Flugrath

Formerly Premier Danseuse, Metropolitan Opera House, New York.

The Vitagraph Favorite

Lillian Walker

In

"The Blue Envelope Mystery"

A beautiful picturization of Sophie Kerr's entrancing mystery story which was published serially in The Woman's Home Companion and read by nearly three million people.

A Stupendous Sequel to "The Battle Cry of Peace."

"The Battle Cry of War"

By J. Stuart Blackton and Cyrus Townsend Brady.
Produced under the Personal Supervision of Commodore Blackton.

Interpreted by a company of many thousands, headed by
ALICE JOYCE, HARRY MOREY, NAOMI CHILDERS, JAMES MORRISON, JOSEPH KILGOUR, PEGGY HYLAND, BOBBY CONNELLY, WALTER McGRAIL, EDWARD ELKAS and TEMPLAR SAXE.

Wonderful as was "THE BATTLE CRY OF PEACE" both as a spectacle and as a money-maker for exhibitors, "THE BATTLE CRY OF WAR" with its clarion call to the slumbering spirit of preparedness, its superb cast and masterly production, surpasses all previous achievements.

VITAGRAPH

VITAGRAPH

Unequalled in their Box-Office Value

PROMINENT in the casts of other productions, are these Vitagraph favorites, whose hold on the hearts of screen audiences assures the success of their every appearance:

Bobby Connelly	*Edward Elkas*	*William Dunn*	*William Shea*
Arline Pretty	*Eulalie Jensen*	*Adele de Garde*	*Gordon Gray*
Frank Daniels	*William Duncan*	*Anders Randolf*	*Walter McGrail*
Rose Tapley	*Mary Maurice*	*George Holt*	*Harry Northrup*
Charles Wellesley	*Charles Kent*	*Brinsley Shaw*	*Francis Morgan*
Julia Swayne Gordon	*Billie Billings*	*Templar Saxe*	

The offerings chosen for these players, some of which are listed below, indicate the supreme quality of Greater Vitagraph productions.

E. H. Sothern and Edith Storey

In

"An Enemy to the King"

By Robert N. Stephens

Most of Mr. Sothern's original company has been engaged to support him in the screen production of this, his greatest stage success.

Antonio Moreno and Naomi Childers

In

"The Devil's Prize"

Written and Produced by Marguerite Bertsch

A powerful modern story, a Faust-like play; not an allegory, but a tense, gripping drama of contending human passions —A second, "Law Decides".

Peggy Hyland and Evart Overton

In

"The Enemy"

By George Randolph Chester

From the serial published in Hearst's Magazine and read by nearly four millions. It is the most wonderful argument ever brought against the common enemy—drink.

Lillian Walker

In

"The Dollar and the Law"

By Irvin Cobb

Produced with the cooperation of the American Bankers Association. This first photoplay written by Irvin Cobb, a drama of the use and abuse of money, is one of the most realistic life-portrayals ever filmed.

America's Daintiest Actress

Anita Stewart

In

"The Girl Philippa"

By Robert W. Chambers

Over five million people read this story as a serial in Cosmopolitan Magazine. With charming Anita Stewart playing the role of Robert W. Chambers' most lovable heroine, the wonder-film comes into being.

Marc MacDermott and Naomi Childers

In

"The Selling Price"

Written and Produced by Charles J. Brabin

Marc MacDermott, in a dual role in which double exposure has been carried to perfection, is here cast in the strongest drama of his career.

E. H. Sothern

Supported by

Charlotte Ives

In

"The Man of Mystery"

By Archibald Clavering Gunter

An unusual drama of a man who came back from the Valley of the Shadow, to live again among those who thought him dead.

William Courtenay and Lucille Lee Stewart

In

"The Ninety and Nine"

By Ramsey Morris

A splended revival of one of the greatest stage successes of this generation.

Another Super-Serial in Preparation

"The Secret Kingdom"

By Louis Joseph Vance.

Featuring the Distinguished Actor

Charles Richman

The story of a struggle for a throne; tense situations in which the fate of empires hangs in the balance; beautiful, thrilling, compelling—each episode a gem of production—the whole a diadem of film perfection.

VITAGRAPH

Greater
VITAGRAPH



A Super-Serial

Vitagraph's rushing, rousing, mile-a-minute motor series

"The Scarlet Runner"

By C. N. and A. M. Williamson,

the famous authors of "The Lightning Conductor"

Featuring

The Screen's Biggest Drawing Card

Earle Williams



Produced by

Wally Van

and

William P. S. Earle

Twelve episodes—each a complete story.

Twelve beautiful heroines
Twelve splendid love stories
Twelve baffling mysteries
Twelve rousing adventures
Twelve times the punch of the ordinary serial

The entire serial is filmed and ready to be shown. See it before you book it.

"The Scarlet Runner"

Backed by unequalled newspaper publicity.

VITAGRAPH

VITAGRAPH

America's Daintiest Actress

Anita Stewart

in "The Combat"

Produced by Ralph W. Ince

A wonderful actress – a splendid drama –
a perfect production –
the symbol of

The Greater Vitagraph





A six-part
Blue Ribbon Feature

The story of a loveless marriage and a woman's unyielding faith

HE was dead, she believed, and though her heart had gone with him, she gave herself in soulless, legal marriage to another. But closely as she guarded the secret of her first marriage, treachery and a relentless fate laid bare the pitiful story.

And with the revelation came the knowledge that her first husband, the man whose love she treasured above all else, lived and claimed her.

Gone was the secrecy, the pretense, the deceit. In its stead stood the glaring truth and outraged convention. Above the wreck of these lives could the call of a man to his mate find its answer?

VITAGRAPH

VITAGRAPH

Thomas Dixon's Mighty Message of Warning,

"The Fall of a Nation"

By the Author of "The Birth of a Nation"

In seven overwhelming parts—an unequalled realization of the terrific powers of annihilation, which America may be forced to meet in the world struggle for a place in the sun.

Special Musical Score by

Victor Herbert

VITAGRAPH—V-L-S-E

BRANCH OFFICES:

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75 Walton St.

Boston
67 Church St.

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Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City, Mo.
12th & Walnut Sts.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway.

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Ave.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington, D. C.
811 E. Street, N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
401 Bleury St.



Plotting the overthrow of America ◦ ◦ ◦

VITAGRAPH

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE, NEW YORK

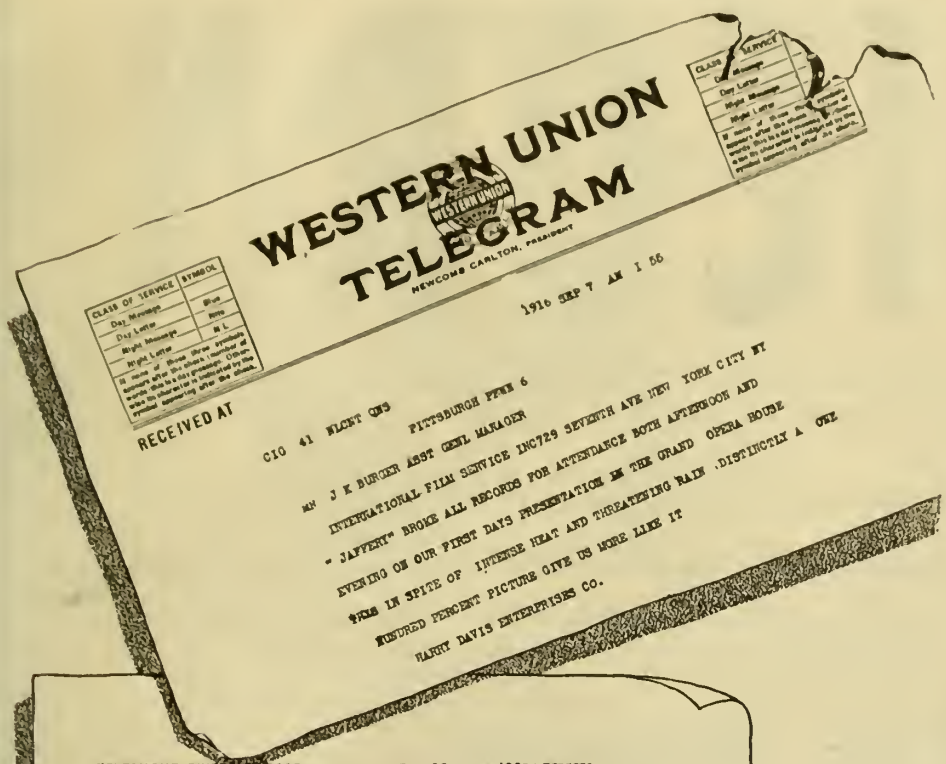
INTERNATIONAL FILM SERVICE INC.

EXCHANGES

NEW YORK CITY
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CHICAGO
207 So. Wabash Ave.
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48 Piedmont St.
ATLANTA, GA.
146 Marietta St.
LOS ANGELES
912 So. Olive St.
SAN FRANCISCO
280 Golden Gate Ave.
PHILADELPHIA
1335 Vine St.
WASHINGTON
712-11th St. N. W.
PITTSBURGH
804 Penn Ave.
ST. LOUIS
3313 Olive St.

AGENCIES

BUFFALO
39 Erie St.
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NEW ORLEANS
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Gloyd Building
MINNEAPOLIS
606 Produce Exchange Bldg.
INDIANAPOLIS
New Lyric Theatre Bldg.
DETROIT
71 Griswold St.
SALT LAKE CITY
131 East 2nd St. S.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

1916 SEP 7 AM 1 56

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MR J K BURGER ASST GENL MANAGER

INTERNATIONAL FILM SERVICE INC729 SEVENTH AVE NEW YORK CITY HY

"JAFFERY" BROKE ALL RECORDS FOR ATTENDANCE BOTH AFTERNOON AND

EVENING ON OUR FIRST DAYS PRESENTATION IN THE GRAND OPERA HOUSE

90 IN SPITE OF INTENSE HEAT AND THREATENING RAIN .DISTINCTLY A GOL

HUNDRED PERCENT PICTURE GIVE US MORE LIKE IT

HARRY DAVIS ENTERPRISES CO.

TELEPHONE, RIVERSIDE 9220 BET. 99TH AND 100TH STREETS

RIVERVIEW THEATRE
SELECT PHOTO PLAYS
2633 BROADWAY
NEW YORK CITY

Sept. 5th, 1916.

International Film Service, Inc.
729 - 7th Ave.,
New York City.

Gentlemen:

Permit me to congratulate you upon your recent production "Beatrice Fairfax".

While I was quite certain of its wide popularity, I was not quite prepared for the result of its success on the first presentation on August 30th. Despite the intense hot weather we did capacity business at both matinee and evening performances and am quite satisfied in my mind that the excellent box office receipts was not the result of the ordinary feature shown that day, judging from the constant phone inquiries when "Beatrice Fairfax" is to be flashed on the screen.

Wishing you every success, I am,

Yours very truly,

S. A. Morass.

FREDERICK CLEMENT WEBER, PRESIDENT AND MANAGER — PAUL J. PROSCH, SECRETARY-TREASURER — T. HOWARD CHRISTY, ATTORNEY

TELEPHONE MADISON 4655

The Lord Calvert Theatres Company

INCORPORATED UNDER LAWS OF STATE OF MARYLAND

OFFICE: GERTRUDE McCOY THEATRE BUILDING
S. E. CORNER FULTON AVENUE & BAKER STREET
BALTIMORE, MARYLAND

Sept. 8, 1916.

International Film Service, Inc.
729 Seventh Avenue,
New York City.

Gentlemen:-

The writer witnesseth a private screening of your first Golden Eagle Feature, "Jaffery", and wishes to congratulate you upon same.

"Jaffery" is a great novel, but a greater picture in which characters turn to life in the most vivid and interesting manner.

It has a big "Punch" and a happy ending which will hold any audience, and I am sure will make money for the exhibitor.

If this is a criterion of the Golden Eagle Features to come I am sure that great success awaits your service.

With best wishes, I am.

Very truly yours,

Frederick Clement Weber
President

FCW-GH

P.S. We have just closed contract on above feature for our theatre.

Are You Booking All These Great Pictures?

UNICORN

Films are shown in the LARGEST theaters. They are also exhibited in the SMALLEST THEATERS.

Wherever there are motion pictures UNICORN FILMS are necessary.

From a small beginning, born in the midst of fierce competition, Unicorn has grown, in a comparatively short time, to one of the biggest distributing organizations in the world.

The Reason:

UNICORN FILMS are short length features, 1 to 3 reels.

The exhibitor can book from 1 to 21 reels per week.

The subjects are carefully selected, and the program is splendidly balanced, presenting a pleasing variety of GRIPPING DRAMAS, LAUGHABLE COMEDIES, and SPECTACULAR AND SENSATIONAL WESTERNS.

The Unicorn Fall Program

will mark a new era in film distribution.

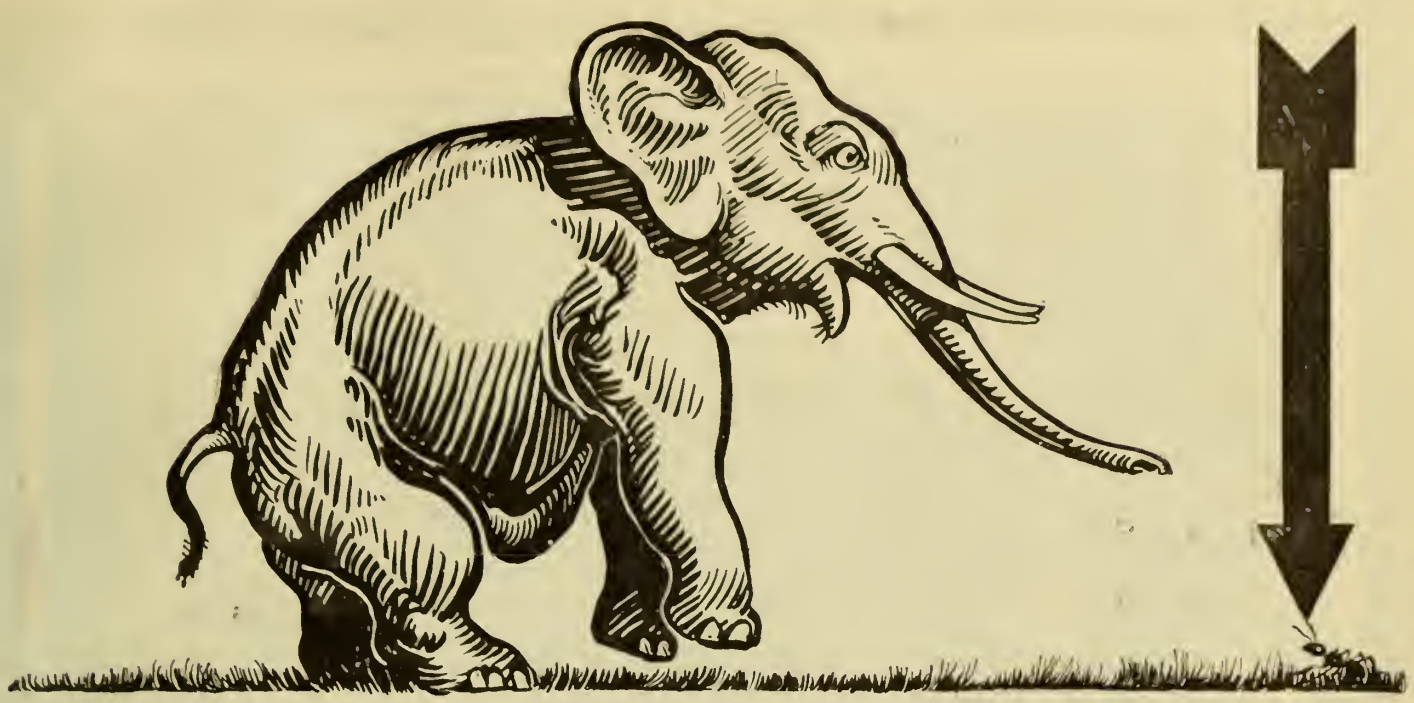
No matter how LARGE or SMALL your house, and regardless of your policy, you SHOULD use UNICORN FILMS.

Get in touch with a UNICORN EXCHANGE.

UNICORN FILM SERVICE CORP'N

126-130 W. 46th St. New York City

28 Branches Throughout the U. S.



SAID the ant, "I don't believe that the elephant can see over the top of a blade of grass."

Dwarf minds always doubt the vision of giants. The last man to acknowledge the wisdom of another is his competitor.

We are not advertised by our loving friends, but by our envious rivals.

A million dollars wouldn't pay for the publicity which *The Clara Kimball Young Film Corporation* has received through the concerns whose position and standing is threatened by the introduction of a fairer, squarer deal to the exhibitor and the public.



Success is its own answer and the only one.

Lewis J. Selznick.

SELZNICK-PICTURES



ONE FRAIL BUT DAUNTLESS WOMAN
DEFIES AN EMPIRE

—IN—

HERBERT BRENON'S

Presentation of

NAZIMOVA

—IN—

"WAR BRIDES"

By MARION CRAIG WENTWORTH

SOLE DISTRIBUTOR

LEWIS J. SELZNICK

NEW YORK

SELZNICK-PICTURES

KITTY GORDON

(The Hon. Mrs. H.H. Berresford)

Is now producing under the supervision of
G.M. (Broncho Billy) Anderson
a film version of the dramatic novel

"VERA, THE MEDIUM" By RICHARD HARDING DAVIS



One by one I shall add such stars and attractions to the list of SELZNICK-PICTURES untill I am releasing ONE A WEEK.

NO PROGRAM!

Pick the stars you want. The pictures of each star will be sold separately with no strings attached, binding the exhibitor to any pictures he does not want.

LEWIS J. SELZNICK.

A LETTER FROM MISS KITTY GORDON (THE HON. MRS. H.H. BERRESFORD) TO THE EXHIBITORS & PUBLIC

Imitation is not only the sincerest form of flattery.

It is the better part of wisdom, the source of all improvement.

Columbus discovered the West Indies.

His imitators opened up the American continent.

When Mr. Lewis J. Selznick organized the Clara Kimball Young Film Corporation he expected to be imitated. More, he hoped for it. He knew his idea would be a failure if others did not adapt it to their own uses.

He has already expressed his appreciation of the compliment paid his judgement by Miss Mary Pickford and Mr. Adolph Zukor in organizing the Mary Pickford Film Corporation.

It is my turn to thank Mr. Selznick for giving me the opportunity to enlist under his banner at the head of my own company, the Kitty Gordon Film Corporation.

He blazed the way and it is up to every motion picture star to follow the sure road he has pointed out to artistic prestige and financial success.

To my friends the exhibitors and public who have found merit in my program pictures I wish to give assurance that my future productions, beginning with the picture now under way, an adaptation of one of Richard Harding Davis' great novels, "Vera, the Medium," will exceed their most sanguine hopes.

And each of my productions will be marketed through the great chain of exchanges established by Lewis J. Selznick Enterprises, Inc.

Sincerely,

Kitty Gordon.

MUTUAL SERIES

FANTOMAS

has a wonderful introduction from Reviewers



Only pictures absolutely far above feature standards can startle Moving Picture World reviewers into writing about them with superlatives. Since you depend on Moving Picture World reviews, book this three-reel series of five episodes NOW. Read what Moving Picture World reviewers have said of "Fantomas" over their own signatures; then go to the nearest Mutual Branch and place your order. In no other way can you get the series. The pictures are ***proved*** successes, and have made millions of dollars for exhibitors.

"A perfect cloud of sensations."

"The pictures will hold an audience of any degree."

"'Fantomas' has all the elements which make for success."

"The acting of the principal characters is beyond all praise."

"The end of the feature leaves the spectator in profound suspense."

"The sensational incidents are handled in a manner which makes them consistent."

"The impossible and the unheard-of seem common place at the end of the last reel."

"Some of the most thrilling and realistic screen representations that have ever been conceived."

"Pictures with a decided punch and with startling and terrible sensations are presented with logic enough to make them connect up."

WATCH FOR "THE VAMPIRES, OR THE ARCH CRIMINALS OF PARIS"

This series in nine episodes of three reels each broke all Palais Gaumont records

Gaumont **Gaumont Co.** Gaumont

FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL SPECIAL FEATURE



The SECRET of the SUBMARINE

Book "The Secret of the Submarine"

It has proved its power as a crowd-getter. Its stupendous, crashing thrills—its patriotic theme—its beautiful heroine, Juanita Hansen, and virile hero, Thomas Chatterton—have doubled box office receipts for thousands of theatres this summer.

Bring this prosperity to **your** theatre!

"The Secret of the Submarine" Will Do It!

Apply to "The Secret of the Submarine" Department of any Mutual Exchange or at Mutual Film Corporation, 222 South State Street, Chicago, Ill.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Ill.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 30, 1916 No. 3.

Moral: Big Profits For Exhibitors at Mutual Exchanges

EVER hear the story of John Doe? John had been running a theatre for a long, long while. He thought he understood his business pretty well. But he found he was running one of those "up and down" houses—good one day, bad the next. He tried and tried to find out what was the matter.

John got the idea somewhere that just so long as he had a film in his projecting machine he was giving a picture show. John was booking this, that and the other thing—anything he could pick up in fact, because it was cheap. His patrons never knew what kind of a show they were going to see. He had no established stars. He didn't make his house known as the home of good pictures. It was all hit or miss with John.

Big Money in Series Idea.

And then, one day, John happened to be in the city and dropped into the Mutual film exchange to order some carbons. The manager of the exchange noticed John. John was asked his name and where he was from. Was he using Mutual service? No? Had he considered the possibilities of building up a steady trade with Mutual Star Productions? Had he thought of the box office value in the series idea—in the presentation of stars like Mary Miles Minter, Helen Holmes, Richard Bennett, Charlie Chaplin, William Russell and all the others? John confessed that he hadn't. Soon John was in the projection room looking over a few of the five-reelers. He found them good. They were not only better than the features he had been showing, but they gave him a chance to bring the same star back soon in another production. The more he thought of that possibility the better he liked the idea.

Today John knows what ailed his theatre. He knows the value of having a fixed policy. All his patrons know exactly the grade of goods John is offering. His house is known as the home of Mutual films, just as the clothing store across the street is known for the line of men's suits it sells. John is making money. His business is good now every night. He makes it a point to visit his exchange every few weeks. He always comes home with a new idea that makes him ten times as much as the trip to the city cost him.

There are a lot of exhibitors today in business who are still like John was before he saw the light. Any or all of them will profit by a visit to the nearest Mutual exchange. The latch-string is always out at all sixty-eight of the Mutual exchanges.

The Week's Releases

Mutual Star Productions.

Brand.	Title.	Reels.	Leads.
Signal,	The Manager of the B. & A.....	5	Helen Holmes
American,	The Torch Bearer	5	William Russell

Tuesday, Sept. 26th.

		Reels.
Beauty,	The Deacon's Card.....	1

Wednesday, Sept. 27th.

Mutual,	Mutual Weekly No. 91.....	1
Gaumont,	See America First and Cartoon	1

Thursday, Sept. 28th.

Gaumont,	The Crook Detective, Fantomas No. 4.....	3

Friday, Sept. 29th.

Thanhouser,	The Black Terror.....	2
Cub,	Catching That Burglar.....	1

Saturday, Sept. 30th.

Cub,	Foiled	2

Sunday, Oct. 1st.

Vogue,	Poultry	2
Gaumont,	Reel Life.....	1

J. D. Walker Buys Foreign Rights to Chaplin Films

J. D. Walker, famous film renter of Great Britain, has just paid the Mutual Film Corporation $500,000 for the British rights on the Chaplin comedies. Mr. Walker has formed Walker's Mutual Chaplins Ltd. to handle the exploitation of the Chaplin film abroad and Charlie bids fair to become as popular there as he is in the United States. To close the deal Mr. Walker sent Frederick Bolton of London to this country to conduct the negotiations with John R. Freuler, president of the Mutual Film Corporation. The price secured by Mutual is believed to establish a record for film transactions. The Walker territorial rights take in the British Isles, India, Burma, Ceylon, Siam and Africa.

"East Is East"

The next Florence Turner Mutual Star Production, entitled "East Is East," was written by Captain Philip Hubbard, a well known English officer. It was directed by "Larry" Trimble, who was responsible for the direction of other Turner films.

William Russell's next Mutual Star Production bears the title, "The Love Hermit." It gives the athletic William a wonderful opportunity to display his ability.

Charlie Chaplin in "The Count" established a new record for comedies in Chicago, running for four straight weeks in downtown theatres. During the same period he appeared at other houses in former successes.

Russell and Holmes in Two Big Mutual Star Productions

WIDELY different in character, yet each a masterpiece in its way, are the two Mutual Star Productions this week. One is a newspaper story featuring William Russell. The other is a railroad drama starring Helen Holmes. One pictures a political campaign and a fight against graft and corruption. The other depicts the fight of a new executive to make the railroad of which he has charge a paying investment. Both of them will thrill and satisfy the patrons of any theatre.

"The Torch Bearer."

In "The Torch Bearer," a five-reel drama, William Russell appears as the owner of a metropolitan newspaper who has set out to clean up his city. He seeks to rout the crooks and grafters who control politics. Of course the "gang" threatens to "get him." He swears in his whole staff as special police and goes on with his fight. Janet Dare, a Western girl, who comes to live at the newspaper man's home, plays no small part in the stirring tale. How she falls into the clutches of the politicians and is later rescued—how the grafters are finally caught in their own trap, and how the reform candidate finally wins the election form a story that will hold any audience spellbound. This is the fifth of the William Russell Mutual Star Productions made by the American Film Co., Inc. All five are now ready for booking.

"The Manager of the B. & A."

Helen Holmes makes her fifth appearance in a Mutual Star Production in "The Manager of the B. & A." This Signal feature was written by Vaughn Kester. In the past Signal has produced some sensational railroad stories. This one is even better. During the action of the play one thrill piles upon another. A roundhouse is completely destroyed. The watermains of a city are cut. There is a big railroad strike. An entire town is threatened with fire. No water is available. A special train dashes from a distant city with fire apparatus. It has to run through a blazing forest. A huge engine explodes before one's very eyes. "The Manager of the B. & A." runs at express speed from start to finish. It doesn't once slow down to whistle. The theatre showing it is bound to be on the main line, with a clear right of way, rushing with the throttle wide open to big box office receipts. Four other tremendous Helen Holmes Mutual Star Productions are available at all sixty-eight Mutual exchanges.

MUTUAL NEWS



AMERICAN FILM COMPANY, INC., *Presents*

The Star of
"THE DIAMOND FROM THE SKY"

WILLIAM RUSSELL IN THE TORCH BEARER

The Story Of A Newspaper, Its Owner, And Politics. A Drama In Five Acts By J. Edward Hungerford.

Fifth Of A Series Of Mutual Star Productions Featuring William Russell. Released The Week Of Sept. 25th. Booking NOW At 68 Mutual Exchanges.

Now Playing
WILLIAM RUSSELL *in*
"SOUL MATES" "THE HIGHEST BID" "THE STRENGTH OF DONALD McKENZIE" "THE MAN WHO WOULD NOT DIE"

Coming
WILLIAM RUSSELL *in*
"THE LOVE HERMIT"

MUTUAL NEWS


SIGNAL FILM CORPORATION Presents
The Star of
"The GIRL and the GAME"
MISS
HELEN HOLMES
IN
THE MANAGER OF THE B&A
A Spectacular Railroad Drama In Five Acts. Directed By J·P·McGowan.
A Few of the Big Scenes Are:
The Destruction of the Roundhouse.
A Locomotive Blown to Pieces;
The Cutting of a City's Watermains;
The Strike at the B&A Shops;
The Dash of a Train Thru' a Burning Forest.
Fifth Of A Series Of Mutual Star Productions Featuring Helen Holmes:
Released The Week Of Sept: 25th
Through 68 Mutual Exchanges.



Mary Miles Minter



elen Holmes



Richard Bennett

MUTUAL PRODUCTIONS

Feature Such Noted Players As:

Mary Miles Minter	Crane Wilbur	Wallace MacDonald
Helen Holmes	William Stowell	Paddy McGuire
William Russell	Rhea Mitchell	Gypsy Abbot
Adrienne Morrison	Gertrude McCoy	Vivian Rich
Richard Bennett	Eugenie Forde	Alfred Vosburgh
Florence Turner	Gertrude Robinson	J. P. McGowan
Henry Edwards	Alexander Gaden	Leo Maloney
Margarita Fischer	Charlotte Burton	Thomas Chatterton
Kolb & Dill	Burr McIntosh	William Tedmarsh
Charlie Chaplin	George Ovey	Lemar Johnstone
Helene Rosson	Orral Humphrey	Harry Keenan
Franklin Ritchie	Edward Coxen	Harry Von Meter
Nat Goodwin	George Field	Paul C. Hurst
Frank Mills	Lizette Thorne	Margaret Gibson
Henry E. Dixey	Jack Richardson	May Cloy
Ormi Hawley	Frank Borzage	George Periolat
Winnifred Greenwood	Anna Little	Audrey Munson
Frances Nelson	Ben Turpin	Edna Purviance
	Rube Miller	

All of these stars can be secured in Mutual productions now booking at sixty-eight Mutual Exchanges,



William Russell



rgarita Fischer

MUTUAL FILM CORPORATION

JOHN R. FREULER, PRESIDENT.

SIXTY-EIGHT EXCHANGES IN AMERICA



Florence Turner

THE FINAL TEST IS COMPARISON

ALL GREAT SPECTACLES

HAVE NOW BEEN SHOWN TO THE WORLD

AND

THOS H. INCE'S

"CIVILIZATION"

STILL STANDS SUPREME

"GREATEST OF ALL"

ZIT NEW YORK EVENING JOURNAL

(OVER)



NEARLY 1900 YEARS AGO THE FOUNDATION WAS LAID FOR

"CIVILIZATION"

TO-DAY

NINETEEN CENTURIES LATER

THOS. H. INCE

PRESENTS HIS

"Civilization"

CONCEDED TO BE THE MOST MARVELOUS AND STUPENDOUS SPECTACLE OF ALL TIME

40,000 PEOPLE — 10,000 HORSES. A GREAT OCEAN LINER TORPEDOED AND SUNK BY A REAL WAR SUBMARINE IS ONE OF THE COUNTLESS SENSATIONAL INCIDENTS



SURVIVAL OF THE FITTEST

STILL THE SAFEST PROPOSITION EVER OFFERED IN THE MOTION PICTURE BUSINESS:

EVERY PAST PERFORMANCE OF THE MOTION PICTURE MAKER'S ART IS OUTDONE BY THOMAS H. INCE'S "CIVILIZATION"—

LOUIS V. DE FOE, NEW YORK WORLD.

Thos. H. Ince's "Civilization"

BROADWAY'S UNPARALLELED SUCCESS

OPENED LAST SPRING AND STILL GOING BIGGER THAN EVER

EXHIBITORS, BUYERS AND SHOWMEN

I WISH TO TAKE THIS OPPORTUNITY OF THANKING YOU FOR THE COMPLIMENT YOU HAVE PAID "CIVILIZATION" IN YOUR NUMEROUS AND ENTHUSIASTIC INQUIRIES. I ASSURE YOU THAT ALL OF THESE WILL RECEIVE MY PERSONAL ATTENTION.

THOS. H. INCE, TIMES BLDG. NEW YORK.

(OVER)

THOS. H. INCE'S

A Voice from the Trenches

New York City, June 3d, 1916.

Thos. H. Ince, Esq.,
Criterion Theatre,
New York.

Dear Mr. Ince:

For one who has been through the Gehenna of Nations in France, and for the millions who **remain,** as I went, to lay down my life for the defence of my country and my loved ones, I thank you, sir, with a simple soldier's prayer that your wonderful picture (which I saw here tonight) may waken your own great race to the Demoniac madness of modern war. What you own in your mighty screen sermon have depicted—vivid, remorseless and truly horrible as it is—is but the **least** part of the Saturnalia of your war

Picture the stench of your comrades rotting in death by your side as you are bespattered by the hot blood of others freshly butchered in all the blistering heat and volcanic thunder of shrieking shells and belching guns! Then, in the black and deadlier silence of night, while you lie half-buried in muddy, bloody slime hour after hour waiting for hell's-fire to burst out from earth and sky again, to feel the maggots, that are devouring in their millions the men you have lived and fought by, **crawling over your own living** carcass, as your brain reels in delirium at the sights and sounds you hear and see, and at those struggling **souls** you **feel** above and about you, still **fighting a ghostly battle in the air,** as if not realizing Death!

Then—the thoughts of **home,** of the anguish of loved ones, their lack of your support—helpless women, hungry babes—Oh! God! You can't think of it!

No! Not even **you,** whose vision seems to have been made prophetic, clear and pure with the power of a great God-purpose. I can write no more. I can think no more of a great "Civilization" done a great work for God and for sir. you have in "Civilization" that I can think or dare write. But, the Sons of that Man who made us all in His image

Let every man, woman and child go to see this picture. Let them see in it that world tragedy we, whom I write for, have come through Let them see in it—as I do—the dethronement of the Physical with all its false idols and the awakening to Christ's Kingdom on earth of a new and a fuller Spiritual Consciousness, born of Brotherhood and Self-Control, which in its turn shall give birth to a New Race, with liberty-loving hospitable America as its home

May God bless and prosper you as the world will thank you is the heart's prayer of

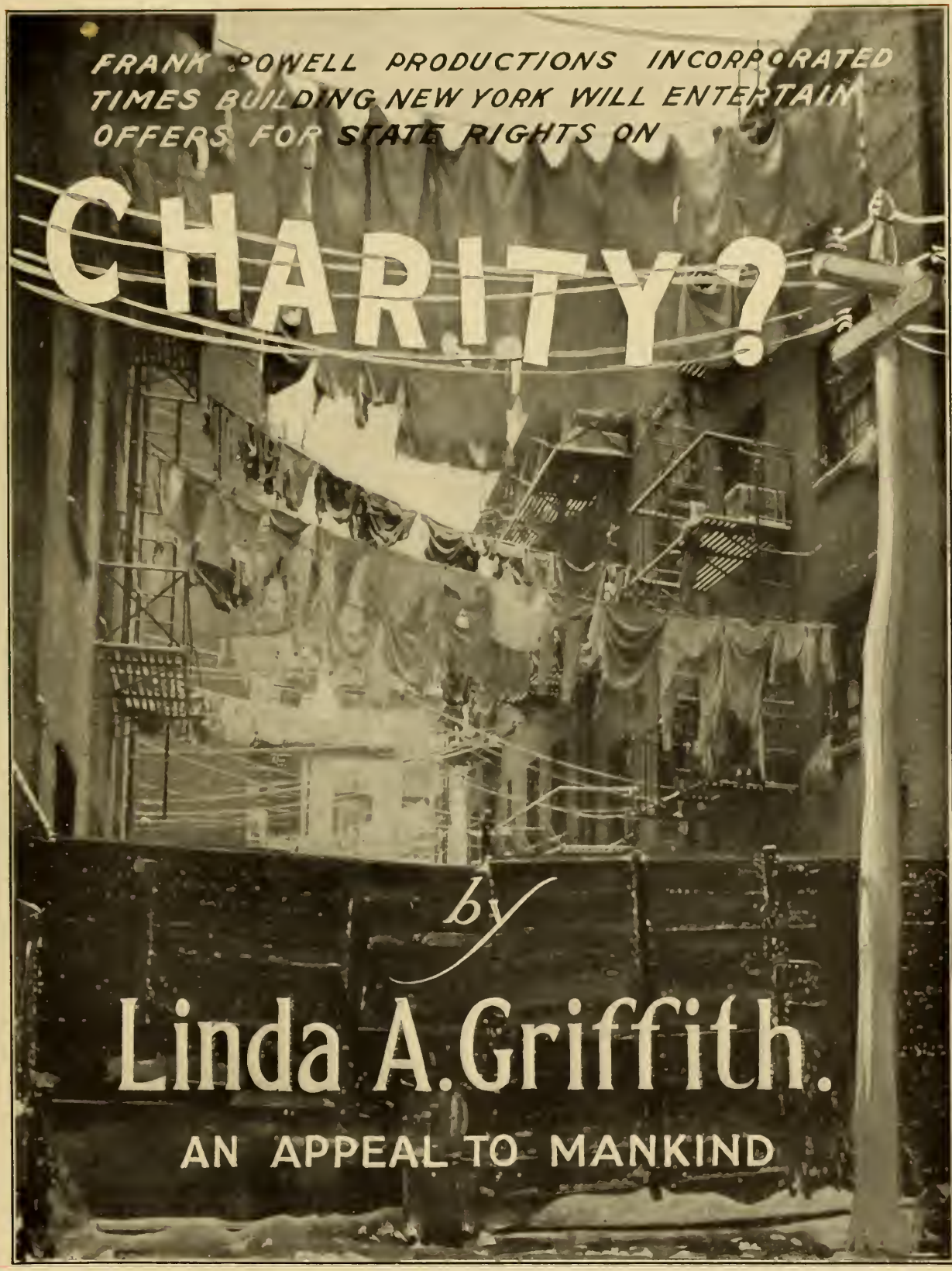
Yours for civilization,

"A PLAIN BRITISH SOLDIER."
(Formerly of 2d (Worcs.) Batt R F A.)

P. S.—Please do what you like with the letter, but preserve my "nom-de-guerre," as I don't want my own personality obtruded

CIVILIZATION

EXECUTIVE OFFICES, TIMES BLDG., NEW YORK CITY.


FRANK POWELL PRODUCTIONS INCORPORATED
TIMES BUILDING NEW YORK WILL ENTERTAIN
OFFERS FOR STATE RIGHTS ON
CHARITY?
by
Linda A. Griffith.
AN APPEAL TO MANKIND



CHARITY?

WILL BE PRESENTED WITH
CREIGHTON HALE
LINDA A. GRIFFITH
SHELDON LEWIS
DIRECTED BY FRANK POWELL
STATE RIGHTS ONLY

FRANK POWELL
PRODUCTIONS
INCORPORATED
TIMES BLDG., NEW YORK



Do You Like Plays of Real Life?

Of course! Everyone does. Look over these comedies and dramas for your variety program. They are based on the joys and tragedies in the life of real human beings, the very people who attend your theatre. They are thoroughly fascinating and entertaining, clean and wholesome.

NELL CRAIG and HARRY DUNKINSON
are presented in
"Peter, The Hermit"
2 act comedy-drama *Sept. 26*

"DREAMY DUD"
Has a Laugh on the Boss
By Wallace A. Carlson
1 reel cartoon and scenic *Sept. 27*

MARGUERITE CLAYTON and SYDNEY AINSWORTH
are presented in
"Twin Fates"
3 act drama *Sept. 30*

THE ESSANAY-CHAPLIN
Comedy
"Police"
is one of Charlie Chaplin's greatest laugh makers

GENERAL FILM SERVICE

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KALEM COMPANY

Important!!

Feature producers have doubled on their own tracks in giving you glowing promises of masterpieces, exhibitor "service," and other glittering generalities. Yet it requires but one question to cut beneath the blaring adjectives. It is a simple query -- but its logic is that of the pocket-book. How many exhibitors are making more than expenses? ARE YOU?

Or are you slaving day after day just to pay the landlord and the exchange bills -- hoping against hope that by some miracle conditions may change? Why has exhibiting reached such a state?

Here's why: Because you are defying every rule of successful merchandising, because you are paying too much for your service, BECAUSE YOU HAVE GONE FEATURE MAD!

These are BLUNT FACTS -- you can't dodge them. Look at your own bank book, then look at your bank balances three years ago. You can't make money by throwing common sense overboard and following the crowd. That's what you have been doing.

Look at the proposition coolly. It is undoubtedly all right to run real features occasionally -- but seven days a week of back-breaking rentals leads only to absolute ruin -- it is BUSINESS SUICIDE!

You say you must have something to advertise. Right -- but why have you allowed yourself to be BLUFFED into thinking that it is length and a profit-stealing rental that make advertising value? STARS, UNUSUAL TALKING POINTS, SATISFACTORY PRODUCTIONS make advertising value and a variety programme selected with these points in mind gives you triple the punch of the mediocre five reeler.

Try it out with "Grant, Police Reporter," the new one reel series -- each a complete story -- which will be ready October 20th at General Film offices. "Grant, Police Reporter," will give you STARS whom picture patrons know and like--daring George Larkin and Ollie Kirkby. It will give you STORIES -- by Robert Welles Ritchie -- for which we are paying more than many feature scenarios cost. It will come to you at a one reel rental -- service cost will decrease and profits increase.

Get out of the rut. Get back to the days when picture exhibiting was money-making, when the fortunes were made that built today's big theaters. Let "Grant, Police Reporter," show you an escape from the road of killing worry and useless work. WHY NOT MAKE MONEY?

KALEM COMPANY,

235 West 23rd St., New York City.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*Index to this issue will be found on page 2174.*)

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Saturday, September 30, 1916

Facts and Comments

THE general prosperity of the country, the end of the infantile paralysis and the subsidence of the panic which followed it, together with the cool weather ought to make exhibitors prosperous and contented for the immediate future. The exhibitors have just passed through a most inauspicious season and the coming revival of business is but the natural reaction. With this hope and belief in the growing prosperity of the exhibitor we want to couple the observation that the exhibitor is in a peculiar sense the architect of his own fortune. That's why capable men in the business find such splendid opportunity for success and why the careless and indifferent cannot survive competition.

THE president of the Kansas State Branch of the Motion Picture Exhibitors' League writes to the MOVING PICTURE WORLD speaks of the injustice of the Kansas law under which the Ministerial Association of Wichita was permitted to show a film on Sunday in spite of the fact that there are smoking scenes in the film. The Kansas Censors, it should be known, have banned all cigarette smoking from the screen, but their ruling was not allowed to stand in the way of the exhibition of which our correspondent complains. The president wrote a letter for the Wichita press discussing this question, but not one of the papers was fair enough to print the letter. They would not even give a reason for their refusal to print. "They printed all the articles furnished by the ministers," says our friend, "and we should have been given the same right." We can do no more than echo our correspondent's query: "Are They Really Sincere?" Mr. Glamman's letter will be found in another part of the paper.

* * *

WE ARE well pleased to think that an effort is being made in this state to defeat the re-election of the authors of the late and unlamented censorship bill known as the "Cristman-Wheeler Bill." As usual the effort is being made by the organized exhibitors who are bearing all the expenses of the campaign without any aid from other branches of the industry, although their work is redounding to the benefit of the entire industry and not merely to the benefit of themselves. By the way, this is the middle of September, many important state campaigns are now under way and the national campaign will soon be at fever heat. What are the film men doing to guard their interests? Is there any visible effort outside of the work done by the organized exhibitors? There has been considerable talk, but so far no useful or constructive action whatever.

* * *

WE HOPE that the daily press will not fail to take up the question of fighting the "fakers" and swindlers, who still thrive on the gullibility of men and especially of women who are ambitious to shine as motion picture stars. We are getting many complaints of victims. We understand from one letter that has reached us that some of these concerns require a deposit of money "to be refunded if the candidate does not make good." In many cases the money is never returned. Everybody ought to know by this time that reputable motion picture producers do not have to resort to glowing promises to get amateurs. Every studio is crowded with applicants. Almost all of these applicants have had experience and scores of them have to walk home every day without a chance even for a minor part. Exhibitors in city and country who see this paragraph ought to tell their newspaper friends. We hope none of our exchanges will neglect to issue a warning.

* * *

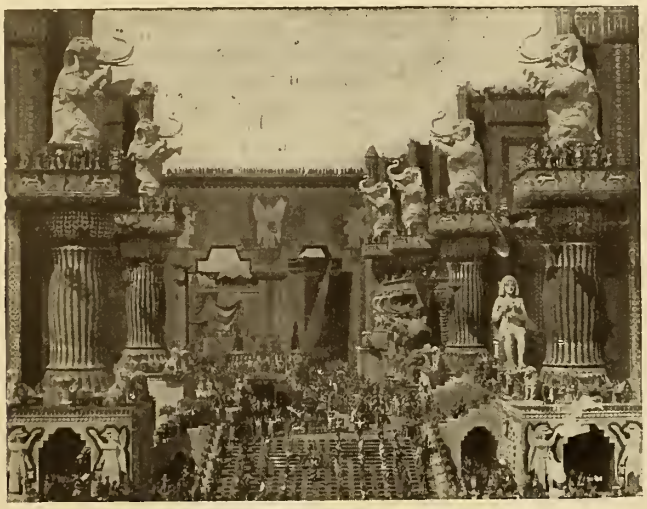
SPEAKING to a director the other day I heard him remark that some of his finest work was spoiled by the exhibitor or at least by some of the exhibitors. He pointed out that a good picture to reach its full limit of usefulness must have the ardent as well as the intelligent co-operation of the exhibitor. There may be some truth in the director's complaint, but we know of cases where poor pictures have been saved by the skill of the exhibitor. The ideal state is reached when the gifted director has his production exhibited by the gifted exhibitor. The subject is interesting and we will be glad to see it discussed by our readers.

The Making of a Masterpiece

By Edward Weitzel

Sidelights on How D. W. Griffith Conceived and Executed His Great Motion Picture "Intolerance"

AFTER the curtain has descended upon the last scene of D. W. Griffith's colossal spectacle, now being shown at the Liberty theater, New York City, and the mighty palaces of Babylon, the terrible Massacre of St. Bartholomew, the tragedy on Calvary, the impressive story of a modern day, and all the wizardry of a master producer's art is locked up in the small tin boxes that a man may carry



Scene from "Intolerance" (Griffith).

away under his arm, the theater on Forty-second street becomes the scene of long continued and exacting labors. The chief laborer is D. W. Griffith. Since the opening performance of his great picture he has been at the theater from eight in the morning until two the next morning busily at work. Counting the house attaches, one hundred and thirty-five people are required to give an exhibition of "Intolerance." When this is over, the orchestra begins rehearsing new music or the producer and his staff of electricians and photographic experts try different lighting effects by the use of colored "foots" or "borders," the rapidly changing scenes on the screen being lit up with the same care given a performance on the spoken stage. Between orders and suggestions to his "crews," after the matinee one afternoon last week, the tireless but never ruffled director gave the writer some information as to how he came to conceive his wonderful photoplay. The remark, "You seem to be a very busy man, Mr. Griffith," brought the smiling reply, "Oh, yes, I'm a day-and-night laborer. That is the first duty of a director—to be always on the job."

"How did you come to conceive 'Intolerance'?"

"That is a hard question to answer. It just growed—like Topsy. I didn't want to make it, principally on account of the expense. It cost four and a half times more than 'The Birth of a Nation,' and I felt that, after that achievement, some one else should experiment with such costly productions; but the subject took possession of me, and I thought it out. No scenario was ever made for it, you know.

"Do you mean that you carried all the scenes in your head?"

"Oh, no, I jotted down a general plan and followed it—at times."

"You are not a believer in the perfect scenario, then? The working plans, in which every scene, incident and detail of production have been thought out and writtendown?"

The director's eyes lighted up with an amused smile, as he shook his head. "Hardly, the human equation renders that an impossibility. It is only when the director gets to handling his humans, singly or en masse, that he knows what he wants—or doesn't want. The unconscious expression on the face of an actor, a gesture by the leading lady, may give him a new and greatly improved train of thought.

"How did you dare attempt so revolutionary a scheme as running four parallel plots in the same picture?"

"Perhaps because it was revolutionary. I felt that we have not begun to realize the possibilities of the moving picture art, and such a radical departure from the old rules promised novel effects, at least. By the way, have you discovered the secret of how we keep from confusing the four plots in the mind of a spectator? It's by telling such a short portion of each story at a time and by running them all at the same tempo. The rate of speed at which the reel is unwound is a very important factor in showing a picture, you know. Heywood Broun, in his notice in the Tribune, remarked that the racing chariot of the mountain girl of Ancient Babylon and the rushing train and speeding automobile of today seemed to be very close to each other. The characters are all on the same errand, and human hearts have been alike in all ages, only the garments that cover the body differ. Here again, the same tempo helped to bridge the long lapse of time. To return to the question of expense. One of the most costly scenes is the dance of the female slaves on the steps of the palace in Babylon. We had Ruth St. Dennis teaching the movements to the large ballet for days, yet on the screen the scene lasts only a few seconds. Even a close-up often requires hours of work, the right expression being difficult to catch."

"How long were you in getting ready the Babylonian scenes?"

"We had over three hundred workmen on the job from July until the following April. The buildings were made of staff, the same material as that used at the San Francisco exposition. In preparing the Euphrates, we dammed up a river in California, and planted reeds and palm trees on its banks. You would hardly suspect that the scene of the onrush of the army of Cyrus is not far from Los Angeles. Excuse me a moment." Mr. Griffith cast a critical look at the stage. "Those lights won't do, Bob, they are throwing shadows in the corners of the scene. Try a different color."

There was no impatience or indication of worry as the order was given. Mr. Griffith had been at this same work for days, but his smile was as pleasant and his self-control as complete as ever. The secret of his success in handling men and women lies very close to this fact.

"In preparing for 'Intolerance,' Mr. Griffith, did you follow the method of Sir Henry Irving and call in a number of famous antiquarians and painters of ancient historical subjects?"

"Not in the flesh. The scenes and incidents are all authentic, but our information was obtained from the writings of the different wise men. The legends of Creation, the Fall, and the Deluge are all found in the cuneiform writings of Bal, the High Priest, who betrayed Belshazzar and his city to Cyrus, you are aware, of course?"

"What are you going to produce next, Mr. Griffith? Another supreme effort?"

Again the maker of masterpieces smiled that amused smile of his. "I hope not. I'm willing that some one else should try the experiment. I prefer to make some simple five-reel pictures; they do not tie up large sums of money."

"What about the future of the motion picture?"

"We are only at the beginning of this thing. New and important improvements are bound to be discovered, and the farther we attempt to get away from the art of the spoken stage, the more pronounced will be our advancement. Returning to 'Intolerance,' we are attracting all kinds and conditions of men. The other evening a well known priest of this city came to me, between the acts, and said: 'I must tell you, Mr. Griffith, that I had serious doubts about the propriety of coming here. I was afraid the scenes from the life of the Savior might shock me, but they have been handled with due reverence. As for the rest of the picture, it has made me feel like God, as if I had the power to look down upon all humanity.' At the end of the performance a pugilistic friend of mine stopped me in the lobby to say: 'I'm comin' ag'in tomorrer night, Grif! I don't know much 'bout all yer high brow stuff, but there's somethin' 'bout th' show that's got me on me ear!'"

It was long after dinner time when the writer bade Mr. Griffith good bye, and the last words which came through the closing door of the theater were: "That is still the wrong shade, Bob, try another color in your border lights." A boundless capacity for work and rubber-tired efficiency are important assets in the makeup of David W. Griffith.

Conditions in Singapore

Theater Manager Reports on Business Methods and Complains of Unfair Competition of Hotels

Editor Moving Picture World.

Dear Sir.—Perusing your columns I see notes regarding various cinemas in the States and in England, so I thought it wouldn't come amiss for me to let you know what is being done in this part of the world. I suppose you hear very little of the cinemas out East, and I have no doubt you will be surprised to hear that in Singapore we have six cinemas. The Alhambra would compare very favorably with a good many theatres in England or the States. We opened the theatre on the 15th of January this year.

It is the largest theatre here, having a seating accommodation for 1,500 people. It is built of reinforced concrete, the whole of the ground floor being fitted up with the best American noiseless veneer tip-up chairs. Upstairs is the dress circle and boxes, fitted with special chairs, made with a view to comfort. The interior is handsomely decorated (cream and gold). The building in itself is a handsome piece of architectural work standing in its own grounds, with a splendid frontage. Attached to the theatre is a most exquisite garden fitted up with garden seats, a band stand, chairs and tables, where ice cream, cakes. tea, etc., are served during the intervals at a very small cost. We have an excellent orchestra of twelve pieces, all first class musicians and first sight readers. As manager of the theatre I am naturally enthusiastic about it, and if it should interest you, I will on some future date send you photos of the same.

My object in writing to you was far away from describing the theatre but really to point out what some of the film exchanges are doing. The Universal, Pathe, and Australasian Films Company all have branches out here. We deal mostly with Pathe and Australasian. Last week I booked "Salambo" from the Universal.

Saturday night is the night when everybody is out, looking for some kind of amusement, hence most of the theatres are packed up.

The Universal is running a theatre on a percentage basis, catering solely for the natives. The European trade in this particular theatre is very small, as it is in a native district, consequently the Europeans don't patronize it much. One hundred yards from the Alhambra is Raffles Hotel, where on Saturday nights they are permitted to run a free cinema show, supplied with films from the Universal Film Manufacturing Company at a very small figure. Naturally I lose a certain amount of my patrons. Then again, the Sea View Hotel, a few miles from town, also give free cinema shows. They are supplied with films from the Australasian Films Company. As it is a nice drive from town, this also attracts the Europeans, thus taking away a good many more of my would-be patrons.

Don't you think that this sort of thing is a disgrace to the trade? Pathe has been approached by the hotel managers, but he absolutely refused to allow them to have pictures. I cannot understand what a company like the Universal, who boast themselves as the world's caterers, are thinking about to allow this sort of thing to go on. I know for certain they don't get a rental sufficiently high to pay for the depreciation of the film. There is very little unity amongst the exhibitors here, each one having their own particular patronage. We get the bulk of the Europeans, and naturally, the very fact of the hotels showing free cinema affects us the most. To a certain extent most of the cinemas are dependent on the local exchanges, so it would be next to useless to boycott them. I should deem it a great favor if you would kindly allow this to be published in your valuable paper, with a view to the same meeting the eye of some of the heads concerned, who I am sure would take such action as would prevent managers of their branch exchanges from renting films to anyone other than bone-fide cinema theatres.

We give two shows for one admission, 7:30 to 9 p. m., and from 9:30 to 11:30 p. m. Very few Europeans come to the first show, as they usually dine at 8 p. m. and come to the 9:30 show. We use about 12,000 feet of film nightly and change programs twice a week. Our audience comprise Chinese, Japanese, Javanese, Indians and Malays, Dutch and English. With an audience like this, I can assure you it is no easy task to be able to give them the variety of pictures to suit each individual taste.

Charlie Chaplin is a great favorite with everybody. We have had most of the Keystone Chaplins, and a good many of the Essanay. They are very hard to get hold of. We sometimes have a lapse of three months before he is shown in any of the theatres; then again, sometimes they come in with a rush and you will find three or four cinemas showing the same pictures at the same time. As far as the other pictures are concerned, the natives like detective pictures, very emotional, or anything of the blood and thunder type, whilst the Europeans and the better class people like high class dramas which do not appeal to the lower classes, so I try my best to cater for the natives in the first show and the better class people in the second show, and so manage to pull along very nicely, and expect to do much better later on.

Mr. Tan Cheng Kee, proprietor of the Alhambra Theatre, has been a regular subscriber to the Moving Picture World for many years past and considers that he gets excellent value for his money. He would not, on any account, be without it.

M. H. KENYON-SLADE,
Manager Alhambra Theatre.

Singapore.

Marian Swayne

MARIAN SWAYNE, who has just been placed under contract to the Arrow Film Corporation by W. E. Shallenberger, is a bewitching blonde personality whose career on stage and screen has been a continued success. Hard work, ambition, personality, ability, and again hard work have combined to put Miss Swayne at the top of the list. In her opinion, for she is a modest little lady who quickly disclaims the pet phrases of the press agent, it has been mostly hard work.



Marian Swayne.

Miss Swayne has five big stage successes to her credit. Included in these are the roles of Effie in "The Blindness of Virtue," Cicely in "The Importance of Being Ernest," the Squaw in "The Squaw Man" (on the strength of which performance Lasky offered her the same part for the screen version of this play, but which Miss Swayne declined in order to remain on the stage), as the Grain (the stenographer) in "The Grain of Dust," and as Vivie in "Mrs. Warren's Profession." Before her success in these five important parts Miss Swayne had also played in "The City," "The Greyhound," "The Deep Purple" and "The Awakening of Helena Ritchie." Prior to her appearance as Effie, Miss Swayne played for almost two years in motion pictures, appearing for one year in Blache features, and for another year in Gaumont features. She also played the role of Kitty in James Montgomery Flagg's series, "The Adventures of Kitty Cobb." Immediately prior to joining the Arrow forces Miss Swayne played the lead in the Thanhouser feature, "The Net." Following this performance she was offered the leading part in a current New York stage production, but under the persuasive powers of Mr. Shallenberger this idea was relinquished, and Miss Swayne contracts with Arrow for the big features which that company now has under way.

LEAH BAIRD REJOINS UNIVERSAL.

One of the best known leading ladies of the photoplay world, Leah Baird, has rejoined the Universal Film Manufacturing company and will be featured in productions made at the Pacific Coast studios. Miss Baird already has commenced work under the direction of F. E. Kelsey.

Touring Texas Small Towns

By E. E. Belcia

Moving Picture World Correspondent Takes to the Tall Grass and Finds Good Business in Most Places

THE World Correspondent took a little motor trip last week and visited several important smaller towns in Central and Northeast Texas. His observations follow: At Italy I found J. C. Couch, Junior, still managing the Elk Theatre which he has run for so many years. He is one of the "old-timers" and we spent several pleasant hours talking about things as they were and are. I recalled the league convention a couple of years ago when such a bunch congregated in Dallas, among which there were such shining lights as McCormack of Austin, Brown of Texarkana, Wren of Wichita Falls, and others too numerous to mention. Couch's business is extraordinarily good, and all of that community including himself expects to get rich this Fall on 20-cent cotton. Mr. Couch had a birthday two or three weeks ago and passed the thirtieth milestone and received from his father a deed to a $10,000 farm. Well, some people are born lucky. Recalling events of the convention, I told him a joke on McCormack of Austin that I learned only recently. While at the convention most all of the Texas exhibitors will remember that we were filmed for the Weeklies. "Mac" was imitating Charlie Chaplain and was the clown and funmaker for the bunch. When the Weekly was released "Mac" had it booked for his Crescent Theatre in Austin "right out of the can" and had it billed like a circus. "Mac" had forgotten how he looked in it. When the day came, "Mac" got down about noon and found his theatre packed to the doors. Word had got around town that to see something funny they ought to see "Mac" in pictures at his theatre. It was funny, too, but "Mac" didn't think so when he saw it, and he immediately rushed to the operating room and commenced operations with a pair of scissors.

I next visited the little town of Frost. This is a dandy little show town, probably due to the fact that at one time W. M. Byrd and his brother were exhibitors there. M. C. Connor and his brother own the old Byrd Theatre and also a theatre in Dawson. They run an up-to-date show in both places. L. Morphew is also an exhibitor in Frost, having only recently opened the Lyric there.

At Itasca I found one of the best paying little places I have seen lately. Earl Pruitt is the owner and manager of the Pastime Theatre, the only show there. His fine business is due, without doubt, to the excellent musical program that is furnished. Itasca is a little manufacturing city as well as deriving a big business from the farming community.

While mentioning this section of the State it would be improper if I did not mention Tom Gaines' house at Hillsboro. I visited Mr. Gaines' theatre some weeks back, and was agreeably surprised at what I found. This little city has perhaps 8,000 population and he has furnished them with an up-to-date city theatre with everything up-to-the-minute. Among the features of his house are the beautiful living apartment, which he has on the third floor, and the mammoth pipe organ, which he installed about a year ago. His "front" is finished in white marble and mirrors.

Between Dallas and Greenville I stopped for a few moments at the following small towns: Garland, with a population very small, has a nice little house owned by J. P. Johnson who reads The World assiduously and says he couldn't get along without it. At Rockwall I found Gus Hartman, proprietor of a very nice theatre. I know this is a good little town and other exhibitors have told me it was, but Hartman seemed very indifferent about his business. Said he had read a World once or twice, he believed, but that he didn't take any trade periodicals at all. In passing I wish to say that this was the only manager that I met during the past several weeks that did not read the Moving Picture World every week without fail and "hollered" if it failed to come. At Royse City R. T. Hooks has a very up-to-date theatre for so small a town. His business recently dropped off to where he was open but four nights a week. The financial conditions of this section are improving fast and we believe if Mr. Hooks would put into effect some of the World advertising stunts he would soon have his business back even better than when it was so good two years ago. Royse City has a population of perhaps 2,500 and is a fine little city.

At Greenville I found to my surprise that the city had turned around since my last visit there five years ago. E. J. Lamkin, who is perhaps the oldest exhibitor in Texas, has for numerous years back been the leading amusement man in this city. I do not recall any man in the business who has been at it longer than Lamkin. He opened the first show in Greenville about fifteen years ago, and has had first one and then sometimes two and sometimes three shows at one time there. Since five years ago the business part of town has shifted several blocks leaving what was once the old Savoy Theatre now away off on a side street. Needless to say it is not there now. Mr. Lamkin has built one of the most magnificent little theatres in Texas in the heart of the city. It is the most perfectly ventilated place I was ever in and he has two expert musicians with some kind of musical contrivance that furnishes the best music I have ever listened to. It sounds really like an orchestra and yet there are but two musicians, but they are certainly artists. I understand that these are not bought contrivances but were invented by these two geniuses. Mr. Lamkin also has another theatre across the street and his competition houses are run by a local corporation. These houses were formerly managed by Johnny Jones, now of Amarillo, but I was unable to find the present manager while in Greenville, as it was very late at night. All the theatres in Greenville are up-to-date as befits one of the most up-to-date little cities in Texas. Cement roads extend for ten miles in every direction and I could still see the bright glow of Greenville even when I was forty miles away.

At Commerce A. W. Lillie is the kingpin of amusements. He has two theatres there, one of which is really an elegant place and the other nice but ordinary. Mr. Lillie is a well known exhibitor, and he has been giving his patrons the best of everything that has been on the market. I could not find Mr. Lillie when I passed through Commerce as it was ten o'clock in the morning and I presume he sleeps late. We found Commerce an excellent little city of perhaps four or five thousand and everything seemed lively and wide-awake which cannot be said about all Texas small towns.

At Coopers, Henry Sparks surprised me by being the "whole show." I met Sparks a couple of years ago and he was a county official at Kaufman. Imagine my surprise when I found him here a full fledged exhibitor. Sparks has used his business training in the show business and has done and is doing well in his new line of endeavor. Cooper, while not quite so large as Commerce, is wide-awake and hustling and Sparks has a nice place with a confectionery store in the lobby and gets them "going and coming."

At Paris—poor Paris—I found this city rising from its ashes. It was and is a little city of about 20,000. Last Spring it was practically wiped off the earth by fire. Every brick building with only two or three exceptions were destroyed as were the magnificent granite public buildings and all of the residential portions. Everything is building there now. Skyscrapers are going up on every corner. I arrived there at night and finding such chaos decided to move on. I found one show in the outskirts of the business section. They were playing to capacity business in a big temporary frame building. Later on I expect to pay Paris a visit and see Mr. Mussleman who has been one of the leading exhibitors there for many years.

THREE LEADING MEN FOR VIOLA DANA.

Three leading men will support the little Metro star, Viola Dana, in her forthcoming photoplay entitled "The Gates of Eden." These are Edward Earle, Bob Walker and Augustus Phillips. Both Mr. Earle and Mr. Walker appear with Miss Dana in "The Light of Happiness," the five-act feature-play preceding "The Gates of Eden." Shakerism is the central theme of this subject. The pictures have been taken in one of the few Shaker villages remaining in the United States. There are not more than twelve of these communities left. Shakers do not believe in marriage, and they enforce celibacy among their members. "The Gates of Eden" deals with a tragedy in the lives of two young people who loved each other truly, and craved the human happiness that was their right, but which they were denied by the rigid tenets of the sect to which they belonged.

Vigorous Fight Against "White Slave" Film

By W. Stephen Bush

Ministers Who Endorse the Production Said to Be in Employ of a Film Company—An Early Decision is Expected

A NOTORIOUS "white slave" film of recent date, which must remain nameless in the columns of The Moving Picture World, was the subject of a heated argument before Supreme Court Justice Cohalan at the Special Term for Litigated Motions in the New York County Court House on September 15.

The motion came on to be heard upon the application to make permanent a temporary injunction which had been obtained by the promoters of the film against George H. Bell, Commissioner of Licenses of New York City. Mr. Bell had threatened to revoke the license of the Maxine Elliott theater for exhibiting the aforesaid "white slave" feature. Thereupon, the promoters of the film had sued out a temporary injunction against the Commissioner.

The case had been called twice and each time counsel for Commissioner Bell had been ready, while the attorneys for the "white slave" film promoters pleaded for delay. When the matter was finally ordered to argument by Justice Cohalan, Mr. Hartman of Stanchfield & Levy, counsel for the promoters, appeared to speak in favor of making the injunction permanent. Much was said of the supposed moral value of this film and how its exhibition would expose a nefarious traffic and how the ministers were in favor of the film. After argument, Mr. Hartman submitted voluminous affidavits in support of the injunction. Among them was an affidavit by the Rev. Dr. Charles H. Parkhurst, the Rev. Victor G. Flynn, of the Third Moravaian Church, and two other clergymen whose pastorates were not mentioned in the papers. There was an affidavit by one, Rankin, who swore that he was the treasurer of the concern which had put out the film in question. This affidavit recited the clerical approval aforementioned, and set forth the fact that the making of the film had cost fifteen thousand dollars and would be a total loss in New York at least if the injunction obtained by the promoters were vacated. In the course of the argument Mr. Hartman made an offer to Justice Cohalan to show him the picture. The Justice declined the offer, saying he preferred to decide the case on the papers submitted by both sides.

George Nicholson of the Corporation Counsel's office, appearing for Mr. Bell, and moving to dissolve the injunction, delivered a scathing denunciatin of the promoters of this "white slave" film. He spoke of "unscrupulous managers, who are willing to violate every law of decency for the sake of financial profits," and he characterized the film in question as "crude in presentation, wholly devoid of any moral or educational value and catering only to the lowest instincts of humanity." He submitted affidavits and protests against the film, made by the following persons and organizations: Rev. Father Blakely, S. J., editor of the National Catholic Weekly "America"; John Sumner, secretary of the New York Society for the Suppression of Vice; Mrs. R. S. Blaikie; Frederick H. Whitin, general secretary of the Committee of Fourteen; Hastings H. Hart, Russell Sage Foundation; Joseph Frey, president of the German Catholic Central Society of North America; Mrs. L. W. Betts of the executive committee of the Parks and Playgrounds Association of Brooklyn; Mrs. Marjorie Triscoll, executive secretary of the Women's Club of New York; Dr. James J. Walsh, formerly Dean of the Fordham University Training School, and connected with the American Medical Association; Alfred Young, secretary of the Catholic Theater League.

Mr. Nicholson made light of Dr. Parkhurst's endorsement of the "white slave" film by declaring that this reverend gentleman is employed in some capacity or other by the company, which is the parent of the concern responsible for the "white slave" film. This latter assertion provoked a storm of protest from counsel on the other side, and they requested time until Monday, September 18, to submit a replying affidavit by Dr. Parkhurst, denying his employ or connection by the parent company of the "white slave" film corporation. It was claimed that a Rev. Dr. Lyons is working for the same film company. The Rev. Lyons is among the clergyman mentioned as approving the picture.

A good deal was made of the fact that the National Board of Review had passed the questionable picture after certain eliminations. Counsellor Nicholson submitted several passages from a letter addressed to the National Board by the Commissioner of Licenses, among which the following is particularly timely and interesting:

"It seems to me that in approving this picture with certain eliminations the National Board of Review is again drafting back into the position in which it found itself a year or so ago, when it seemed totally unable to deal with objectionable pictures presented to it. It ought to be clear to any thinking man that we are now at the beginning of a time in which many attempts to produce 'white slave' pictures will be made. Nearly every person who has studied the effect of such pictures on audiences knows that they do not teach great moral lessons, but on the contrary, have a thoroughly bad effect. If the film in question is permitted to be exhibited it opens the door for all the rest of the flood that will follow."

A decision is expected early on Tuesday, September 19. While Justice Cohalan refrained from any comments during the argument his general attitude indicated his sympathy with the movement to suppress the exhibition. There was a well-founded rumor in circulation that if the injunction is vacated the Commissioner will revoke the license of the Maxine Elliott theater and thereby teach a lesson to the owners of theaters who are ready to give a hospitable reception to indecent and obscene films or performances.

Censorship in Great Britain

World Correspondent Given Summary of the Stringent Proposed Regulations Which Would Hamper the Industry.

London, Sept. 1.

THE HOME SECRETARY has now furnished to those local authorities responsible for the issue of licenses to motion picture theaters a draft series of regulations governing the official censorship of motion pictures.

The document is too cumberous to reproduce at length and in addition to definite proposals embraces much explanatory comment by Mr. Samuel. It does not follow that the suggested regulations will be accepted by the local authorities, much less by the trade, which is already unanimous in its conviction of their one-sidedness. Briefly, the following are the proposals:

Films of an offensive or inimical character shall not be exhibited. If a local licensing authority objects to any film and serves upon the exhibitor thereof notice of objection such film shall not be exhibited. (This clause would enable local authorities to still retain power to censor films independently.)

No film not passed by the official censorship shall be exhibited without special permission from the local licensing authority, who may demand to see the film privately.

Films passed by the official censorship shall be exhibited exactly as passed, but alterations or additions to such films may be made with the sanction of the local authority.

No objectionable advertising matter shall be used in conjunction with any film.

All public parts of theaters shall be adequately illuminated in such a way that it is possible to see over the whole area.

The official censorship will be divided into two departments. A board of censors with a chief censor to be nominated by the Home Secretary, and a number of assistants, one at least to be a woman, while none of them shall be in any way interested in the trade. Secondly, an advisory committee consisting of local authorities, educationalists, authors, one representative of exhibitors, one representative of manufacturers, well known members of the general public, and at least one woman member. With the exception of the two trade representatives no member of the advisory committee shall be interested in the trade.

The expenses of the censorship shall be borne by the manufacturers by the payment of a fee for each examination.

The censorship shall become operative on January 1, 1917.

The censors and members of the advisory committee shall be appointed by the Home Secretary.

The foregoing proposals have yet to be discussed (and undoubtedly condemned) by the three trade associates, exhibitors, renters and manufacturers, at a joint conference next week. Informal opinion in the trade this week-end unites in branding the suggestions as positively disastrous, productive of even worse results, affirm some of our leading men, than their unenviable prototypes in the United States.

J. B. SUTCLIFFE.

National Committee on Films for Young People

The Organization Adopts a Charter and Starts on Constructive Work as Opposed to Mere Censorship

An important meeting of the National Committee on Films for Young People was held on September 14 in the offices of the National Board of Review and was attended by the following members: Dr. Orin G. Cocks, Mrs. Howard S. Gans, President of the Federation of Child Study; Miss Kate Ogleby, Chairman Organization Committee of the Drama League; Raymond P. Kaighn, Y. M. C. A.; Miss Helen Dewey, of The Woman's Home Companion; Clarence A. Perry, of the Russell Sage Foundation; Louise Connelly, Educational Expert of the Newark Free Library, and W. Stephen Bush of the Staff of The Moving Picture World.

Dr. Cocks submitted a draft for a new charter, which after being carefully considered, was unanimously adopted. Its main provisions are as follows:

NAME.—The committee shall be called "Tbe National Committee on Films for Young People."

POLICY.—First, To further the production, selection, distribution and use of selected motion pictures and programs for young people, possibly adding, as occasion demands, the furthering of the use of better films for the Family Group in the theaters of the country.

Second, To discover and formulate the principles governing such selection of motion pictures for use by the National Board and other agencies.

Third, To act as a clearing house of facts and information to and from the centers of the country, including the manufacturers, exchanges, exhibitors, committees and individuals.

Fourth, To develop and to further co-operation with existing and future groups dcaling with various phases of the production and use of selected pictures for young people.

Organization.—Tbere shall be an executive committee of 11 persons, 6 of whom shall be members of the Central Committee of the National Board.

Sub committees may be formed, as necessary, to handle distinct phases of work.

A secretary assigned by the National Board to work with and for the National Committee carrying out approval policies and methods.

The office to be in the offices of the National Board of Review.

Relation to the National Board.—The committee shall be closely associated with the National Board by sympathy, by membership on the National Committee, by indorsement of policies and methods and in tbe use of the films selected by the appropriate committee of the National Board. After such indorsement of policy maintaining, independence in carrying out the work outlined in the charter.

METHODS.—First, The acceptance of the judgments of the members of the National Board's Review Committee in the selection of films of all those reviewed for general circulation.

Second, The discussion of inter-relating problems and new ones which may arise with the appropriate committee of the National Board.

Third, Regular formulation and circulation of lists for use by local exhibitors and others.

Fourth, Publicity to present ideas and methods to those interested and able to advance the work. This will include correspondence, printed matter, articles in the newspapers and periodicals, conferences, addresses, etc.

Fifth, The encouragement of the assumption of local responsibility in working out experiments in local situations.

Sixth, This committee shall not undertake the giving of performances, but sball encourage others and give every possible assistance, especially by giving information, regarding successful methods applied elsewhere.

Finances.—The necessary expenses for office, publicity, stenographic work, secretary's salary, traveling, etc., to be met by the National Board. The items to be approved by the National Committee through its chairman.

It was decided to print twenty thousand copies of a pamphlet which will set forth the principles governing the selection of motion pictures for people under sixteen years of age. Plans were adopted for circulating these pamphlets among all the civic and educational institutions of the country. Upon the suggestion of Mr. Bush it was resolved that Dr. Cocks get in touch with the organized exhibitors of the country and make them acquainted with the plans of the committee and secure their co-operation. Mr. Bush said he felt sure that those pamphlets would be welcomed by many of the exhibitors as they might help the exhibitor in his fights with ignorant and prejudiced enemies of the motion picture. A sub-committee was appointed to meet representatives of the Drama League and secure their co-operation. It was also decided to secure the services of Miss Peck, the well known woman lecturer, to speak before women's clubs explaining and advocating the plans of the National Committee on Films for Young People.

Dr. Cocks was entrusted with the task of corresponding with and contributing articles to children's and women's magazines explaining the purposes of the National Committee and asking for co-operation. Dr. Cocks said that many editors of such magazines had written to him asking for articles and that the interest in the subject of films for young people was deep and widespread among educators and public spirited men and women everywhere.

A special meeting of the committee will be held on September 22, in the rooms of the National Board.

At Leading Picture Theaters

Programs for the Week of September 17 at New York's Best Motion Picture Houses.

"The Daughter of MacGregor" at the Strand.

VALENTINE GRANT was the featured name at the Strand when she appeared in the title role of "The Daughter of MacGregor," produced by the Famous Players Film Company.

MacGregor's daughter, in the story, has inherited all her father's stubbornness, and when the two clash neither will bends to the other, and the girl runs away to America. There, in a rough mining camp, she finds an uncle, and through a series of adventures wins happiness and the independence she had so much desired.

Subsidiary features for the week included the Strand Topical Review, the Strand Zoological Series, Strand Fashion Pictorial, a comedy cartoon and a short comedy.

The soloists were Grace Hoffman, Wallace MacDonald and Alfred Newman.

"The Vagabond Prince" at the Rialto.

H. B. Warner was featured at the Rialto last week in the Triangle-Ince picture, "The Vagabond Prince." The same ingredients which always win popularity for novels of the "Prisoner of Zenda" and "Graustark" type have been used by J. C. Hawks, author of the scenario, in recounting the adventures of Prince Tonio, of Bothalia. The prince, in an effort to escape the hampering traditions of the small Balkan principality ruled by his father, ships on a sailing vessel, and after many exciting escapades eventually finds happiness in the love of a girl he meets in the Bohemian quarter of San Francisco.

"Vampire Ambrose" was the Keystone comedy for the week, and the usual news weeklies and scenic pictures were on the program.

Helen Macdonough in a "Firefly" dance was an added feature. The vocal soloists were Vivente Ballestoe and Mme. Jeanne Maubourg.

"The House of Lies" at the Broadway.

Edna Goodrich was the star at the Broadway theater in the Morosco-Paramount photoplay, "The House of Lies." As the name implies, the house is the abode of artifiaciality and of vain strivings. Amid these surroundings an interesting character is developed—a beautiful woman, who goes through several surprising experiences. Miss Goodrich wears some elaborate gown during the action of the photoplay.

Burton Holmes Travel Pictures, Paramound-Bray cartoons, Pictographs, the usual weekly news and a comedy were also shown.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown. Monday, Tuesday and Wednesday, Mae Marsh and Robert Harron were seen with the Triangle "Kiddies" in "The Little Liar." A Sennett Keystone comedy was on the same program. On Thursday, Friday, Saturday and Sunday, Louise Glaum and Charles Ray in "The Wolf-Woman," and a Triangle Keystone comedy were the picture features.

MURDOCH JOINS "HAM" FORCES.

Kalem's latest step of "concentration" to assure all-star casts in all of its short-length productions is the assignment of Henry Murdoch to the company producing the popular "Ham Comedies" at the Hollywood studio. Murdoch will be remembered as featured comedian in the Sis Hopkins and Ivy Close subjects.

To join the new organization it was necessary for Kalem to send Murdoch from the studio at Jacksonville, Fla., to California. The acquisition of Murdoch gives the one-reel "Ham Comedies" an unusually strong quartette of stars in Ham, Bud, Ethel Teare and the newcomer.

Releasing only four productions a week on the General Film program, Kalem officials are proud of the proportions reached by the roster of stars, which includes Marin Sais, True Boardman, George Larkin, Ollie Kirkby, Ham, Bud, Ethel Teare, Heury Murdoch, Ivy Close and Helen Gibson.

Goldfish Resigns from Famous Players-Lasky

Founder of Lasky Feature Photplay Company Retires from Connection with New Corporation—Will Continue on Board of Directors

SAMUEL GOLDFISH has resigned as chairman of the board of directors and also as a member of the executive committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the board of directors and his interests in the company, which are understood to be very large.

In response to a request for a statement regarding this decision, Mr. Goldfish said: "I have contemplated retiring from the active management of the Famous Players-Lasky Corporation for some time in order to mature certain personal plans which are of great importance to me and which I could not mature if I continued as one of the executives of the company. I could not, however, see my way clear to resign as an officer of the corporation until the grave matters arising out of the adjusting of details between the two corporations, which merged only recently into the Famous Players-Lasky Corporation, had been completed. It is, of course, a matter of great regret to me that serving the corporation and going on with these plans, of which I can say nothing definite at the present time, became inconsistent. From the time of the beginning of the Lasky Company to now, my heart and soul were in the work which I started quietly and unostentatiously only about two and one half years ago. I am very proud of what has been accomplished, first by the Lasky Company and since by the larger and more important corporation into which it merged with the Famous Players Film Company a few months ago, and proud too, of such share of its success as my associates have been good enough to credit to my endeavors. My confidence in its future is amply evidenced, I think, by my retention of all of my stock interests in it."

After receipt of Mr. Goldfish's resignation as chairman of the board of directors and a member of the executive committee of the Famous Players-Lasky Corporation, the board of directors issued the following statement:

"Although Mr. Goldfish's resignation did not come as a complete surprise, it was received with great regret and accepted because the board felt that any request that Mr. Goldfish continue longer as an executive of the company would be unfair to him, in view of his statement that his work with the company would interfere with the maturity of his personal plans.

"Mr. Goldfish's earnest and conscientious efforts, first on behalf of the Lasky Company, and since its organization, on behalf of this company, have earned for him the esteem and good will of all his associates and in accepting his resignation, the board, collectively and as individuals, expressed to him their best wishes for and confidence in his future."

Richardson Rambles to Havre de Grace

The Projection Editor Visits Wilmington and Is Jolted by Jitney Shows and Exclusiveness of Exhibitors

LEAVING Little Ol' New York at 11.30 A. M., Tuesday, September 12th, I whispered into the metal ear of Miss Nancy Hanks, No. 3, the Go Devil, that if she landed me in Havre de Grace (pronounced Haver de Grau) by nightfall I would feed her some extra good oil and a double portion of gasoline. The poor thing did her best, but the naughty repair men had the reg'lar road closed from New Brunswick to Trenton, and we got our dates twisted on the detour. Did we find any sand? Well, since you ask, why yes! Though none of it exceeded thirteen and a quarter inches deep.

Well, anyhow we made Wilmington, Delaware, 135 miles out, and as it was 158,400 feet from there to the Grau thing, and the clock said supper time, we concluded to drop the anchor and help Wilmington spend the night.

Wilmington (population 100,000) has eight moving picture shows, but alas, over most of the box office windows is the legend "Admission 5 cents." The ten-cent house is rare and twenty is the absolute limit—only charged in one house, I believe.

This discouraged me right at the start, for at least some of the houses are really beautiful and it is nothing short of foolish (to use a mild term) to give ("give" is good) the public six or seven reels of our best modern programs for five cents, which is precisely what Wilmington managers are doing. One might as well present Sothern or Bernhardt for a quarter!

A few inquiries were sufficient to put me in possession of the reason for this state of affairs. I had not expected to stop in Wilmington, but though wishing devoutly for the comfort of a bed, still I decided to try and do some missionary work for projection and suggested to the manager of one of the big houses that he get busy on the telephone and call the managers and operators together in his theater at 11 P. M. so I could address them. He threw up both hands and earnestly assured me that it could not be done, that Wilmington managers and operators could not be gotten together by anything short of a public calamity; that they fought each other and were suspicious of each other and would combine on nothing. I would not have accepted such a seemingly absurd statement from one man, but others voiced the same view. I also learned that this extended to the operators of the various houses.

How silly! Are you a lot of children quarreling over your mud pies? Shame on you, gentlemen! I was told that a few managers were responsible for all this—that they were of the type who if a competitor advertised a feature for ten cents would move heaven and earth to get it on the same day if possible, for five, and add a few reels to it for good measure. This type of "manager" is in the nature of a public calamity. If he exists in Wilmington that fact is to be deplored. He is a drag on the industry. He is not a good showman or a good business man. He makes no money himself, and prevents anyone else from making any. He is a barnacle on the ship of progress. These are strong words—yes, but they won't hurt the feelings of any one except the guilty and his feelings certainly ought to be hurt.

As for the "five cents admission," why, gentlemen, it is high time that it be changed to ten. If all Wilmington theaters raised to ten cents tomorrow business might fall off for two or three weeks, yes, but within thirty days you would have increased revenue, and within sixty days you would have as many ten cent admissions as you now have five cent ones. That has been absolutely proven in literally hundreds, if not thousands of cases.

In the few houses I visited briefly the picture was very well illuminated indeed. In one I remarked on the excellence of the work except for one item—speed. The manager was out, but the publicity manager promptly assured me I was in error. "Why, we run seven reels in one and one-half hours," said he, "therefore, you see, the speed is right!" It is to laugh! Twelve minutes to the reel, and "not fast." I have mentioned no names for obvious reasons. I shall be glad to go to Wilmington (a fine city, by the way), at a later date and address the men if they can be gotten together. Possibly that might be done, and if so I'll bet they will find that after all no one will be killed, or even badly bitten. It is an outrage that those beautiful houses and our modern magnificent photoplays be prostituted to a five cent admission.

F. H. RICHARDSON.

NEW NAME FOR HOUSE ORGAN.

Commencing with the issue of September 9, "The Big Four Family" will be known as "The Vitagraph Family." It is published weekly for and by the co-workers of the Greater Vitagraph, and in the interests of good service to exhibitors. In the issue of September 9, Albert E. Smith, Greater Vitagraph's president, issues a broadside in his characteristic, forceful style which is a statement of the big things in store for exhibitors, taking for his text the slogan, "From Producer to Exhibitor."

The Motion Picture Exhibitor

NORTHWEST EXHIBITORS MEET.

Special Session Held in Minneapolis Brings Out a Good Attendance of Local Exhibitors—Thomas Furniss Talks.

A SPECIAL meeting of the Motion Picture Exhibitors' Association of the Northwest, was held at the West Hotel, Monday, August 28th, at 2 P. M., after a luncheon served in the Pheasant room by the Association for the Twin City exhibitors. There were present James Gilosky, president; Wm. Koenig, secretary; D. G. Rodgers, F. E. Nemeo, Henry Greene, and J. B. Reisman, members of the Executive Committee, and about fifty of the Twin City exhibitors.

The meeting was called to order by Mr. Gilosky, who after a short opening speech introduced Thomas Furniss, former member of the executive board of the association, and now chairman of the Executive Board of the Motion Picture Exhibitors' League of America. Mr. Furniss' speech in part follows:

I take this opportunity to thank you in person for the many friendly letters I have been unable to answer. I appreciate the good feeling of the Northwest exhibitors, and assure you that my interest in the National League is from no selfish motive, although, as the motion picture industry improves, my business also improves. However, the old guard are anxious to retire and to see new men enter the field.

You exhibitors of Minnesota and the Northwest need an organization, a good strong local, for, with so many unfavorable conditions arising, you must be brought together. That is the purpose of this meeting.

The national association of the motion picture industry has really sprung from the manufacturer, the exhibitor and the film exchanges. The greatest good accomplished for the industry was at the two expositions held in New York last year, but that meant the failure of the Board of Trade, a manufacturers' organization. At the end of the exposition they found themselves in debt, which they are now paying up pro rata. A number of the big men set aside a sum of $5,000 to be distributed for the purpose of someone devising a means of bringing the industries together. As a result they got together and now have their organization. They elected five directors, the publicity men elected five, the accessory men elected five, the exchange men elected five and the exhibitors were allowed to elect ten directors. The idea was to bring in every branch affiliated in the industry, organ men, printing men, newspaper men, etc. The spirit was to co-operate, and so every branch of the industry has been thoroughly organized except the miscellaneous class. The motion picture actors were to be included in this miscellaneous class, but they objected to coming in as such, so a committee has been appointed to adjust this matter. When this industry is perfected, wonderful results will he shown.

The Motion Picture Exhibitors' League of America has grown to be an institution to which all are anxious to affiliate themselves, but before affiliating with the national organization one must be a member of good standing in the local organization. There are great benefits to be derived by belonging to the national league. The best lawyers and talented men of the country are employed to go to the aid of the exhibitor if necessary.

The power the exhibitor may exercise has never been demonstrated. At the present time the condition of the industry is terrible, but all are now beginning to awake to the fact that something big is coming out of the effort to organize. Even now, the national organization has ample funds to assist any State organization in case of trouble, and it will assist it.

The Kitchin Bill.

The principal men of the country are beginning to realize the power of the motion picture industry. The two highest candidates for office have recognized the power of this industry and have asked for its support. There are now in the New York office of the Exhibitors' League of America letters from every Senator except two, concerning the Kitchin bill. The matter of censorship will be straightened out.

The National Association of the Motion Picture Industry has done this. It has incorporated under the State of New York, and has opened offices in the Times building, employed a secretary, a man of ability to organize, who, although new to this industry, has been an organizer and promoter in other lines. He brings new blood into this industry. He will carry us into a line of politics we have never entered before. I believe he is going to make a valuable secretary. Mr. Brady will devote a lot of time to this association and is bound to make it a success.

Besides a lot of the big men, as we term them, have taken off their coats and are putting their shoulders to the wheel. A grievance committee has been appointed, to whom you can go with your grievances. There will be a looking after competition, and the building of new theaters in overcrowded localities.

For the benefit of some who do not understand what I mean by the Kitchin bill, I will say that this is a bill by which the exhibitors would be taxed one-half of one per cent. of his gross business. The bill passed Congress in a very unusual way. It was referred to no committee, and it came very near getting through the Senate. But the Kitchin bill is now in such shape that it will not be raised in this session. A great deal of credit must be given the Motion Picture Exhibitors' League of America for that.

Recent Growth of the Organization.

The National Exhibitors' League has gradually come along. A short time ago at San Francisco, there was absolutely less than one hundred and twenty-five exhibitors at the convention. It was pitiful to see this great industry with no organization. Fred Herrington was made president of the League of America, although he did not want the position. He had no books, no treasury, or anything to work with. He used his own money and worked for the league. This year the convention in Chicago was the biggest and best get together spirit ever shown by the exhibitors of the United States. On Thursday morning, after the delegation from New York arrived and said they wanted to co-operate, thereby showing their interest, fifty of the big exhibitors, or more, that had never affiliated before, were present. The exposition was a big success. It cleaned up in the neighborhood of $12,000, and next year will have in its treasury $50,000. The get together feeling in Chicago did this. I believe that in Lee Ochs they have elected a powerful man, a man who thoroughly understands the industry from A to Z. That the rest of the organization will co-operate and are co-operating with him, was shown recently when the correspondence with all the Senators in regards to the Kitchin bill was gone over.

There are a number of wonderful things in store for the national motion picture association. We have five or six propositions lying on the table, whereby the financing of the industry is assured. Men, bearing bank statements showing that they had over a million dollars in that bank, put a wonderful proposition up to us, but we refused. So you can see how the association is going to be financed.

The big exhibitor has never gone into the exhibitors' association before, for he has never felt the need of an organization. But during the Chicago convention, Mr. Hamberger, one of the largest exhibitors in the country, connected with over seventy theaters, as a special favor to one of his friends, lent his support to the organization, and called a special meeting at his theater. He was elected as a member of the Executive Committee and is now an enthusiastic worker for the organization. He attended a meeting in New York, and declared that there was not enough money in New York to induce him to resign from the Executive Board now (although his enthusiasm was small at the beginning), so interested has he become in the work of this organization.

A Get-Together Needed.

Brother exhibitors, the thing to do is to call a special meeting and get together with the manufacturers. They are willing and anxious to please you. They want to work hand in hand with you and are only waiting to know what you want them to do.

I. H. Rubin Sees Need of Twin City Organization.

Mr. Gilosky then called upon the largest exhibitor in Minnesota, I. H. Rubin, who said, in part:

"The smaller exhibitor relies on the large managers to take care of the difficulties, instead of assisting them, which is entirely wrong. We surely need an organization in the Twin Cities, not one in name only, but one in action. If we do not, we are going to come in contact with some breakers. There are one or two things that have come up here within the last two weeks that have got to be taken care of. The smaller exhibitor has been threatened. Any threat to the little exhibitor will reach the big one.

"A few weeks ago we settled the stage hands' demands on us for an increase in salary. At the present time there is going to be an increase in rates in the newspapers, the paying of express, paying for lobby displays, and other unreasonable things. The reason for all this is that they know that there is no organization in the Twin Cities, and they can get away with these things."

Mr. Gilsoky called upon T. L. Hays, who made a short speach, but to the point, and he was followed by Mr. Rogers, who graphically described the work of the organization.

The Open Meeting.

An open meeting was then called. The question of the raise in salary of union operators was brought up by Mr. Gilosky. Mr. Koenig stated that the business agent of the operators' union called on him and wished him to sign a contract, but before doing so, he decided to discuss the matter with the other members of the organization.

Mr. Steffes favored hiring non-union men, and paying them more or less than union wages, as he desired. Mr. Gilsoky favored getting a certain scale and sticking to that scale. Mr. Rodgers proposed that a committee of operators meet the Executive Board. Mr. Koenig informed the meeting that the operators were willing to meet the managers at any time. Mr. Chamberlain stated that the matter should be left to arbitration, and that a committee of theater managers meet the operators.

Mr. Rodgers moved that a committee be appointed, con-

sisting of theater managers, to meet the operators. Mr. Chamberlain seconded the motion. Motion was carried by vote.

The following committee of exhibitors was appointed: Jake Cohen, Lagoon theater; W. D. Chamberlain, American theater; George Garrish, Third Ward theater; Ed. Hinz, Cosy theater; Mr. Calvert, New Garrick theater, and Mr. Stelzner, Star theater. Arrangements were made to meet the operators committee.

MASSACHUSETTS EXHIBITORS.

Hold Spirited Meeting at Beacon Theatre Building, Boston, September 7.

A VERY spirited meeting of the Motion Picture Exhibitors' League of Massachusetts was held on Thursday, September 7, at Beacon Theatre Building, Tremont Street, Boston. It was unanimously passed that the directors legalize the vote passed at the last meeting, that the organization join the Motion Picture Exhibitors' League of America. This local organization to be called the Massachusetts Branch. It was voted that the present members in good standing be registered as members of the new organization.

The following officers were temporarily elected: E. H. Horstmann, president; R. W. Drown, first vice-president; P. F. Lydon, second vice-president; H. A. Gilman, treasurer; H. I. Wasserman, secretary. The following board of directors were appointed: E. H. Horstmann, F. J. Howard, R. W. Drown, Jacob Laurie, P. M. Lydon, G. M. Clark, H. A. Gilman and H. I. Wasserman.

A committee of two, H. I. Wasserman and Jacob Laurie, were appointed to seek suitable quarters in the vicinity of the film district.

Other important matters were taken up, such as appointing a committee to see the Mayor, Honorable James M. Curley, with the view of reducing the Sunday licenses. A committee was also appointed to see Chief Plunkett with the view of modifying the strict censorsnip on Sunday pictures, and other hardships imposed on the exhibitors.

Later the above committee reported that a favorable conference was held, and certain modifications were made in the stringent laws.

NEW JERSEY EXHIBITORS ACTIVE.

Big State Convention is Planned for October 4th, When Big Matters Will Be Discussed and Acted Upon.

THE organized exhibitors of Hudson and Essex Counties, N. J., under the leadership of the respective presidents and officers of these counties, have decided to call a state convention for which an invitation has just been issued. This call has been sent to every exhibitor in the state of New Jersey, and reads as follows:

Dear Sir.—A convention for the purpose of forming a state organization has been called by the Hudson and Essex county organizations to take place on the 4th day of October, at 11 A. M., at Achtelstetter's Hall, 842 Broad street, Newark, N. J. It is imperative that all counties in the State of New Jersey be represented. Matters directly affecting the welfare of every motion picture exhibitor in New Jersey will be discussed and acted upon. Among these matters are the abolition of the deposit system; the reduction of electric light charges, which has been accomplished by the New York exhibitors; the arbitrary practices of film exchanges and the formation of a legislative and political program which is to be submitted to the convention. Both of the gubernatorial candidates have been invited to attend the convention and to give a clear statement of their position on the question of censorship.

The convention will be opened by Thomas L. Raymond, the Mayor of Newark. The following speakers have been invited to attend and address the convention: Lee A. Ochs, President of the National League; William A. Brady, President of the N. A. P. I.; Walter W. Irwin, of the V. L. S. E., and W. Stephen Bush, of the staff of The Moving Picture World. A luncheon will follow the convention, to which all are invited. Communicate at once with F. J. Lischke, 967 Summit Avenue, Jersey City, N. J., if you are in sympathy with the movement and if you will attend.

The call is signed by Dr. H. Charles Hespe, president of the Hudson County Association, and by B. Stern, president of the Essex County Organization.

Louis Blumenthal, who has been most active in organization matters both in New York and New Jersey, and who owns a number of theaters in both states, told a representative of the Moving Picture World that he hoped and believed the convention would be well attended and mark an epoch in the history of organization in New Jersey, just as the Albany convention became a great event in the history of the New York state organization. "There is splendid material for an organization in New Jersey," said Mr. Blumenthal. "The hearing on censorship before a committee of the last legislature showed that plainly enough. There is no state in the Union which needs a strong and active state organization more badly than the state of New Jersey."

BUSY BRONX EXHIBITORS.

The Bronx exhibitors are a busy lot these days, more particularly Henry Cole, the chairman of the arrangements committee for the fourth annual entertainment and ball of the Cinema Exhibitors' Association, Local No. 2, M. P. L. of A. This notable event, according to Chairman Cole, will occur on election eve, which means November the 6th, 8 p. m., at Hunt's Point Palace, 163d street and Southern boulevard.

There will be a grand march of photoplay stars and, even at this date, the co-operation of a formidable galaxy of stars has been secured by the indefatigable chairman and his able assistants, J. Bolte, H. Pollak, A. Levy, N. Scheinberg, A. Bauernfreund and President John J. Wittmann, ex-officio. In the words of the enthusiastic chairman: "This affair will eclipse all the past entertainments of our association. Here is one little bit of news for the present: Madame Olga Petrova will lead the grand march."

COMMITTEE FOR EXHIBITORS' BALL.

New York Exhibitors' Association has named the committeemen who will have charge of the big motion picture ball to be held at Madison Square Garden, New York City, on Thanksgiving Eve, November 26. They are: General Committee, I. N. Hartsell, L. F. Blumenthal and William Hilkemeier; reception committee, Lee A. Ochs; arrangements, I. N. Hartsell; entertainment, L. F. Blumenthal; tickets, William Hilkemeier; floor, Charles Steiner; badges, Otto Lederer; decorations, Charles Haring; music, Gus Koenigswald; press, publicity and program, Thomas Howard; master of ceremonies, S. H. Trigger; invitations, C. R. Martineau; wardrobe, Benjamin Lyons.

Contract for the decorations of the Garden has already been made at a cost of $6,000. Much space has also been taken in the program.

MEGOWN RECONSIDERS.

Charles E. Megown is to continue as secretary of the Cleveland district, Northeastern Ohio Motion Picture Exhibitors' League. His resignation, submitted to President Swayer a fortnight ago, was refused by that official and Megown consented to continue in the office, which he accepted against his inclination. Megown's resignation was caused by press of private business, which he feared would make it impossible for him to give the league his best efforts.

Vitagraph Stars Cheered in Montreal

Lucille Lee Stewart, Ralph Ince and Huntly Gordon Pack Imperial Theater to Doors at Two Performances.

A TELEGRAM, received from the Montreal V-L-S-E manager, L. H. Watrous, says that the personal appearance at the Imperial theater in Montreal packed that large house to the doors at two performances. Miss Stewart in well chosen words thanked the large audience that came from all over the city of Montreal to see her for their kindly interest in her work as a Vitagraph star and also rendered a vocal solo in her most charming manner. She was cheered to the echo.



Lucille Lee Stewart.

Ralph Ince and Huntley Gordon followed Miss Stewart upon the stage and spoke briefly of their work. Mr. Ince spoke of the motion picture industry as a director would see it; referring to the high salaries paid to actors and others in the profession, he asserted that he believed they were always deserved, considering the sometimes hazardous nature of the work. Mr. Gordon's talk was largely in the nature of a greeting to his old friends in Montreal.

On their return from the West, where they are now bound, Ralph Ince will start work on a new feature in which both Miss Stewart and Mr. Gordon will appear.

Ouimet Films Bridge Disaster

Alert Cameraman Catches Fall of Last Span of Quebec Bridge—Scene in Pathe Weekly.

THE great tragedy of September 11, when the central span of the new Quebec bridge went to destruction, was witnessed by L. Earnest Ouimet, general manager of the company, distributing Pathe pictures in Canada, who was present with his camera and due to his rapid work in developing and printing, several Montreal theaters exhibited moving pictures of the attempted suspension of the center span of one of the longest bridges in the world, and the resultant catastrophe on the following day.

Being the official photographer of the St. Lawrence Bridge Company, Mr. Ouimet was allowed within the police lines, and from the deck of his tug he photographed the fatal span as it floated into position shortly after daybreak yesterday morning. As the tug on which he had located his camera neared the bridge, Mr. Ouimet endeavored to secure as many feet as possible while the connecting link settled into position between the huge uprights which were to lift it to its proper place. Mr. Ouimet said that after the span had been placed and was ready for hoisting, the steamers with the representatives of the Dominion and Provincial Governments drew up to the span and stepped on to the structure. He said that had it fallen then the loss of life would have been terrible.

The hydraulic lifters were set in action and slowly the 640-foot span began its upward rise. Mr. Ouimet was not operating his camera throughout this period as the movement of the rising structure was very slow. However, he stood close by with his assistant ready to "shoot" at any moment.

Suddenly he heard the cracking of the steel. He snatched the crank on his machine and by the time he had given three turns the center link of the Quebec bridge was beneath the surface of the St. Lawrence River. However, Mr. Ouimet had secured a thousand feet of these operations and returned to Montreal, where he worked all night with his full studio force, in order to give to the public the moving picture story of the catastrophe as it was registered on his negative.

Mr. Ouimet stated that he had sent prints to Toronto and other cities by express and that the film was to be released in the states through Pathe News on Wednesday, September 13. This is quick work considering the facilities which were available for developing and printing and the long trip between the scene of the disaster and the Montreal studio, and great credit has been accorded Mr. Ouimet by exhibitors and exchange men throughout the Province for getting his film on the public screens while excitement was at its height.

In relating his experience, Mr. Ouimet says: "We were on a tug close to the central span, taking motion pictures of the work, when I heard something like the snapping of a huge cord. I looked above and saw the south end of the span bend then totter towards the south shore. Men were falling off the work like coal out of a van and I also saw a group of men who were on the anchor span and who were knocked off by flying debris. Some of these we picked up while a score of small vessel and other craft rushing to the scene succored the men we saw struggling in the water."

VICTOR MOORE AT LIBERTY.

Victor Moore, until recently a Lasky star, is now at his summer home and has been spending his time fishing and hunting, being an ardent sportsman. He now feels ready to resume work. Among his Lasky successes were "Snobs," "Jimmy Fadden" and The Clown." In this latter picture Mr. Moore has shown an aptitude for dramatic work of the sympathetic kind, which is well worth the serious consideration of producers who will insist on keeping him down to the strict comedy lines. Mr. Moore possesses a natural sympathetic appeal, which is bound to win favor in any work he will do.

He has arranged with Sam Tauber to be his personal representative. Mr. Tauber is prominent as a promoter of publicity, and as an author and scenario writer. His recent work was "Phantom Fortunes," a Vitagraph Blue Ribbon Feature, with Barney Bernard as star. Mr. Tauber has in preparation a series of one and two-reel plays for Mr. Moore, each full of laughs, yet with a sympathetic appeal at the conclusion.

PRODUCING PICTURES FOR LATIN AMERICA.

A new company has recently been incorporated under the name of the Latin American Producing Company, with offices at 1482 Broadway, for the production of two and three-reel pictures exclusively for the South and Central American markets. Paul Trinchera, who has been director for the leading Italian and French companies, and until recently a director with the World and Universal companies, will have entire charge of the artistic direction of these productions.

Ince Extends Great White Way

Transforms Columbus Circle Into Blaze of Light with "Civilization" at Park Theater.

MOTION pictures in the last five years helped to make the Great White Way between 42d street and 59th street New York City, what it is—the greatest and most brilliant spot of light on the globe. Broadway is the shop window of the amusement business, not alone of the United States, but of the world. At one time merely the metropolis of theaterdom and vaudeville, it now embraces even another kingdom, that of the motion picture.

The extension of this blaze of lights to 59th street has been completed by Thomas H. Ince, producer of "Civilization," who again demonstrates his genius as a pioneer by blazing the trail in an entirely new direction. Ince has the keenly developed instincts of the master showman. When he was forced by circumstances over which he had no control to move his picture from the Criterion, he, with the resourcefulness of his race and kind, set about to take advantage of the opportunity to go one better than he did on Broadway. He deliberately selected the Park theater, Columbus Circle, and, as the phrase runs, at once proceeded to spend money "like a modern Croesus."

To electrify Columbus Circle a small fortune has been expended in the construction of the longest electric sign in the world, the letters forming the word "Civilization," the name of Mr. Ince's film. This sign stretches from Eighth avenue right across to the Park theater, having a gigantic electric hand pointing down to the entrance of the theater, so that as you come down Broadway, or along the park, or 59th street, or as you go up Eighth avenue; from east, west, north or south, in fact, you are bound to see this sign and go where it leads and points. It gets you.

This is not all. Right over the entrance of the Park theater there is a 40 ft. by 50 ft. sign made of enormous flaming arc lamps, and on top of the theater is a searchlight sweeping the points of the compass.

Nothing, in short, has been omitted to continue the brilliant line of Broadway's light, which starts, let us say, from Herald Square or Times Square to the point where it properly terminates in the major degree, that is, Columbus Circle.

Westerns a Specialty

The Dudley Motion Picture Manufacturing Company to Release Western Features Through the Unity.

M. B. DUDLEY, president and general manager of the Dudley Motion Picture Manufacturing Company, has made arrangements with the Unity Sales Corporation to release the features produced by his company. The Dudley Motion Picture Manufacturing Company is a newly formed organization and will specialize in Western dramas. The first two features are entitled "Humanizing Mr. Winsby" and "The Land Just Over Yonder," both picturized from the stories of the well-known Saturday Evening Post writer, Peter B. Kyne. Mr. Kyne's stories need no introduction to the public, as he is unquestionably one of the best known writers of short stories on the Saturday Evening Post staff. The Dudley Motion Picture Manufacturing Company will produce one five or six reel feature each month and these will form a regular release on the Unity program. Mr. Dudley's last big picture, prior to the forming of his company, was "Panama and the Canal From An Aeroplane."



M. B. Dudley.

Mr. Dudley is enthusiastic over his new plans for the distributing of his pictures and believes that by specializing in Peter B. Kyne's stories, he can produce features that will have a tremendous popular appeal. "It will be our aim," said Mr. Dudley, "to produce feature pictures that have behind them a strong story and plots full of red-blooded action.

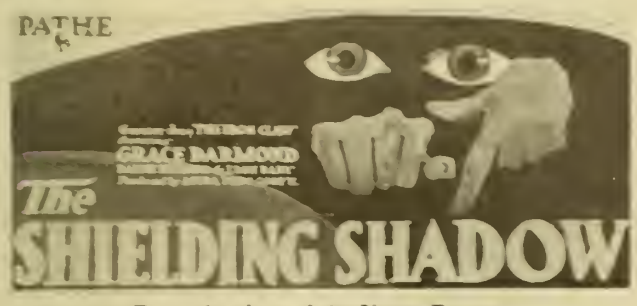
Pathe Publicity

Extension Advertising Plan Formulated for the Big Serial, "The Shielding Shadow."

PATHE has instituted an advertising campaign on "The Shielding Shadow," which may set a new mark in the history of motion pictures according to an announcement just issued by J. A. Berst, vice-president and general manager.

The serial, "The Shielding Shadow" was produced by the Astra Film Corporation under the direction of Louis J. Gasnier and Donald Mackenzie from the scenarios by George B. Seitz author of "The Iron Claw." Two newspapers in every important city of the country will carry "The Shielding Shadow" advertising. Allowing three readers to each copy (newspapers generally claim four), this means that more than 25,000,000 people will read about "The Shielding Shadow" each week. This marks but the beginning.

In addition to newspaper advertising, there will be billboards in nineteen of the larger cities and painted sign board in New York, St. Louis, Kansas City, Niagara Falls and Newark. The locations in New York were carefully selected by the secretary of the American Poster Company.



Reproduction of 24-Sheet Poster.

who is giving this campaign his personal attention. In other cities, the locations were chosen by the exchange managers in accordance with the desires of the exhibitors from a carefully prepared list furnished by the American Poster Company.

Posters have been designed with a space for the name of the theater and the dates they will show the picture. The newspaper advertising campaign is the strongest that has yet been put out by Pathe. The advertising has been prepared with the needs of the exhibitors and the tastes of the motion picture public uppermost in mind. It is strong, virile copy, with a punch in every line. G. A. Smith, serial publicity manager, is in charge of the arrangements for the campaign, with the personal co-operation of J. A. Berst.

Pathe's policy is to create business for its exhibitors. By means of newspapers, billboards and painted signs, it is doing so, reaching every resident and every visitor in all of the large cities. The exhibitor in the small town benefits by the prestige thus lent to the pictures which he presents. In addition, every possible advertising aid is furnished by the company.

Experience has shown that window cards are great business getters, therefore, there will be window cards on "The Shielding Shadow," playing up in a striking manner, the mystery which will interest more photoplay fans than the mystery of the Laughing Mask in "The Iron Claw."

In addition, there will be the following advertising matter on "The Shielding Shadow": Advance portrait one sheet of Grace Darmond, sets of five slides, including three on "The Mystery of the Shielding Shadow," 1 3 and 6 sheet posters for each release, colored lobby display photographs, 12 to a set, attractive booklets which will be substituted for heralds on the first two chapters—these booklets are printed on good quality stock and are attractively illustrated with colored photographs of Grace Darmond, Ralph Kellard and Leon Bary. They contain a general story about "The Shielding Shadow" and the story of the first and second chapters. They will be issued in envelope size for mailing. For the remaining chapters of "The Shielding Shadow," there will be two colored heralds, envelope size for each release, 22x28 photograph of a scene from each week's release, 22x28 photographs of Grace Darmond, Ralph Kellard and Leon Bary, one and two column newspaper cuts of scenes and stars for each chapter, canvas banners, 10x3 feet, advance twenty-four sheets, novelties. There will also be a campaign book giving the exhibitor a complete advertising and publicity campaign with reproductions of the advertising matter in order that he may see what he is getting and know how to use it.

Pathe knows it not only encourages its exhibitors to advertise but it helps them to do so. Because of this, the advertising on "The Shielding Shadow" will be greatly increased by the exhibitors themselves, when newspapers announcing "The Shielding Shadow" as a circulation and advertising revenue builder, are competing to obtain it.

Live exhibitors have already begun to work out their campaigns. Pathe has prepared numerous suggestions along this line. The general opinion is that this serial lends itself to a "theater campaign" of a remarkable manner and striking advertisements have been prepared. In a striking block design, the words "The Shielding Shadow" appear. Then photoplay fans are asked, "What is 'The Shielding Shadow?'" Then they are told "The Shielding Shadow" is coming and so on to the very day on which the picture is shown.

The advertising also plays up the thrills, such as the fire at sea and the escape locked in a cabin, the fight with the octopus, the secret of the skeleton of Ravengar's Lodge, the peril of the exploded balloon and the hazardous drop in the sea. It also introduces to the American public Ravengar, the mysterious; Grace Darmond as Leontine and Leon Bary as Sebastian.

Pathe's policy is to charge what a picture is worth. Prices have been doubled on "The Shielding Shadow." Bookings are pouring in. It is said that an exhibitor unable to secure first run and realizing that because of the interest aroused, the second run would be intensely valuable, has already arranged for the second showing in his town.

Prints of the picture are now in all Pathe exchanges. Its release date is October 1. It was recently announced that "The Iron Claw" had broken the record formerly held by "The Red Circle." Indications are that "The Shielding Shadow" will surpass "The Iron Claw."

Lawson Sees "Friday, the 13th"

Financier-Author Takes Great Interest in Production and Is Pleased with Results.

THOMAS W. LAWSON, author of the novel from which "Friday the 13th" was made into a photoplay by William A. Brady and the World Film Corporation, saw the production one evening last week in Boston, where he lives. The play was shown at the Park theater, and Mr. Lawson was one of the early arrivals, smiling rather quizzically and obviously not expecting very much in the way of thrills. His expression might indeed have been translated to mean that he felt it a duty to see this particular motion picture and would go through the ordeal without flinching, no matter how thoroughly the process might bore him.

This was before the episodes leading up to the climax of Mr. Lawson's romance began to unfold themselves upon the screen. As they progressed one after the other, increasing in the momentum of their movement toward the day of the big panic, the quizzical smile left the countenance of the man who invented "frenzied finance" and an expression of growing interest took its place.

The arrival of the "big" scenes, depicting the New York Stock Exchange in action, with one crowd feverishly forcing a certain stock upward and their opponents desperately striving to depress it—a mad struggle engaging the utmost efforts of the entire Exchange—found Mr. Lawson sitting up very straight, with knitted brows and drawn lips. When it was over he applauded fully as earnestly as any of his neighbors and quite obviously was immensely pleased.

"I was greatly surprised and delighted," he said later. "It had not occurred to me as possible that a story could be so fully and clearly told without the spoken word. I had seen a few moving pictures before tonight, but not many, and of those I had seen certainly none compared with this one in bringing out everything designed by the author.

"When I consented to the use of 'Friday the 13th' upon the screen, I was actuated principally by the desire to be obliging, and I had no very distinct hope of participating in anything out of the ordinary.

"But I found myself fairly carried away by the illusion of the picture. Why, it would be utterly impossible to secure any such effect as this Stock Exchange scene upon the stage of a speaking theater. Even the Hippodrome's immense spaces could not carry out the sense of vastness.

"Until tonight I had no appreciation of the possibilities of the motion picture, and I can begin to understand the congratulations which have been pouring in upon me by wire and mail since the first showing of 'Friday the 13th.' I dare say I shall develop immediately into a first class movie fan—which might come under the description of being 'loist with my own petard.'"

Biographs for October

Mary Pickford, Henry Walthall, Blanche Sweet, Lionel Barrymore, Mae Marsh, Lillian Gish and Scores of Prominent Stars Are in Coming Biograph Releases.

A GLANCE at the program of Biograph releases for October through the General Film Company is sufficient to convince one of the magnitude of the casts appearing in these subjects.

Lillian Gish, in a one-reel Western, "An Indian's Loyalty," a subject that is replete with thrills and expert horsemanship. Released October 2.

Lionel Barrymore, William Russell, Irene Howley, Miilicent Evans and Thomas Jefferson head the cast in Austin Daly's great success, "Under the Gaslight," the famous melodrama of the New York underworld, in three reels, released October 4.

Mary Pickford, Wilfred Lucas, Robert Harron, Jack Pickford, D. W. Griffith's masterful direction, excellent photography and impressive scenes of the ancient Indian Pueblo at Albuquerque, New Mexico, all combine to lift "A Pueblo Legend" far beyond the average two-reel production. It is released October 10.

Blanche Sweet, Robert Harron, Wilfred Lucas and Joseph Graybill are responsible for a quick spirited "Western" in "The White Rose of the Wilds," directed by D. W. Griffith and released in one reel October 16.

Henry Walthall, Lionel Barrymore, Blanche Sweet, Marshal Neillan, Gertrude Robinson and Thomas Jefferson succeed in their efforts to interpret Robert Edeson's former success, "Classmates," on the screen. This interesting story of West Point and the South American Jungle affords many opportunities for exceptional work and the Biograph players have taken advantage of them. It is released October 18, in three reels.

Mary Pickford, Henry Walthall, Lionel Barrymore, Robert Harron, Harry Carey, in fact the entire Biograph stock company, are seen under D. W. Griffith's direction in "Friends," a one-reel Western mining camp story released October 23.

Mae Marsh, Robert Harron, Lillian Gish and Charles H. Mailes are but a few of the prominent players in "The Battle at Elderbush Gulch," a two reel Indian spectacle directed by D. W. Griffith and pronounced the greatest two reel picture ever produced. It is released October 24.

Blanche Sweet, Dorothy Bernard and Charles H. West appear under D. W. Griffith's direction in "The Goddess of Sagebush Gulch," a Western story with a thrilling climax. Released in one reel on October 30.

Thos. J. McGrane

THE reason why the figure of Dr. Montrose in "The Crimson Stain Mystery," the sixteen-episode superserial photoplay presented by Consolidated Film Corporation, stands out so vividly is because it is interpreted by no less an artist than Thomas J. McGrane.



Thos. J. McGrane.

That Consolidated exhibited rare judgment in casting Mr. McGrane for the difficult role of the Doctor whose inventive genius is inadvertently misapplied, is quite evident, for there is probably no actor in America today who can do as well in this part as Mr. McGrane.

Having a foundation of six years with David Belasco, Klaw & Erlanger, William A. Brady, Mr. McGrane has brought to "The Crimson Stain Mystery" a world of experience in just such roles as he is now portraying. His masterful handling of the strange situations in which the role of Dr. Montrose plays a part is one of the many pleasing features of "The Crimson Stain Mystery." His remarkable interpretation of his difficult part has called forth praiseworthy comments from the motion picture critics.

Russell's Monarch Feature Ready

Richard Golden's Popular Play, "Common Sense Brackett," Is the First Six-Reel Offering.

BOB RUSSELL, well-known for many years in the motion picture industry, has organized the Monarch Photoplay Company, Inc., and is its president. He has just finished the first of a series of feature films, which the new organization will offer on the state-rights basis. It is the ever popular "Common Sense Brackett," and is the first screen production of a play in which the star was Richard Golden, whose name was a household word from one end of the country to the other. As a play it had a full season's run in New York and also in Chicago, playing all over the United States.



Bob Russell.

Mr. Russell is one of the most experienced men in the film business and has worked for all of the big companies from the time he was associated with the Miles Brothers, pioneers in photoplay production. His chief principle has been for the uplift of pictures and his producing of this strong drama of wholesome life is merely another evidence of this.

This picture is in six reels and was taken in the real country among the sort of people Common Sense Brackett knew, on the shores of picturesque Lake Sunapee, near George's Mills, New Hampshire. As usual, Mr. Russell has chosen his company from among the better players for the screen. It is virtually an "all-star" organization and many of the players have been retained for the next feature on which Mr. Russell will start work immediately. It includes William Fredericks, formerly with Famous Players; Wm. Sorelle, who has played with Marguerite Clark and other well-known stars; Barbara Gilroy, who was featured with Thanhouser; Bradley Barker, a prominent leading man; Mildred Gregory, who has played important parts with Lubin and others; Dallas Fitzgerald, Walter Hiers, the famous "fatboy," and many others. "Common Sense Brackett" was produced for the stage by Henry W. Savage.

KLEINE EXCHANGE MEN MEET.

An important conference of George Kleine exchange managers was held in Chicago on Sunday and Monday, September 10 and 11. Branch managers of the Kleine offices from the West, the South and the Central West, gathered to discuss plans for launching the regular fall sales campaign and to talk over problems effecting each individual exchange.

On Monday all the managers were guests at a noonday luncheon given at the University Club and following the meal M. E. Smith presided over a business meeting that lasted well along into the afternoon and which resulted in bringing out many new ideas by which exhibitors in all territories will benefit. In attendance at the meeting were Messrs. Buckwalter of Denver and Salt Lake City; Ragland of New Orleans; Edmunds of San Francisco and Los Angeles; Rosenberg of St. Louis; Wuerz, of Dallas; Ratz of Indianapolis; Hardcastle of Atlanta; Reavey of Cleveland; Graham, of Minneapolis; Nathan of Detroit and Jenner and Fox of Chicago.

FAMOUS PLAYERS ISSUE ADVANCE FILM.

In the belief that the screen itself is the best way to advertise motion pictures, the Famous Players Film Co. intend to issue an advance strip of film of Maurice and Florence Walton, the internationally celebrated dancers, who will make their photoplay debut in "The Quest of Life," released on the Paramount Program, September 25, for all Paramount exchanges, to be exhibited in advance of the presentation of this subject. The film will contain one of the famous dances of these terpsichorean stars.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Light of Happiness"

Five-Reel Metro Photoplay, Written and Directed by John H. Collins, and Starring Viola Dana.

Reviewed by Edward Weitzel.

"THE LIGHT OF HAPPINESS," produced by the Columbia Pictures Corporation, comes under the head of domestic drama. The action is confined with the boundries of a small village, and the characters are such as may be found in any hamlet within a dozen miles of New York City. John H. Collins, who wrote the scenario and directed its production, keeps the ingredients of his dramatic kettle always on the boil. The story opens without loss of time, and the supply of



Scene from "The Light of Happiness" (Metro).

incidents does not permit the action to lag. The one drawback to this desirable state of affairs, is the fact that all the incidents do not carry conviction. However, as no attempt is made by the author to lift his work into the higher walks of the drama, and he is content to tell a simple but interesting tale that does not trouble itself or the spectator with psychologic deductions or anything but the most elemental manifestations of love and hate, it is only fair to state that, in the main, he has accomplished his purpose with more than ordinary skill. The big dramatic moment of the screen play is cleverly devised, and there is no question of its power to grip the emotions. The locations, the handling of the mobs, and the "stage business" of the individual members of the cast, all add to the credit marks that go to the director.

In plotting his play Mr. Collins has tried the dangerous expedient of two heroines and two heroes—and has come off reasonably well with such a handicap. The part played by Viola Dana is that of "Tangletop," the daughter of the town drunkard. Her father dies, and a young clergyman of the village takes her to his home. This starts a scandal, but the minister sends for his mother, hunts up the author of the lie, drags him to the door of the church, and makes him acknowledge his guilt to the entire congregation. Running parallel to, and interwoven with, this love motive, is the affair between the blind owner of Grey Towers and the grand-daughter of Elder Dean. "Tangletop" is persuaded by the rascally guardian of the blind man to trick him into believing that his sweetheart is unworthy of him. When the drunkard's daughter hears the minister preach a sermon on the text, "Thou shalt not bear false witness," after he has defended her good name at the door of his church, she realizes the wrong she has done and quickly makes amends. A double wedding is foreshadowed in the final scene. The power of the story to hold and to convince is at its lowest ebb during the scene where "Tangletop" tricks the blind man, and is at high water mark when the girl stands on the steps of the church and has it brought home to her that she also has borne false witness.

While it is obvious that the part of "Tangletop" was written especially for Viola Dana, the young lady's acting of the character justifies the author and all parties concerned. Miss Dana is fitted by nature and artistic development to give life and charm to the untaught but warm hearted little waif who wins the love of the athletic young minister. Lorraine Frost as Mollie Dean, and Robert Walker as the Rev. Clyde Harmon, are the next most efficient members of the cast, and George Melville, Harry Linsen, Edward Earle, Jack Busby, Mona Kingsley, and Mrs. Wallace Erskine demand honorable mention.

"The Dark Silence"

Clara Kimball Young the Star of a Five-Reel Peerless Photoplay Released by the World Film Corporation—The Battlefields in France Contribute to the Locations.

Reviewed by Edward Weitzel.

THE scenario for "The Dark Silence" was made from a tale by Paul West, the present European conflict furnishing the background for several of the scenes. The development of the story during the first reel reveals nothing but a chain of commonplace incidents that do not always convince; then, suddenly, the clash of interests strike fire, and events move steadly forward to a compelling and unhackneyed climax.

Mildred White, an American art student in Paris, becomes engaged to a wealthy young English sculptor named Ainsworth. Mildred has also fascinated Dr. Martinez, a Spaniard, who is celebrated for his treatment of the blind. Ainsworth is called suddenly to England by the illness of his father. He leaves without seeing Mildred, and Martinez has no difficulty in convincing her that her lover has deserted her. The means by which this is brought about is the weakest point in the plot. The Englishman returns to Paris in search of Mildred, and is led to believe that she has become the companion of the Spanish doctor. In desperation, Ainsworth enlists, is blinded in the trenches, and Mildred, now a Red Cross nurse, meets him in a field hospital. She does not disclose her identity, but nurses Ainsworth with such devotion that he falls in love with her in her new character of Jeanette, and, on his return to England, she accompanies him. Later, they are married. The big moment of the story comes when Ainsworth's



Scene from "The Dark Silence" (World).

sister learns of a celebrated surgeon who may be able to restore her brother's sight. The man is Martinez. When he hears the name of the patient, he hesitates; but his better nature triumphs. On his arrival at the Ainsworth home to perform the operation, he comes face to face with Mildred. She is terrified at the thought of her husband regaining his sight and learning her identity. She stifles this feeling, however, and urges Martinez to go ahead with the operation. After this has been performed successfully, the Spaniard completes his good work by telling Ainsworth the truth about his wife. The doctor returns to France and is killed in battle.

The production of the picture is well done, except in a few incidences. The trench scenes could have been made more impressive, and one or two points in the plot should have been cleared up—notably, Mildred's marriage under a false name; but, the grand climax with which the author rounds out his story, sweeps away all thought of any previous weakness of incident.

Clara Kimball Young's performance of Mildred leaves nothing to be desired. To an actress of her ability, the part presents no difficulties. She responded to every mood of the character with an ease and sureness of method that makes her impersonation doubly enjoyable. Edward T. Langford as Derwent Ainsworth is manly, earnest and sympathetic, and thoroughly competent portrayals of the remaining characters are given by Paul Capellani, Barbara Gilroy, and Jessie Lewis. The picture was directed by Albert Capellani.

"The Combat"

Five-Part Vitagraph Blue Ribbon Feature Based on Old Situation Develops Unusual Interest Through Careful Treatment.

Reviewed by Margaret I. MacDonald.

THE old situation of sacrificing a daughter on the matrimonial altar for the further maintenance of position and wealth has been used in the present instance with good effect, which is due largely to the treatment of the theme. The cast headed by Anita Stewart is a competent and well-chosen one, including John Robertson, Richard Turner, Virginia



Scene from "The Combat" (Vitagraph).

Norden and Winthrop Mandell. As the story nears its climax another situation develops, which, less hackneyed than the first, assumes an atmosphere of suspense that is startling.

The story, written by Edward J. Montague, has been directed by Ralph W. Ince, and has evidently gained much thereby in human appeal. The melodramatic element is strong without being overdone, and the psychology of the play rings true. There are two genuine thrills in the production that will prove entertaining to the general audience, the first occurring when the train on which Graydon Burton was to have come east is wrecked, and the second when, a prisoner of justice, he crashes through the window of the courtroom, mounts a tethered horse and rides to freedom, with the mounted police in pursuit.

Anita Stewart, as Muriel Fleming, daughter of a bankrupt widow and in secret the wife of a young westerner upon whom her mother frowned, has carried the role in her usual intelligent manner. The attitude of Muriel toward her second husband whom she has married at the request of her mother in the belief that her first husband is dead has been nicely thought out and delineated. An excellent piece of double exposure work wholly worthy of mention occurs in the battle of conscience when the Governor, husband of Muriel, fights off his desire to put to death Burton, his wife's first husband, on a false accusation.

"Where Love Leads"

Fox Offering for Week Beginning September 11, Tells Story With Two Dramatic Episodes.

Reviewed by Hanford C. Judson.

THE most recent Fox picture, "Where Love Leads," divides itself into two parts. It is a narrative in which there are two episodes closely related in all the externals, but almost wholly unrelated dramatically. It seems as though the majority of five-reel productions are examples of this same loose plot construction—they are, in truth, serials released as one picture. In this picture both the episodes are interesting if not wholly convincing—they get over especially the latter in which the American hero rescues from a White slaver the two little daughters of Lady Chatsworth who in the first episode had turned him down to marry a title and go to live in England. The lack of reasonableness in the situation but slightly effects our feeling of excitement once this part of the story gets under way.

The picture has been handled by director and players in a fairly able manner. Ormi Hawley as Miss Barlow, later Lady Chatsworth plays the leading role, but she drops out of the story completely in its most exciting part. She does acceptable work as Miss Barlow, and is much better in the more tragic role of Lady Chatsworth. Rockcliff Fellows plays the hero as a college football star in the first episode, and as a newspaper reporter in the second. The two young girls are stolen as they arrive on the steamer and taken to a fashionable dive. The reporter comes to the resort seeking a clue to their disappearance and finds both there. He gets one out to the street, and then has to fight the whole house. Is bound and thrown into a vacant room, while the girl is gagged and locked in a big chest. After delays the police get there and continue the fight which had been started again by the escape of the reporter.

Seventh "Fairfax" Episode

Two-Reel Story in Series Produced for the International Film Service by the Whartons Shown.

Reviewed by Ben H. Grimm.

IN THE seventh two-reel episode of the Beatrice Fairfax newspaper serial Beatrice and Jimmie Barton, the reporter, act as the agents of an outraged Cupid and, by a trick, bring about the marriage of a wealthy lawyer to the country girl he betrayed, thereby legitimatizing the baby for whom the mother sought a name. Harry Fox and Grace Darling are featured, with Betty Howe and Mary Cranston in support.

A strong dramatic situation, which could have been brought out much more forcefully, occurs in the action of the story when the young mother of the nameless baby, held at bay by a depraved tramp, is forced to make a decision between



Scene from "Beatrice Fairfax" (International).

agreeing to marry the tramp and never seeing her baby again.

Investigation of a letter sent Beatrice Fairfax by Madge Minturn opens the story. Jimmie and Beatrice find that the father of Madge's child is James Conley, society man and lawyer, who is to wed Margaret Ryan. Conley bribes a depraved tramp to kidnap his baby and withhold it from Madge until she agrees to marry the tramp.

Jimmie and Beatrice arrive at the tramp's shack just as the tramp has forced Madge into agreeing to marry him. A fight between Jimmie and the tramp takes place. Jimmie is the victor and learns from the tramp that Conley was the instigator of the kidnapping. Beatrice goes to Margaret Payne, Conley's fiance, and tells her of Madge and of the baby. Margaret agrees to help Beatrice. The wedding is scheduled for the next day, and Margaret allows Conley to believe she still loves him. The ceremony takes place, and as Conley raises his bride's veil, he is amazed to discover that he has married Madge.

Bobby's Bookstand Bookings.

Little Bobby Connelly, of the Vitagraph Players, who will soon be seen in the Barney Bernard feature film, "A Prince in a Pawnshop," is the subject of a novel now on the bookstands entitled "Sonny Jim," the part which Bobby played in a number of pictures for the Vitagraph. The illustrations throughout are pictures from his films and form a most attractive addition to the book.

"The Return of Eve"

A Photoplay With Scenes of Idyllic Beauty by Essanay, Featuring Edna Mayo and Eugene O'Brien—Adapted by H. S. Sheldon, Directed by Arthur Berthelet.

Reviewed by James S. McQuade.

THE dramatic production of "The Return of Eve," written by Lee Wilson Dodd, was not a success, and one readily sees why, after viewing Essanay's visualization of the adaptation by H. S. Sheldon. While the story of the play had strong human interest, there was not sufficient dramatic action to sustain interest, the result being prosiness and boredom. Besides, the limitations placed on dramatic stage settings deprived the spoken play of much adjunctive beauty that might have redeemed it from the commonplace.



Scene from "The Return of Eve" (Essanay).

I am so pleased with Essanay's production of this story that I am not afraid to affirm at the start that it will rank among the best of the features bearing the brand of the Indian head, and that it will win great popularity—which also means that it will be a big box office favorite.

Director Berthelet, so far as I am able to judge, can honestly lay claim to flawlessness for his work. The magnificent exterior views are rich in artistic beauty, they are Nature, herself; but they are more, in the sense that they have been admirably selected to fit the requirements of the story.

This modern Eden, in which a modern Adam and Eve dwell, under the guidance of a gentle, old philosopher and naturalist, is situated somewhere in The Dells of Wisconsin. The varied beauty and charm of these scenes, amid which the young people are seen in happy companionship and communion of hearts, will long remain with the spectator. The home in which these three happy and innocent souls dwell is idyllic, and to heighten the charm of it and its environment we once catch sight of a deer looking in at the old philosopher as he sits poring over his books.

Contrasted with the simple beauty of these scenes in Eden are the luxurious interiors of the Tupper-Bellamy home. Among these the coming-out party of Eve easily stands first. Mr. Berthelet's handling of the aristocratic throng gives the impression of realism.

One cannot escape the nice attention paid to costuming in this production. The primitive attire of Adam and Eve and the fashionable garb of the elite impress one as being just the thing.

The photography of these films is up to Essanay's high water mark. I have seldom seen finer. The tinting of the many beautiful scenes lends a richness and softness to their beauty.

Special attention is due the artistic frames given the subtiles. Appropriate pictorial work (by hand), indicative of the thought suggested by each subtitle, is seen in each frame, and the lettering is bold and striking. The effect contributes an air of distinction to the production that is decidedly uplifting.

Miss Edna Mayo's Eve is a wild, innocent, charming creature. The characterization always shows subtlety of treatment. When fortune leads Eve to the fashionable home of Mrs. Tupper-Bellamy, with all her woman's wit and liking to become one of the fashionable set, she never can outgrow the freedom of Eden, which meant simplicity and innocence. When her fashionable shoes pinched, what more natural than to sit down on the carpet and take them off in the presence of the shocked assemblage!

And her likes and dislikes are spoken aloud. "I like you. Adam will like you too," she says to Trixie Shevlin, a beautiful young woman, who wears the first woman's riding habit Eve has ever seen. "Isn't she funny. Squatty like a toad and pinched together like an nut," she says, in a loud voice, of a grand dame, whose personality does not appeal to her.

And then when the man, Seymour Purchwell tries to take advantage of her innocence—for Eve fully believed that she should love everyone, in the sense that everyone in the world should love her—Eve awakens to a knowledge of the great evil in the world and goes back to her Eden, where Adam rejoins and wins her.

The role of Adam is equally well borne by Eugene O'Brien, who is particularly well suited for it in stature, figure and feature. Mrs. Tupper-Bellamy finds an excellent counterpart in Emily Fitzroy, and Seymour Purchell, the villain of the story, is ably impersonated by Edward Arnold.

One of the best sustained roles is that of David Winters, the old philosopher, and the teacher of Adam and Eve, who is excellently portrayed by Edward Mawson, a well known character actor on the stage.

The release date is October 2, through Kleine-Edison-Selig-Essanay, Inc.

"Blind Justice"

A Remarkable Feature Produced by Benjamin Christie, Director-General of the Dansk Biograph Company of Copenhagen.

Reviewed by W. Stephen Bush.

THE director who produced this seven-reel feature is not unknown in this country. He is the author of the well-known film play "Sealed Orders" which has scored a great success on both sides of the water.

In the present play Mr. Christie makes a radical departure from the plan he followed in "Sealed Orders." In the latter play action predominated and characterization played a minor part; in this new play this order has been reversed. "Blind Justice" is in the main a wonderfully artistic appeal to pity. Mr. Christie himself takes the leading part. He impersonates a half-witted man of exceptional physical strength, the victim of a justice which is blind. He is wrongfully accused of a murder. He escapes from prison, but is recaptured under highly dramatic and pathetic circumstances. A woman befriends the escaped convict and wishes to protect him, but her will is overborne by the other members of the household, and, in spite of herself, she becomes the betrayer of the man she had intended to shield. The convict believes himself the victim of the wilful treachery of this woman and vows to revenge himself. He serves a sentence of fourteen years and leaves the prison a broken man. He has but little interest left in life, especially when he discovers that his only child has been adopted by strangers whom he is unable to trace. He falls in with a former fellow convict and drifts along with him and his gang until a startling incident refreshes his memory and gives a new impulse to his desire for revenge. A series of sensational events leads him into the home of the woman whom he wishes to punish, and the interest of the spectator is stimulated to the highest degree until a powerful climax ends the story.



Scene from "Blind Justice" (Christie).

Mr. Christie the director rivals in fertility of invention and in talents for expression with Mr. Christie the actor. His characterization of the central figure of the story is a splendid bit of artistic work. Indeed, the acting throughout the play is of an uncommonly high character even in the minor parts. The scenes portraying the psychology of the child and the happiness of a contented family circle are done with rarest skill and will leave no spectator untouched. The artistic touch of the director is everywhere, but a special word of

praise is due to the settings which were noticeable for their solidity and their impressive realism.

Mr. Christie does not believe in telling his spectators everything; he would rather keep them in suspense and leave something to their imagination and to their own guessing powers. "Blind Justice" is a filmed narrative rather than a strict film drama. To be sure, it abounds in thrilling incident. It is full of plausible sensations, but at times these incidents and sensations have no very intimate relation to the main theme of the play. No one having seen the film and passing it in mental review will regret these scenes or wish them eliminated or even shortened. I can pay no higher tribute to the art of the director. His methods and manners in direction are so original and his knowledge of the human heart is so intuitive that no one will care to criticize on formal grounds. The real test after all is the homely test applied by the average exhibitor: Does it reach the spectator's heart; does it grip his interest; or, in the colloquial words of the day, does it get over? I for one think it does.

"The Daughter of MacGregor"

Five-Reel Photoplay of Scotland and the United States, Produced by the Famous Players Film Co.

Reviewed by Edward Weitzel.

VALENTINE GRANT is credited with having written the story of "The Daughter of MacGregor." Miss Grant is also the star of the picture. The best feature of the photoplay is its character drawing. In reproducing several types of Scotch folk, the author shows a clear understanding of the people. The opening scenes in the "Land o' the Heather" are touched with some of the skill of a Barrie. With the departure of Jean MacGregor for America not only is a new environment introduced, but the tempo is quickened and the rough and ready life of a Florida lumber camp brings a melodramatic atmosphere into the story.

At the opening of "The Daughter of MacGregor," Jean and her father are living peacefully together. A bit of scandal told about Jean and a wealthy young Englishman, causes the girl to leave home and start to join her uncle in Florida. The lie is told by Miss McGrimm, who, later, becomes Donald McGregor's second wife. Jean's adventures until she sails for America are full of new experiences. She joins a traveling show troupe, in order to earn the money for her passage, and pipes and dances at country fairs. Her Uncle Robert proves to be stern and unforbidding, but Jean wins him over when she helps to capture a gang of lumber thieves. The coincidences that the camp is owned by the father of the young Englishman permits the lovers to be reunited at the proper moment, and Jean goes home with a wedding ring on her finger to comfort the elder MacGregor, who is once more living in single blessedness.

Such a plot will hardly grip the attention by reason of its unexpected complications or the strength of its scenes. Interest in the fate of the heroine is maintained through the five reels, however, and the acquaintance of the characters is well worth making. The production is excellent throughout, a result that causes no surprise when it is known that Sidney Olcott directed the photoplay. The Scotch scenes have every



Scene from "The Daughter of MacGregor" (Famous Players).

indication of being genuine, and the lumber camp used in the picture is situated in Florida and has been skilfully utilized.

Valentine Grand has little difficulty in portraying her heroine. She makes Jean a charming example of young womanhood, and is as Scotch as the kilts that she wears so becomingly. Sidney Mason, Arda La Croix, Helen Lindreth and Daniel Pennell are entirely satisfactory in their several characters. A word of praise is due Lady, a wonderfully intelligent dog, who is Jean's companion throughout the picture.

"The Pillory"

Interesting Story by Philip Lonergan Features Florence La Badie in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THE story of "The Pillory," written by Philip Lonergan, is an attractive one, with a large human appeal. Its characterization is interesting and well developed, but its natural length under its present plan of construction runs nearer



Scene from "The Pillory" (Pathe).

to four reels than five, finishing apparently about the middle of the third reel. The added portion, which starts after the story of the childhood of the girl who has been brought up in ignorance of the fact that her mother is alive has been told, and also the story of how she has been cast out into the world alone and finally meets her own mother, narrates a series of incidents which happen as a result of situations which develop later.

Florence La Badie, playing the role of the young girl who is persecuted by a conventional aunt and a mean-spirited housekeeper, is supported by Marie Stowell, James Seeley, Ethyl Cooke and other Thanhouser players. Marie Stowell, as the wife of a certain prominent judge, and angel of the prison, and who later is discovered to be the mother of the misled Florence, is sweet and dignified in the part. The production has been provided with artistic settings and will be found to be of intense interest up to the point where its natural climax occurs. Had the story used as its basis the life of the mother with the incidents relating to the life of the child, more in the nature of explanatory embellishments, the production would have earned its title with nothing to spare on a five-reel development. The basic idea is a good one and boasts considerable originality, and the production is on the whole one that will be enjoyed.

"Inherited Passions"

Strong but Crude Melodrama in Seven Reels, Starring Dot Farley—Produced by the Century Film Co.

Reviewed by Edward Weitzel.

A SHORT story by Jack Wolf, "The Big Western Hat," gave Miss Dot Farley the inspiration for the scenario of "Inherited Passions." Although told in dramatic form and alive with engrossing action, the photoplay is as uncompromising a sermon on the evils of intemperance as "Ten Nights in a Barroom." Much of the story is as sordid as Zola's "Drink," and has considerable of the crude strength of the French novelist's famous work. In the screen play, a young girl whose father is cursed with an uncontrollable temper and an insatiable craving for strong drink inherits the base passions of her parent and, in spite of a chance to lead a good life when she meets and is married to a worthy man, is swept to her destruction, the victim of inborn evil. The story has the terrible fascination that watching a human being struggling in the grasp of a whirlpool holds for the spectator.

The childhood of Mazie Williams is shown in the first reel, her wretched home, and one of the brutal assaults which her drunken father is in the habit of bestowing on her mother. The poor woman dies from the effect of the beating, and her husband is given a long term in prison. The career of the girl after she reaches womanhood is a swift descent to the level of a dance-hall "worker." Here she meets the man who gives her a chance for happiness; but she tires of life on the ranch and goes back to her old companions, sinks lower than before, and is found and taken home by her husband, when nothing remains for her but a speedy and merciful death.

The incidents are not always in good taste; and one mistake in the logic of events would bring the whole dramatic structure down upon the head of its author. This mistake has not been made, however; and the picture is drama in the playwright's sense of the word and not narrative fiction.

Scenically, the production reflects credit upon the director, G. P. Hamilton. The ranch scenes are especially impressive. The acting is generally adequate. William Conklyn as the brutalized father of the heroine is the most effective member of the cast. Dot Farley as Mazie Williams is very much in earnest, but lacks repose, and is handicapped by an inartistic face makeup.

"The Chattel"

E. H. Sothern the Star of a Five-Reel Vitagraph Blue Ribbon Feature Photoplay That Has Many Points in Its Favor—Released on the V-L-S-E Program, September 25.

Reviewed by Edward Weitzel.

PAUL WEST is the author of "The Chattel," the five-reel Blue Ribbon feature in which E. H. Sothern makes his debut on the screen. The play belongs to the romantic rather than the realistic school of drama. Although a story of to-day, its treatment is more like some of the works of a period



Scene from "The Chattel" (Vitagraph).

long past, in which Mr. Sothern has acted. Blake Waring, the powerful financier whose life code is "I must and will have the best. For it I will pay any price and count the cost fair," does not belong to this day and age, in his attitude toward women. He buys his wife the same as he would buy any other chattel, and when she inadvertently breaks one of his tyrannical rules tells her that she must obey, as he has bought and paid for her. The story shows how the wife obtains two hundred and fifty thousand dollars—the sum advanced by Waring to save her father from financial ruin—repays Waring and runs away to hide her heartache. A reconciliation follows, the issue being never in doubt. The weak point in the plot is in having a man of Waring's brains treat a beautiful and refined woman in the way he does his wife, and then the moment she leaves him, having him cry out that he loves her and go into a decline. His action in refusing to allow the two old people to pick a few flowers from the grounds that had once been theirs is so contemptible that it seems overdrawn. Nevertheless if a spectator is willing to accept the promise of the author, he is assured a skilfully developed story. There is no denying its power to interest, and as Leila Waring loves her husband in spite of the egotism that has dried up his soul, her return to her home and to newly awakened appreciation is a source of general satisfaction.

The production merits nothing but praise. The locations, and the taste displayed in everything connected with the mounting of the picture redound to the credit of Fred Thomson, the director. The scenes of social life are particularly authentic.

The debut of so prominent an actor as E. H. Sothern upon the screen must naturally attract a great deal of attention. Mr. Sothern stands the test remarkably well for a man who has worn the habiliments and the manner of the costume drama for so many years. The effects of such a training leaves an ineradicable mark upon the mind and art of any actor. Small wonder, then, if the gesture and look with which Blake Warring emphasizes his commands recall Shylock or Macbeth. This fact does not prevent Mr. Sothern from giving the character the force of his personality and the benefit of his histrionic gifts. During the first half of the drama the star is called upon to show but one emotion—egregious selfishness, and the grand manner of the old school does not seem entirely out of place when portraying so primitive a passion. If Mr. Sothern should elect to become identified with the screen drama for a protracted length of time, it would result in a great gain for the industry and for the art.

Peggy Hyland impersonates Waring's wife. She is the embodiment of a beautiful, refined, high spirited and loyal woman, and realizes every situation and every phase of the character to the utmost. Her gowns also deserve a word of praise. Rose E. Tapley, Charles Kent, John Lark Taylor and Florence Radinoff help to maintain the performance at a gratifying level of excellence.

"Under Suspicion"

Five-Reel Red Feather Production Mingles Crime and Comedy in an Enjoyable Manner.

Reviewed by Robert C. McElravy.

THIS five-reel offering, based on a story by E. Phillips Oppenheim, is cleverly enacted by an English company, under direction of George Loane Tucker. The photography is much clearer than sometimes happens in English prints and the settings are pleasing.

Two characters claim attention from the start, Douglas Munro and Laura Cowie, the former because he plays as bland and smiling a rogue as ever stepped upon the screen and the latter because she is strikingly pretty and very easy to look at. The others in the cast are competent. Among them are Gerald Ames and Hayward Hobbs.

The story piques the interest from the start, when Douglas Munro is introduced as Joseph H. Parker, a man suspected of many crimes. He laughs at the detectives from Scotland yard and is seen dabbling in many questionable enterprises. Counterfeiting is his first exploit, but when the sleuths seek to catch him with the goods he tucks the bogus notes into the tail of the waiter's coat. The latter brings the notes to him next day. The theft of a necklace at the opera is splendidly staged and leads to some humorous situations.

While the various forms of crooked work are going on the daughter falls in love with a handsome young lord, who risks his honor to defend her. The close brings out the fact that Parker is not a criminal at all, but a henpecked husband fleeing from his wife. He has brought the daughter along for company.

There is something of a let down in the closing scenes, but on the whole the offering contains so much that is enjoyable and original that it proves very entertaining.

"The Scarlet Runner"

Episodes Fifth, Sixth and Seventh of the Vitagraph's Blue Ribbon Feature Serial. Released on the V-L-S-E. Program.

Reviewed by Edward Weitzel.

"The Jacobean House."

IN THE fifth episode of "The Scarlet Runner" serial, Christopher Race continues his avocation of private detective. He becomes a guest at a country house which is being used as a hotel, in order to discover, if possible, the clue of several mysterious robberies that have taken place there. The guilty persons are the man and his wife who run the hotel, and they operate by means of a gas that renders the victim unconscious for a moment. The story offers the fascination of a chest of stolen jewels, a secret passage between the walls, and clever detective work on the part of the hero. Although made of the stuff that is generally found in detective stories, "The Jacobean



Scene from "The Scarlet Runner" (Vitagraph).

House" is not crude melodrama. There is an air of breeding and refinement about the characters and their acts, in spite of the criminal tendencies of the proprietors of the hotel. This condition tends to subdue the action of the story. Earle Williams, Zena Keefe, Walter McGrail, Josephine Earle and Harold Forshay keep the acting well within bounds. The production has been made with care and good judgment.

"The Mysterious Motor Car."

The sixth episode of the C. N. and A. M. Williamson serial finds Christopher Race with a new bit of detective work cut out for him. An automobile, which has been abandoned on the beach, promises an interesting mystery. Christopher attempts to clear it up, expecting to find nothing short of a murder at the bottom of the affair. He is successful in learning all about the auto, but in place of the looked-for crime, finds that a lover's quarrel is the reason for the mystery. The owner of "The Scarlet Runner," although pleasantly disappointed, has the satisfaction of helping to heal the breach between two

loving hearts. As in the previous picture, most of the characters have good social standing and keep their emotions well in hand. Raymond Walburn, Betty Howe and Nellie Anderson are the chief members of Mr. William's support.

"The Red Whiskered Man."

Number seven of the two-reel serial gives "The Scarlet Runner" a prominent place in the plot, and the entrance of a trio of diamond thieves into the story makes for action. A wealthy young chap gets Race to help him bring a very valuable diamond from Amsterdam to London. When Van Courtlandt arrives in England he is to be met by a trusted servant, the owner of the red whiskers. The leader of the diamond thieves gets the old man out of the way, puts on a false beard of the proper hue, and attempts to lay hands on the diamond. He is foiled by a neat scheme on the part of the owner of the jewel and the cleverness of Christopher Race. Earle Williams, Arthur Robinson, Billie Billings, Thomas R. Mills and Alexander Kyle comprise the cast.

Four New Kalems

"Battle in the Dark," Seventh Episode of "The Girl from 'Frisco;" "The Death Swing," a New "Hazard of Helen;" "Rival Artists," a Two-Reel Comedy, and "Bumping the Bumps," Latest Ham Comedy.

Reviewed by Ben H. Grimm.

"Battle in the Dark."

THE mystery and occultism of India are excitingly in combat with the red-blooded materiality of the West in the seventh instalment of the Robert Welles Ritchie series. The well-constructed plot consistently builds up to a strong climax in which a spectacular fire and the fight from which the photodrama takes its title occurs. The author has cleverly interwoven into the story a hint of the recent encroachment of Hindoo labor on Western ranch lands.

Barbara Brent, in this number of the Kalem series, answers the appeal of a girl friend, whose wealthy father is hopelessly controlled by the hypnotic power of Madah Singh. She learns the methods by which the Hindoo is mulcting the ranch owner of sums of money. She rescues from the forbidden attic of the house the Hindoo girl who, also under Singh's spell, is acting as his tool. In her fight with Singh a lamp is thrown, and the ranch house is set afire. Singh flees. Meanwhile the foreman of the Hindoo "rag heads," who have supplanted the white ranch hands, directs his followers to attack the house. With fire raging in the house, the occupants battle with the horde of rifle-armed Hindoos until succored by the arrival of the deposed ranch hands.



Scene from "Battle in the Dark" (Kalem).

In the cast are Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, Karl Formes, Jr., and Josephine West.

"The Death Swing."

More hazardous than many of her preceding feats is the stunt performed by Helen in this number of the "Hazards of Helen." The crew of a freight train is taken from the engine by a disappointed suitor of Helen. He hopes in this manner to prove of no value a safety device invented by a young friend of the girl operator. The crewless train is set running wild with the throttle wide open. Helen crawls out on a rope that spans the tracks and leaps on to the top of the rapidly-moving train. She crawls to the locomotive and stops the wild freight just in time to avert a collision with a special train.

In the cast supporting Helen Gibson are P. S. Pembroke, G. A. Williams and George Routh.

"Rival Artists."

Two reels of knockabout comedy are offered in this production in which Ivy Close is featured. The picture depends more on the individual work of its members for its humor than on the story. The cast includes Henry Murdoch, Arthur Albertson, Robert Ellis and William McKay.

The fun starts when Dauber, a house painter, takes possession of a studio next to that occupied by Jack, a young artist, who has been refused permission to pay court to Nell by her father. Nell decides to elope and goes to Jack's studio. Dauber phones her father about this, and several "chase" scenes, in which a number of rather humorous stunts are performed, take place.

"Bumping the Bumps."

Once more Ham and Bud are rivals for the hand of Ethel. This time the diminutive Bud is the favored one, but Ethel's father will not permit a marriage until Bud's head has been examined by a phrenologist. Ham forcibly becomes a phrenologist, and after reading the bumps on Bud's head, tells Ethel's father that his rival is insane. Bud is loaded into an asylum van, but Ham's real identity is learned, and it is he who lands in a cell.



Scene from "Bumping the Bumps" (Kalem).

Triangle Program

"The Return of 'Draw' Egan," a Strong Five-Reel Ince, With William S. Hart in the Title Role, and two Two-Reel Keystones, "The Winning Punch" and "His Lying Heart."

Reviewed by Louis Reeves Harrison.

THE Return of "Draw" Egan is a well-constructed and interesting story suited to Mr. Hart, with a fine underlying theme, by C. Gardner Sullivan. The border life it pictures is much the same as that shown in similar releases starring Mr. Hart, and the material of the story is not particularly new, but there is a strong effect put over with happy results. There is a powerful appeal to compassion of the intelligent kind, a commiseration that reasons from experience and from knowledge of human nature. The underlying idea is that there is the making of a good man in the material of lawbreakers who are otherwise normal, who have often been driven by the blind forces of circumstances to become useless and destructive members of our social body.

This idea is in accord with the whole spirit of Americanism, and attempts have been made to give it forceful presentation in screen stories. It remained for Mr. Gardner to seize the weapons at his hand to carry the point with both artistry and power. "Draw" Egan is an outlaw, and one apparently without other preparation for a place in the civilized world than his daring, his physical strength and his skill in handling deadly weapons. Chance favors him at a time when his desperate career reaches the inevitable end. An incident at "Yellow Dog" reveals his command over the fear forces in men to a leading citizen of a neighboring village, who is in search of a man to act as sheriff where his bravery may count on the side of law and order. He accepts the position as an escape from the very forces he is thereafter bound to maintain. He is thereafter to enforce the law against which he has been long in revolt.

Here is a strong situation and one worked out with picturesque and convincing effect. The outlaw's sense of duty is not established by the responsibilities of his new position in life, but through the sentimental side of his character. He falls in love with the daughter of his benefactor. He is sorely tried over and over again in his new attitude and finally brought up to face a crisis beyond his power, but he has proven to others that he is capable of being of service and his dark past life forgiven with big and manly generosity, a happy and consistent conclusion.

"The Winning Punch" strikes a laugh-provoking note in the first act which is not preserved, the antics of a fat man, but the ring fight that follows is one of the most amusing things ever shown on the screen. Neither through melodrama, nor

through mere slapstick, but through contrast and revelations of human nature as expressed in the contest, the little farce provides an abundance of fun every moment it is shown.

"His Lying Heart" is carefully planned, and contains many amusing episodes, but it depends too much upon exaggeration to go far. Ford Sterling still holds interest, though he is compelled to constantly repeat himself, reiterate one characterization over and over again where he is not supported in the true sense by creative ingenuity to any observable extent.

"Her Surrender"

Five-Part Ivan Production Features Anna Nilsson, With a Competent Cast of Well Known Players.

Reviewed by Margaret I. MacDonald.

A FILM production based on the sex problem to be wholesomely attractive must appeal to the intellect. At best such films are scarcely to be recommended for the visual consumption of the masses, consisting in the large majority of inert, susceptible minds, which treat with credulity any



Scene from "Her Surrender" (Ivan).

aspect of the case which the screen may suggest, devouring with avidity the more sensuous or unclean morsels.

While the film in question cannot be said to be unclean, it is neither wholesome nor does it appeal to the intellect. On the contrary, it attempts to treat with seriousness an idea too inane for serious discussion. This it does in a badly constructed story, with a cast far above the average, consisting of Anna Nilsson, Rose Coghlan, William H. Hooker, Wilmuth Merkyl, Harry Spingler, and Frankie Mann.

The story, when dissected from among the numerous side issues which have too slight a bearing on the main theme, treats of how a young woman, lured to the den of a gangster through the machinations of a jealous rival, is assaulted, and is finally stabbed in the fray that follows. Taken to the hospital she is about to die from loss of blood, when an employee of her father's, just released from prison, where he has been serving a term on an accusation of theft, offers his blood for transfusion purposes. Recovered, the girl finds ever before her the vision of the man who gave his blood for her, and finally sends for him, stating that his blood within her continues to call him. This state of affairs is termed by the author "transfusion of love."

"The Flower of Faith"

Jane Grey Featured in Five-Reel Drama Produced for the International Film Service, Inc.—First of the Golden Eagle Features.

Reviewed by Ben H. Grimm.

NOTWITHSTANDING the strength and interest of story found in "The Flower of Faith," a five-reel drama produced by the Superb Pictures Corporation for the International Film Service, Inc., the production is somewhat weakened by a rather illogical climax. This is more or less compensated for by several hundred feet of beautiful night scenes, which are enhanced by excellent photography, and the picture as a whole is worthy. It is the first of the International's Golden Eagle Features. Throughout the five reels runs the pure romance of a God-fearing girl and a man who is an unbeliever, with touches of melodrama that compel interest.

Ruth Judson, the embodiment of purity and goodness, is placed in a false position when she is found in the cabin of Hugh Lee, and will not explain her presence there because doing so would divulge the hiding place of her young brother, who has been shot in an attempt to steal back money he lost at cards, and who has taken refuge in Lee's cabin. Ruth's father, an itinerant evangelist, is so tortured by the belief that his daughter has sinned that his calling becomes less to him than his feelings as a father, and he becomes a member of the group of villagers who plan to run Lee out of the community. Ruth goes to warn Lee and is once more found in his company by her father. Lee is dragged from his cabin, a rope is placed about his neck and he is suspended from the limb of a tree. A bolt of lightning cuts the limb on which Lee is suspended from the tree. The falling limb hits the man who has done most to make the father agree to the lynching and kills him.

Jane Grey gives a charming and lovable portrayal of the character allotted to her, and is supported by clever work on the part of Frank Mills, Albert Travernier and Percy Helton. Burton L. King directed the production.

"Fantomas"

Second Episode of the Gaumont Serial Unusually Thrilling and Urges Interest at a Breakneck Pace.

Reviewed by Margaret I. MacDonald.

THAT the foreign made Gaumont serial, "Fantomas," is one of the best on the market is a fact that will no doubt be agreed to by those who are following the fortunes of the mysterious criminal upon whose adventures the story of the serial is based. "The Man in Black," the title of the second episode, suggests one of the disguises of Fantomas, who at one moment is a bearded gentleman in evening clothes, and at the next may represent any of the various walks of life. A horrible spotted serpent in this number poses as one of the aides of Fantomas, creeping into the bed of Juve, the detective, in the Beltham mansion, where he and Fandor have stationed themselves to watch the movements of Fantomas and Lady Beltham. In this episode incidents follow thick and fast, including a thrilling train wreck and an explosion that shatters the rendezvous of Fantomas.

"The Intrigue"

Melodrama's Hero in Pallas Picture Invents Contrivance That Would End European War—Kills All in Reach Over Miles.

Reviewed by Hanford C. Judson.

THIS is not the picture to make the critic enthusiastic, but I had with me in the projection room a man who has seen very few pictures of any kind. He found it interesting. It is acted well and there are parts of it that would interest anybody; but a good deal of it runs pretty close to the commonplace and its short glimpses of trench warfare seem hardly worth a place in a Pallas picture—they certainly fail to convince.

The picture, in five reels, is called "The Intrigue," and the important role in it is played by Lenore Ulrich, a countess in some European country, whose king sends her to America



Scene from "The Intrigue" (Pallas).

to keep an enemy government from getting possession of an invention. The inventor, an American, is the hero, and he has guaranteed to sell to it his wonderful death-dealing machine. In America, is the emissary of the enemy government, and this character has the heavy villain work to do. He suspects that the Countess is spying on him and he has a woman he thinks is she watched. The Countess' maid is playing a part, too. Meanwhile, he has picked up on shipboard a pretty immigrant and taken her home. She is the real countess. As his sweeper and duster, she discovers that he intends to kill the hero as soon as he gets the invention in his hands. The hero has been good to the forlorn little foreign maid. She sends him a note, warning him. Together they turn the tables on the villain, than she makes him promise not to sell the deadly invention. After which she will follow him to the ends of the earth.

Cecil Van Auker plays the hero and Howard Davies the villain.

"The Storm"

A Lasky Feature in Which Blanche Sweet Takes the Leading Part. in a Very Able Manner.

Reviewed by W. Stephen Bush.

THE subject of this feature is not new; I believe it has been worked out on the screen before. It is exceptionally well acted and well directed. The plot has an unusually high dramatic value, of which the director made the fullest use, though the climax seems abrupt and borders dangerously near on an anti-climax.

From the very first the interest of the spectator is enlisted and skilfully stimulated and sustained. There are strong situations well played up and there is likewise some clever characterizations. Miss Sweet shows to great advantage in this part. She is natural, evidently in love with her role and evinces a scope of emotional play which has sometimes been absent from her work. The cast is of the good Lasky type.

The play presented good opportunities for selection of settings and for a creation of atmosphere, and these opportunities were not overlooked in any particular. Altogether this film



Scene from "The Storm" (Lasky).

play has a decided dramatic power and will entertain even a fastidious audience.

Pauline Frederick Completes Twin Sister Role

Stars in Famous Players Production, "Ashes of Embers," Under Direction of Joseph Kaufman.

PAULINE FREDERICK has just completed her first "twin sister" role in the Famous Players production, "Ashes of the Embers," which was directed by Joseph Kaufman. It is perhaps the most difficult role that Miss Frederick has played on the screen because she must indicate the totally different characteristics of these two women without employing so much make-up as to spoil the probability of their being mistaken for each other.

One of the sisters, Laura, is absolutely without conscience and even goes so far in the gratification of her own ambitions as to force her gentler sister to go to jail for a theft which she commits. Agnes, the peace-loving sister, is a drudge who gives a large portion of her earnings to the gilded Laura until those contributions prove unequal to the demands of the ambitious girl and the tragedy of the theft is precipitated.

The numerous occasions on which the sisters meet on the screen have afforded the star and director excellent opportunities for working out effective scenes.

The story is a dramatic one, recounting the tragic tale of vaulting ambition and the dire ruin which follows in its wake. Frank Losee, Earl Fox, Maggie Halloway Fisher, Herbert J. Frank and Jay Wilson appear in support of Miss Frederick in this exceptional production, which is to be released on the Paramount Program September 21st.

"WANTED—A HOME."

Mary MacLaren Gives Pleasing Portrayal of the Character of a Homeless Girl in Five-Part Bluebird Production.

Reviewed by Margaret I. MacDonald.

WE are growing familiar with the work of the Smalleys by whom some of the most pleasing of the Bluebird productions have been written and made. The story of "Wanted—A Home" is a conception of Lois Weber's, in the producing of which she has been aided by Phillips Smalley, and has quite an original theme, with a moderately interesting characterization. The homeless girl, Mina Rogers, is inclined to drift with the tide. This seems to be a satisfactory development of her character, inasmuch as she has met principally with discouraging conditions which have tended to bring about a certain morose attitude toward life. Her manner of seizing without complaint the only available path open to her on each occasion is interesting. At the same time we find ourselves wondering why at a moment when appreciation should have weighed heavily on the right side, the girl should have passively submitted to a situation concocted by the villainous Roberts.

Mary MacLaren handles well the psychological treatment of the role of Mina Rogers, and is well supported by Nannie Wright, Grace Johnson, Marian Sigler, Chas. Marriott, Jack Mulhall, "Kewpie" Morgan, Dana Ong and Ernest Shields. The story of how the homeless girl impersonated a nurse, and was



Scene from "Wanted—A Home" (Bluebird).

eventually caught in the net of an unscrupulous male nurse who planned through marrying the girl to the heir of their patient to line his own pockets with the fruit of his evil doing will be found interesting. The production will be released October 2.

Nature Pictures in Current Metro Travelog.

The current weekly release of the Metro Travelog, which is of an educational nature, photographed in a highly entertaining and interesting manner, has been generously indorsed by some of New York's foremost educators, including several members of the Board of Education, who saw the feature at a private presentation. William L. Finley, State Biologist of Oregon, who is engaged in photographing some truly marvelous studies of nature, prepared two of the subjects in the feature. One of these is called "Humming Birds at the Pumps," showing how these interesting little birds feed their young by pumping their food into them.

Professor Finley has also succeeded in obtaining many other little touches that are delightful to look upon. He also photographed the most wonderful eagle pictures ever made. Young eagles are photographed in their home in a tall yellow pine tree on a mountain side, while the mother eagle hovers around. Two cameras were used to obtain these pictures, and one is on the ground where views of the cameraman in the tree top can be seen. One of the eagles is shown where the bird resented the intrusion, which nearly resulted in the cameraman falling a hundred feet on the rocks. Another interesting subject is "The Great American Green Turtle." The turtle is shown in his habitat around Key West, and his journey from the sea to the soup tureen.

"The Toll of Justice" (Florida).

It is reported from Miami, Florida, that Walter Miller, who first gained screen prominence in Biograph pictures, has surpassed the form he has shown in his previous successes, in the Florida Feature Film Company's second five-reel production, entitled "The Toll of Justice."

Mr. Miller has appeared in many successful features since he made his first bow on the screen with the Biograph Company and his work has always been commendable, and that his dramatic ability continues to improve will be welcome news for the exhibitors who have enjoyed financial gain through exhibiting pictures in which he has formerly appeared.

In "The Toll of Justice" Mr. Miller is supported by Irva Ross, whose work was praised by the critics who viewed the Florida Feature Film Company's first production, "The Human Orchid." It is said that her support of Mr. Miller in "The Toll of Justice" stamps her as a coming screen favorite; that her work shows remarkable improvement over the really excellent performance she gave upon her first screen appearance.

"The Toll of Justice" will be ready for release in about a week or ten days.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Go Higher Up.

EVIDENTLY the present conditions of the booking business is warping the judgment of some exchange managers, and this department is receiving an increasing number of letters regarding unfair and unbusinesslike methods used by certain exchange managers. The correspondents making complaint do not always mention the offending company, so that it is not possible to take the matter up with the proper authorities. Most of the complainants seem to blame the organization instead of the exchange. This is not fair. We do not believe that any one of the large film releasing organizations will countenance trickery on the part of its representatives, and we believe that a letter stating the facts clearly and dispassionately will always receive attention and get action. Write to headquarters before you blame an entire organization for the acts of a single representative. With the changes in the business and the absorption of the smaller clienteles by the newer and larger houses, it is to be expected that competition will become stronger, and unfair competition is liable to present itself, but a word to the home office will always check the evil. Give the same chance to the manufacturers that you would like your own clients to give you if your usher or doorman offends. You are not to blame. You want to know if your help is hurting your business. Use the same policy when the shoe is on the other foot.

Screen Advertising.

We are opposed to screen advertising for outside features as a rule, but H. E. Gardner, of Colorado Springs, who wrote lately on film routing, and interested Exhibitors if not the exchanges, sends in an idea that is novel and business getting. He is connected with the Colorado Midland Railway, and during the summer the road runs a daily excursion into the mountains—a hundred and fifteen miles for a dollar. Each trip the road's official photographer makes a group picture of the excursionists, and announces that the picture can be seen the following day at the Princess theater, at the Springs. A slide is run together with advertising matter for the road, and the showing of the group picture lifts the curse from the purely advertising feature. As the road handled 20,000 excursionists during July and August, and as most of them have a natural desire to see themselves on the screen, it is safe to say that 15,000 at the very least, visited the theater. It is not always possible to get so happy an advertising scheme, but it does point up what has been told before and elaborated upon in Picture Theater Advertising. Your screen is more than a device on which motion pictures can be thrown. You can make it work and work hard for you if you can get in with some local photographer and slide maker. A still slide of local interest will have a more direct pull than the finest feature you can obtain. So simple a thing as taking a picture of a busy corner on a Saturday afternoon, and throwing it on the screen the next off day will pull harder than the biggest five reeler yet made. Try it. Incidentally Mr. Gardner sends in a mighty fine eight page folder for the excursion, and a couple of the group pictures in folders with a print of some point of interest on the trip facing the group from the train. Evidently he is "there" himself when it comes to advertising and planning advertising schemes. And though he is a railroad man he *studies* this department—which is more than some exhibitors do who merely read it.

By the Pound.

The Hardwick brothers, of Clovis, N. M., send in enough samples of their advertising to last an entire rainy afternoon. There is a fine bunch of stuff, and it's worth looking at. E. R. Hardwick writes:

> We send you under separate cover a few of our various advertising stunts. We consider a few good, some fair, and quite a number poor. Nevertheless, we shall be pleased to have you tell us what you think about them when ever you may get to them, and if you so desire.
>
> We have been constant subscribers of the World, and have in our files copies dating back as far as 1908. That should show you what we think of the paper.
>
> The "Advertising for Exhibitors" Dept. is the one we look for first. It is certainly a boon to the exhibitor, and contains many money making ideas. Every Exhibitor would do well to follow the contents of it closely. If he will do so, he will be repaid many, many times the amount of the subscription for the periodical.
>
> We expect to start a house sheet sometime the latter part of September, and shall be very glad indeed to receive copies from the fellows already running one. We shall also be glad to have them send their handbills, that we may look them over and improve where it is possible. We will gladly reciprocate by sending our various attempts. *We will not only do that. For every idea used, that has been sent in by an exhibitor, we will give* $1.00.
>
> Assuring you that we are always for the "World," and especially your department, we are with best wishes.

This is the way we like to get examples. One or two pieces give ideas, but the general run of stuff enables us to get a better idea of the general activities of an Exhibitor, and tells us more about his ideas and hustling abilities. Please note that Mr. Hardwick wants some samples for a house program, though this will be published rather too late to help him at the start. Address him at the Airdome, Clovis, N. M. He will make good use of the material.

One of the pieces sent in is an adaptation of the Dope capsule. They did not have a dope film, but did not let that bother them. They banded the capsules to cards one by three inches, on which was printed a 42 point "DOPE," and in small six point the addition "on Gold and the Woman." Inside there is a 4 by 6½ inch sheet on very thin but opaque paper for the attraction, and the local color is preserved by the last line which reads: "Dose: Take Tuesday evening at 7:30 or 9." In the original, it will be remembered, the word "dope" was printed on the contained slip, which was folded so as to show only this one word. The printing up of the card (and the capsule requires some carrier) gets a larger letter and makes it a more simple matter to fold the contained circular.

A really handsome window card is more original. This is a cream colored card about 12 by 15 inches, printed in black and green. This was used for the winter house, the Lyceum. The type face is clear and sightly, and the only display type is the title of the film, the name of the house, and the showing time. The text is in 24 point, and runs from a preamble by Mr. Dooley on Opportunity, to a suggestion that this is an opportunity to witness a masterpiece. Green and black is not so striking as red and black, but now and then it is a welcome change from the overworked combination.

A throwaway for "Who's Guilty" offers a recapitulation that will serve for other serials. On one side is

Things to know about Who's Guilty.

When Shown—Every Saturday night.
Parts—Fourteen, Two reels each.
Subject—Modern society and the evils that come of it.
Stars—Anna Nilison and Tom Moore.
Author—Mrs. Woodrow Wilson.

They seem to be on very good terms with their printer, and get good results.

Another piece of paper carries the bottom line, "Come count the automobiles out in front—guess how many there will be." No prize is offered, but the line suggests a problem that leads to investigation, and sinks in the suggestion better than would a bald statement of fact. There is a bit of psychology of advertising here that it will pay to study. You have something to say. Not the first means of stating it is the best. There is always one way that will leave greater impress on the memory. Try to phrase your lines so they will cling to the reader.

An unusual stunt was a lecture by Eugene V. Debs, followed by a picture approved by the party he represents. The lecture was free, but a ticket was required for the picture. At the close of the lecture those who did not wish to remain left the house, and the others gave up their tickets. Probably few left. The bill announced that people were coming from a hundred to three hundred miles by wagon to hear the famous socialist—some circuit to draw from.

The throwaways are too varied to be individually commented upon, but they all have the same characteristic of legibility. The printer has a good assortment of type faces, and they are all easily read. Many of the bills are rather larger than are really necessary. A six by nine should be large enough as a rule particularly with paper costing what it does at present. They do not depend entirely upon the throwaways, however, for they use generous advertising space in local paper, and get plenty of reading matter to go with it, though there is a tendency to use the press stuff supplied by the company press men, little of which is of real value. It pays to write your own press stuff and get material you do not have to be ashamed of.

Many of the stunts and suggestions used are taken from this department, and they put them to good use. That's what this department is for. Any manager who makes intelligent use of these pages and Picture Theater Advertising *should* do good work.

Changed for Better.

The new program of the Royal, Calumet, Mich., is a decided improvement, but we would like to muss it up just a little more. The house stuff is sound, snappy, and striking. It deserves the front page space. It would pay to take the front for the house talk, and throw the film stories to the second page. The detail program is on page three (all of it), and is well planned. Mr. Jefferson is working on the right lines now, and the new size, six by nine, is much better than the former absurd size.

Majestics.

The Majestic Monthly, the organ of the Majestic, Cleveland, offers a dollar a piece for the scalps of fiends who read the titles out loud.

We know where we can get a bale or two of scalps, but the police are so darned interfering around here. And here is the sort of talk that drives home argument. It does not start right in to argue a point, it gets you interested and off your guard, then it tells you something.

> Did you ever try to write standing up? Well, the writer started the writing of this commentary in that position, which will explain any possible strain therein. But he once saw a picture of David Graham Phillips, who wrote "Susan Lenox" and other big novels standing at a sort of high desk, and was told this was Phillips' favorite writing posture. Ever thereafter he longed to imitate. But that might be as bad as trying to smoke cigarettes to attain genius, just because Robert Louis Stevenson or Booth Tarkington affected them, or doing without all meat just because Bernard Shaw happens to be a vegetarian.
>
> Did you ever try to eat standing up? The writer has not since he went swimming as a boy, and happened to sun himself on the bank alongside a poison ivy colony.
>
> Did you ever enjoy a photo-play in unpleasant surroundings? In uncomfortable chairs, in badly ventilated auditoriums, among people who looked and acted uncouth, where proper attention was not given to projection of the picture? It is ten to one you didn't, at least in the modern day.
>
> The moral hereof is that all these things are unnatural. The strain, the pre-occupation, the interference with composing or dinner table or theater delights, takes away from satisfaction with that done or enjoyed. The proper caper is to get the theater, in the last case, which will put you most at your ease. We are too modest to suggest the one in Columbus which will fill this bill. A nice chromo of the editor playing with his favorite dog will be sent to the reader who first sends in the correct answer.

About the only kick we have against the Majestic Monthly is that there are four weeks in between issues.

A Pretty Layout.

This advertisement for the Auditorium, Coatesville, Pa., is an unusually neat layout. It was planned by Walter H. Brooks, and is the first of his newspaper work that we have seen. In the original it is a page wide and drops fifteen inches. The centre panel is a suppositious interview with Miss Pickford. There is another two-tens advertisement



on the reverse side of the sheet for the rest of the weekly program, this falling on the next to the last page. The big advertisement loses considerable in the reduction, but it gives an idea as to how the cuts are laid, and catchlines are used for each picture, adding to the illustrative value. At first glance it might seem that too much space is given the cuts, but the cuts tell more than the types could, and are more apt to create a desire to see the picture.

Just Think!

Just think! Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., got out a form letter the other day without a post-script. Can you imagine a woman writing a letter with no P. S.? Miss Spurr is unusual in many other ways. But she did write too much, which is not a wholly feminine fault. It takes a heap of interest to begin to read a letter that runs nearly two pages. If the recipient had that much interest to start with, he does not need the letter. The main purpose of the letter is to announce the changes in the house. This ends well up the first page. One paragraph on the nature of the coming attractions, and the letter should have ended on the first page. She tries to tell too much at one time, and that is the common fault of so many form letters. In a letter, above all other pieces of advertising, brevity should be the distinguishing characteristic.

Like so many others lately, Miss Spurr is adding a monthly calendar to her weekly program. Hers is 3½ by 6¼, with a punched hole to hang it up by. The calendar alone is seldom sufficient to make much business, but it is an admirable supplement to the weekly program. Try it yourself. It need not be a costly nor complicated affair, and it should be small and unobtrusive or at the least not too obtrusive. It is not supposed to be a one sheet lithograph. Miss Spurr uses a canary manila stock with four columns to the three and a half inch width, yet she names day and date and play and star, and still has room for the union label.

Perhaps We'll Get a Goat.

We take this from Real Reels, reminding the reader that George Editor Carpenter is also manager of the Paramount-Empress, Salt Lake City:

> Mr. Heinecke insists that we tell you about the Fashion Show, the Glad Hand Committee in the lobby, the Nursery for Children with its toys and colored maid who can attend to the wants of twenty vociferous youngsters at one and the same time, the shadow box and the dressed dolls for advertising, the substitution of scenes from coming films for slides, and a few other things too numerous to mention.
>
> To us and to a number of exhibitors these things are old stories. We confess that we stole the Fashion Show idea from San Francisco, the advance film scheme from Denver, and some of them we swiped from "Picture Theater Advertising," but the doll stunt is ours, and seems to be scoring with the kids and grownups.
>
> Mr. Heinecke insists that we tell you all about it, so here goes:
>
> The Paramount-Empress has a shadow box in its lobby. The settings and contents of this shadow box are changed with each show. For instance, when "Hulda from Holland" was the attraction the background of the box was a Dutch landscape in Delft blue. By way of wings there were cut-outs of a windmill, a fence, and a tree. In the center reposed "Mary Pickford," wooden shoes and all, in neat Dutch costume and cap. "The House of the Golden Windows" showed the house on the hill in the background with the two children, backs to the front glass, gazing at the golden windows in the distance. "Little Lady Eileen" disclosed a dainty fairy amid appropriate settings, and "Public Opinion," a nurse behind the bars.
>
> The dolls are artistically and correctly dressed, and there is no suggestion of burlesque in the display. Every child, and many ladies who pass the theater, stop to look at the display, and many are the questions, "What are you going to have next?"
>
> The theory is that it is good advertising; likewise, variety is the spice of advertising—don't work one stunt to death.

It's a good scheme and passed along, but if George Editor will take down that little brown covered Picture Theater Advertising, and read the last paragraph on page sixteen we will, if he wishes, send a self-addressed tag to be tied to the goat's horns when he lets it loose. It's one he overlooked, but it is there. It is a good scheme, not alone for the lobby, but for store windows downtown. We would not throw the hooks into George Editor in this cru-el fashion did he send us some stuff from the house now and then, but since he has been running the theater he has not sent in a single advertisement or even a throw-away. We hope this will be a warning to him to ship some stuff east now and then.

In passing, Mr. Carpenter has swiped nothing from P. T. A. The book was printed to pass along good ideas, and Mr. Carpenter is merely making intelligent use of it.

And in talking of house programs he offers this valuable device:

> Leave the matter of type, quads, reglets, and other mysterious things connected with the printing trade to your printer, but after he has set up your program please, oh, please, read the final proof, because printers do make some awful bulls in sober seriousness.
>
> Given, a printer with three whiskey sours under his belt, and he will sour the whole works—one little bull will make your program the laughing stock of your patrons.

He is talking of the value of the house organ. He knows what Real Reels under his management is doing for the Notable Features Film Co., and he wants to pass the word along. He's right, too. There is nothing so good as a house organ of the real sort.

Adds a Calendar.

The Lehigh Orpheum, South Bethlehem, Pa., adds a monthly calendar to its weekly folder, and then makes the folder a six pager. We think they will like the effect better if they put the date in a type distinct from the faces used for announcing the subjects. It is a small matter, but an italic line, preferably in upper and lower case, would make a heap of difference. The advantage in the change from a four to a six is that it gets all of the program on the same side of the sheet, and also gives space for a condensed program for the current and succeeding week. It is an even better form than the old, and that was plenty good enough.

From Philadelphia.

Only two recent Philadelphia programs, but they are new ones. The Auditorium, Logan, one of the suburbs, is printed on a stock better than is needed, blue and gold embossed cover with a landscape panel. If they picked up the stock at a bargain, the same as Jay Emanuel got his, then there is a reason, but if they paid regular prices, they paid too much. The program should be attractive, but it need not be costly. A neat print does well enough. The program occupies the inside pages of the four pager, well laid out, but the printer should have used a slightly smaller type, and have taken the rest of the space to get some white between the days. These do

not stand out as they should. The back page carries some house chat and a discussion of the coming program. Since the editor can write interestingly of the film, he does not have to throw in a blue and gold picture. The Olympia uses a small six page vest pocket on cheap news paper. The paper is thin and the ink so oily that it goes right through the paper to the other side. With six pages only two by four they even manage a couple of outside advertisements and some house talk. In one instance they do not seem certain of their second feature, and foolishly seek to "cover up" with this absurdity:

SURPRISE ATTRACTION
With an All-Star cast.

We are so certain you will like this attraction we are withholding its name to surprise you.

Not many persons will believe that they have an attraction so good they will not advertise it. Most will know that they do not name the offering because they cannot, and will draw their own inference. "To be announced later" is much better than this rather clumsy effort.

Long Between.

It takes Will L. Beebe, of the Candor theater, Candor, N. H., a long time to get around to writing a letter. He unblushingly admits that it is a couple of years since he has written in, but offers in extenuation that he reads the department each week and adds:

> I have a small house—240 seats—in a village of only 750, therefore cannot get out anything more elaborate than a four page weekly program. You will note that I am giving a biography of the leads in each feature which serves as a sort of introduction, and my people feel that they are already friends when the players appear on the screen. It appears to work well.

We would ask nothing better than a four page program in a town with as many thousands as Condor has individuals. A four page program is plenty for any house if it is not possible to print more. It will work hard enough for any house if it works right, but with our own lily white hands we would strangle the printer if he did not give us what we wanted. But first we would have a talk with him, and were we Mr. Beebe we would plead with the printer person to hide that border with which he encloses each page. It looks like those Straight Cut cigarette advertisements that reproduce the style of before the war. We would plan, too, to get a shorter program. This is 6 by 10½ inches, too long for the width. He can save paper, and, by using smaller type get it all in and have a more sightly sheet. That rugged break rule should also be put back of the stove, along with the border, and the impression bettered, if possible. This may not be possible, but it should be possible to improve the make up a little. For his own part Mr. Beebe should get more intimate in his house chat. It is good, but a trifle stiff. He is talking as a manager rather than as a friend. He should get chatty and friendly. He writes:

> In presenting the following program for the first week in September, we believe we have selected and booked the strongest list of attractions ever presented in a single week at this theater, or in fact, in any other theater in similar or even much larger towns. The list of stars are among the most celebrated in the land.
>
> We feel like urging a large attendance, knowing that general satisfaction will be the result.
>
> We aim to book only high-grade features for each program, but these particular numbers are above the average.
>
> Yours for good pictures,
>
> WILL L. BEEBE.

Suppose that he had said this instead:

> The program for the coming week is going to open the regular season with as good a list of pictures as I've ever been able to book. They are better than just good pictures, and list stars and plays out of the ordinary. Charlie Chaplin gets more money each week than you can find in all the pay envelopes in Condor on a Saturday, but he works just as hard for you as he does for New York audiences. Tom Wise seldom gets very far from Broadway because they won't let him, but in "Blue Grass" you get one of the best examples of his work. Robert Warwick is another metropolitan star who plays Boston and no other New England town, but he is here Wednesday, and in his best form, while you know how exciting "The Broken Coin" has been in its earlier episodes, and the twelfth is better still.
>
> It is a program so unusually good that I wish that *you* would make special effort to see as many of the attractions as you can. You cannot afford to miss any of the good things. Try it this once. You'll like it, I'm certain.

It says the same thing that this program says, but it talks man fashion and not manager fashion. The use of biographies of the stars is particularly good in the small towns where the stage in general is not closely followed. Now that Mr. Beebe has the habit again, we hope he comes in more often.

Make the Paper Help.

The Pathe exchanges seem quick to take advantage of the newspaper openings for their stories. Tarleton, Winchester, of the home office, sends in a couple of samples. One is from a Minneapolis paper in which a shopping expert, maintained by the paper, was given a private showing of the Florence Rose fashion stuff, and then recommended her feminine readers to look up the film. It is, of course, advertising such as cannot be paid for, save in tact and courtesy. You may have some local newspaper woman who does society. If you have, take the trouble to give her a private showing of these reels as they come along. She can see them just as well at the regular show, but give her a private view in the morning, cater a little to her sense of her own importance, and she'll tear the types loose to tell the readers that they simply must see the subjects. You may be too late to get into the paper before the film is gone, but there are others in the series, so get her down each time and she'll keep on plugging for you if only to tell how she had a private view. You might not be able to give her five dollars to coax her to come to the regular show, but the private view will catch her every time.

The other co-operative stunt is to induce the newspapers that print the story of a serial to do some advertising on their own account that also advertises the house and the film. Such a notice comes from Lehigh, Iowa, where the Argus sent out this card for the triple alliance of house, newspaper, and Pathe:

SOMETHING EXTRA FOR YOU!
The Argus' New Serial Story
"THE IRON CLAW"
Begins This Week

This notice is sent especially to you to advise you that Arthur Stringer's great serial story, "The Iron Claw" begins in this week's, August 3, issue of the Argus. It's a wonderful story, full of gripping incidents and we are sure you would like to read it. In addition to this story being run in the Argus, the moving pictures of this great story will be shown each Saturday evening at the Lyric, and after reading the story you can see the scenes enacted on the screen. The first episode will be shown

Saturday Evening, August 5th, at the Lyric

This is an unusual story and it will interest you from the start.

We want to send you the Argus with this great story. The subscription price is still One Dollar per year, even if the cost of everything that enter into the make up of the paper has been advanced—less than 2 cents a week—and the paper is worth double the subscription price. You get all the local news and the paper is worth more than the subscription price asked—but what's the use of arguing further, you realize its worth—so come or send a Dollar bill to this office and you will get the opening chapter of this great serial story. Do it now—you'll not regret it.

Sincerely,
HAL C. FULLER.

This is on a folded mailing card and on the back is

DON'T START IT
IF YOU HAVEN'T TIME
IT WILL GRIP YOU.

Almost any circulation manager can be persuaded to do some special advertising from your mailing list or to nearby towns, and he has to mention your house as well as his paper.

Dates, Please.

The Orpheum Herald, Moscow, Idaho, is a well printed four pager, but one stingy little date in a box 1⅛ by 9/8 inches is the only means of identification. This appears in one corner of the heading, balancing the name of the town on the other side of a "Herald" that fights both boxes down. After that it is merely the day without date and even a regular reader has to look twice to see if this is last week's or next week's program. It would be better to rearrange the program either to give two days to a page or three programs a page, in the latter case keeping both front and back for house stuff and chat. The different days should be separated by rule and made more distinct. If the two days to a page scheme is used then the front page should be kept for chat. There is the making of a good program here, but the layout can be greatly improved and it can be turned from a herald into a more dignified program.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Breaking the Tension.

S. A. VAN PETTEN, who has taken to the west to write without interruption, contributes an apt example of the broken tension in a recent story. He is writing of that part of the new Technique of the Photoplay, which likens suspense to a rubber band, which, drawn too tautly, breaks of its own tension. Examples are given in the book and Mr. Van Petten adds this example. If you have the third edition paste it in at page 41, or paste in the cover and make a note at paragraph ten on that page. He says:

> I always try to find my own illustrations of the various principles set forth, and a few days ago I met a striking illustration of your remark on Suspense. In the Essanay feature "That Sort," Warda Howard, the protagonist, procures a revolver and goes to a room to kill herself. Seating herself on a bed, she raises the revolver. But she cannot force herself to pull the trigger. Determined, she walks to the mirror and, watching her reflection in the glass, she again raises the pistol. Again her courage fails. Back she walks to the bed and sits down. Again she places the revolver to her head and again her nerve fails. She drops the pistol, and from the audience, composed largely of children, came a roar of laughter. Mind you, there was no criticism of Miss Howard's excellent acting. It was a case of stretching the suspense until it broke, as you have so clearly pointed out. An instant later Miss Howard again raises the weapon and pulls the trigger, but it is too late, for the house is in an uproar. The suspense has been lost through over-developmet.

This is something that is generally a matter of direction rather than writing, but often it is written into the script, and still more often a succession of scenes, rather than the prolongation of the action in one scene, kills the suspense by dragging too long. Examples are given in the book, but these serve merely to suggest the lines along which further study on the screen will be made.

And we are proud enough of Mr. Van Petten's letter to ask pardon for making two extracts. He writes:

> I have practically every book ever published on scenario and short story writing, and I take about all the magazines dealing with writing. So, to be frank, I felt it hardly possible that you would incorporate much in the third edition that would be new. I was most pleasantly surprised—especially by the chapters in Part II, on Plotting, and Part IV, on Writing in Form. Each *one* of those chapters is alone well worth the price of the entire book. * * * I have already learned things worth hundreds of dollars to me financially, to say nothing of having the satisfaction of knowing that I am doing better work.

The Kalem Way.

Here is a bit of original press matter from the Kalem company. It runs:

> Robert Welles Ritchie, author of the new Kalem series, "The Girl from Frisco," delivered the last of the fifteen episodes last week and received his check.
>
> "I've had my first dealing with a picture company," said Mr. Ritchie. "It has been a delightful connection. Kalem set a liberal figure for my work and I accepted it. I received a substantial advance payment and was paid for each episode as delivered, the check invariably arriving within two days after I had mailed the manuscript. Perhaps there is a bigger laugh than that afforded by the author who says he must have a union to protect himself against the picture producers, but I have yet to hear it."
>
> Mr. Ritchie is a prominent fiction writer and an authority on the West. A glance at his biography shows how he is equipped to supply just what Kalem required. He did not dash off a lot of "literary" stuff, but studied photoplay requirements, the Kalem stars and others to be cast, the locations, etc., and had many conferences with Kalem. Being above all a *business man*, he undoubtedly first assured himself that the Kalem Company is responsible and honest. Then he went ahead with his work, boosted his bank account and made a warm friendship with Kalem, which he reciprocated by turning out what is said to be a particularly fine lot of stories.

In some quarters it is fashionable to sneer at the Kalem company because it makes no features, but somehow the policy of sticking to one and two reel stories seems to work with exhibitors, and Helen is the only "series" pictures that has run for more than a year. They have not offered a lot of fancy prices they do not pay, nor do they undertake to educate writers. They have gathered about them a group of men who turn out about what they want, and they did it by treating their writers nicely and being quick to perceive merit even if it had no name attached. Frank Marion was a crack script writer in his time and Phil Lang is one of the best friends the script writer of the proper sort has. When he finds a "comer" he helps him along the road with suggestion instead of "instruction," and he has turned out some first class men. This really is not the proper page for the press notice, but it is so typical of the Kalem way that we are running it, though it will probably suggest nothing to the other editors who need most the suggestion it conveys.

Mr. Merwin Amends.

Writing of the third edition of "Technique of the Photoplay," which has just come to his hands, Bannister Merwin seeks to amend part of what he wrote and was quoted there. He says:

> The book is very well done indeed. It ought to be in the hands of every writer who is taking up pictures. What I specially like about it is your catholicity; you have not limited yourself to one narrow technical line, but have made it plain to all that, apart from certain specific technical problems, this work—like all other artistic work—depends mainly upon the human factor. If I had known you were going to quote me in what I wrote in my letter to you, I should have been a bit more explicit. I thought you would understand what I meant when I argued that the plot was the least important part of a photoplay. Evidently when I say "plot" I do not mean what you understand by that word. Anyone with imagination can conceive plots—and a good many people with no imagination can steal them. The thing is that, given the bare bones, you build up something which is *alive*. It is trite to say that there are only very few plots in the world, but, as you know, if three different writers take the same plot, one may develop it into a masterpiece; another into a play of moderate worth and the third into a commonplace fizzle. If there had been less emphasis on bald plots, as shown in synopses, and more emphasis on the development of those plots through characterization and incident, we should have had a great many better photoplays than have yet appeared.

All of which is in entire harmony with our own ideas if it is understood that by plot we mean the developed plot and not the bare plot suggestion, which Mr. Merwin seems to indicate by that term. In either case it means that the author should write a play and not merely a synopsis, which some other person is to elaborate according to his skill and his understanding of the author's aims. The author should and eventually must be permitted to do this work. It will have to be done if we are to have quality plays. It cannot be done by some dramatic scout or the brother of a famous man. It must be done by the author and passed upon by a man of intelligence.

Reads for F. P. Too.

In response to a number of inquiries it may be said that the combination of the Lasky and Famous Players has not yet, at least, resulted in the merger of the two script departments, but Mr. Turnbull is the head of the dual department and will put into practice his well-advertised method of telling the rest of the literary world how to write. This will probably put a nick in the results obtained from the "hundred plays at a thousand each" that the Famous Players advertised.

The Answer

"What's the matter with the comedy writers?" demands a producer in a dramatic paper. Then he goes on to say that he seldom, if ever, finds a good idea in the submission. He did not ask us, but if he wants information, we don't mind telling him what the matter is. They are grown wise—that's all. There was a time when he got the pick of the market, but he bought nothing. Then he hired as editor a man who has not the confidence of the authors, and put in a staff of writers. Naturally no one with sense enough to write good ideas was going to stack up against such a combination, and so the grade of the product submitted fell. We would suppose that anyone could figure out a simple little proposition like that.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 156.

What ought to be the height of the screen above floor stage, or above the main floor auditorium where there is not stage?

Roll of Honor on Question No. 146.

The Roll of Honor on Question No. 146 consists of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; F. F. Bell, Palestine, Texas; M. Nosti, Tampa, Fla.; W. E. Bryner, Springfield, Ill.; C. E. Linstruth, Carthage, N. Y.; Leon Pagenhardt, Westernport, Md.; G. A. Yager, Anadarko, Okla.; Dean A. Snyder, Bangor, Pa.; F. N. Irvin, Lufkin, Texas; M. Capobianco, Roseto, Pa.; E. R. Havener, Marquette, Mich., and M. Moon, Sherman, Texas.

I think the reply of Brother Hays probably covers the subject best.

Reply to Question No. 146.

By Wilson Hays, Barton, Md.

The Questions:

In your opinion is it best for the operator to handle the house lights, or should it be done from the main house switchboard, or should the operator handle a portion of the lights and the rest be handled from the main switchboard?

The Answer:

Lighting circuits should be so arranged that the operator can control at least one auditorium circuit, to the end that he be able to light the auditorium instantly in case anything goes seriously wrong in the operating room, such as, for instance, a fire. In some combination houses it is the custom to arrange the lighting so that the operator has to await the pleasure of the stage manager before he can control any portion of the lights. In other houses the custom is to feed the wires from two sources of supply, these sources being a switch on the stage panel and a switch in the operating room, or on the main house switchboard. Another freak wiring system is that of controlling the lights on the inside and outside of bowl fixtures by means of a double-throw, double-pole switch. When the switch is thrown in one direction the indirect lights are on, and when it is thrown the other way the direct lights are on. Another mistake that is sometimes made is that of controlling all the lights from one switch in the operating room.

In combination houses it is my opinion that the operator should only control a single auditorium circuit, which will enable him to light the auditorium in case of fire or serious trouble. The rest of the lights should be controlled from the stage, that is to say, in houses where vaudeville is used every day; if vaudeville is not used every day then the operator should control the lights, or that part of them which are extinguished during the beginning of the performance.

In straight picture houses the lighting should be so arranged that the operator may handle those lights which are to be switched on when the picture is off, so as to brilliantly illuminate the auditorium during intermission. The rest of the circuit should be handled from the main panel.

I do not pretend to say that this is a perfect answer. As a matter of fact it is not, but it is the best one that came in. The subject is a big one—perhaps too big to be handled in this way. My own view of the matter is that whereas the operator should always have under his control a circuit which will light the auditorium in case of emergency, it is not best that he should handle any other house lights, partly by reason of the fact that the house lights ought to be handled by dimmers, which should be worked slowly and carefully in turning out and turning on the lights; also switching on and switching off the lights requires the manipulation of several switches if the auditorium has any considerable size. I would like to see this matter discussed somewhat in detail in the department, because it is one of considerable importance and interest.

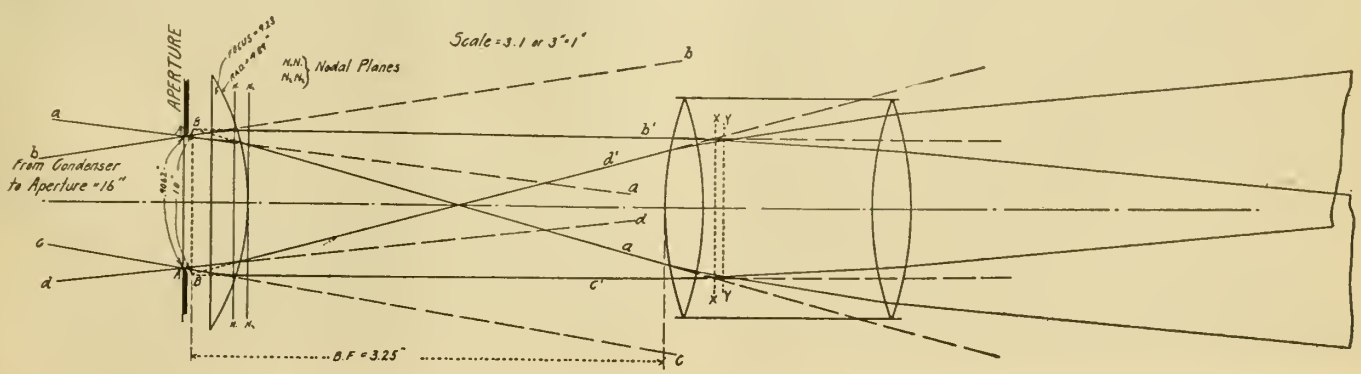
Aperture Lens.

Ralph W. Martin, Los Angeles, Cal., sends in the following:

In the drawing, the distance from condenser to aperture is taken at 16 inches, which is considered a fair average that present condensers will give when working at their maximum efficiency. The width of the standard aperture is shown at AA, and the lines aa, bb, etc., are accurately drawn to show the rays as received at the aperture under the conditions given.

An aperture lens of 9.23-inch exact focus, and of plano-convex form, is chosen for the present case. It is given sufficient diameter to eliminate the use of the outer edges, and thus avoid trouble from aberrations. But aside from this precaution it does not seem probable that a lens used in this capacity, so near to the object (aperture), would give any trouble because of its inherent aberrations, *so long as it is placed as close as possible to the film,* and is of good material and workmanship.

The precise action of the present aperture lens is, as found by analysis, to focus the real aperture AA to a virtual image BB. The image BB is located at the position shown, and is larger than the real aperture, having a width of one inch. Now the function of the aperture lens is to further concentrate the beam of light which passes forward from it toward the objective, but it also causes the rays of this same beam to proceed as though they actually came directly from points of the image BB. Consequently in calculating the E.F. of the objective, the width of aperture must be taken as an inch instead of .9062 of an inch. It is therefore very readily seen that for a given size of screen picture the E.F. of the objective will be a little longer than when the aperture lens is not used.



The effects of the aperture lens upon the original condenser beam are shown accurately in the drawing; ray aa is bent to the direction of aa^1, bb to bb^1, cc to cc^1, etc. The total beam as delivered by the aperture lens is tinted to make the drawing clearer. It is thus found that the beam proceeds toward the objective with an over-all uniform cross-section as far as section XX, from which position it starts to diverge rapidly. Now in order to take full advantage of the narrow beam, especially with small diameter objectives, it is very evident that the B.F. cannot be made much greater than the distance from the aperture to section XX. But there is another, more urgent reason why it cannot be done, for it is observed that rays such as are typified by a^1 and d^1 strike the rear factor of the objective near the outer edge, and at a very oblique angle; and if the converging power of the rear factor is not sufficient to bend such rays so that they will pass through the front factor, these rays will strike the inside of the lens barrel and be lost. In the drawing these rays have been made to pass through the front factor, but it is not known that this would always be the actual case with objectives in present use. Thus it is seen that the aperture lens gains the light that was formerly lost to the rear factor, then is the possibility of losing maybe an equal amount at the front factor. This discovery shows that the B.F. must be limited in length if all the light is to pass through both factors of the objective, and thus we are up against a probable conflict between the necessary E.F. and the desired B.F.

But there is another final fault which puts the present design out of business entirely. If the rays are now traced through the objective, it is found that the ideal shutter position is located within the lens barrel at section YY, and the condition of the beam before the lens is entirely unsuited for the use of the revolving shutter. The present design therefore falls down completely and must be reconstructed.

In reconstructing the design it is quite evident that the focus of the aperture lens must be made longer so that section YY will occur at least two inches in front of the front factor of the objective. It is also evident that lengthening the focus of the aperture lens will diminish the danger of loss of light between the two objective factors, and it will make the possible B.F. longer; but it will cause the light beam at the rear factor to be thicker in cross-section. Furthermore, there may be advantages to be gained by placing the aperture lens farther from the film; but this *absolutely* could not be attempted unless the aperture lens be duly corrected.

The first thing to do seems to be the determination of a standard condenser system with a fixed minimum distance between condensers and aperture, for if this is not established there will be too many variables to work with, both in theory and in final practical operation. In other words, it must be fool proof. I can see at this point that there is a possibility of success for the idea, and if the distance from condensers to aperture and diameter of objective were once standardized the remaining problems of design would be comparatively simple.

I don't know what to say to this so will not say anything, but pass it up to Griffiths, Deutch and Armstrong. It is a tough nut, but the Sabo Company has it at least partly solved, and I am sure we will finally get a satisfactory answer to the puzzle.

Little Things That Mean Much.

J. C. Hornstein, sales manager of the Picture Theater Equipment Company, New York City, contributes the following:

How many operators really go to their job each day with the feeling that they will produce better screen results that day than they did the day before—screen results which spell results at the box office? Possibly there are those who cannot be wholly blamed for starting the day's work with a feeling that there is nothing for them to do but "turn the crank." In the course of selling supplies I have met exhibitors who are on the lookout for "something cheap," although well knowing that the cheap article will not fill the bill in any satisfactory way, or meet the expectations of the long suffering operator. As a matter of fact it is that same "something cheap" which really cheapens his house by cheapening the result on the screen, and in the end compels him to spend his last few dollars frantically looking for something better, which he has finally, through sad experience, learned means perfect projection and a profitable business.

There are other exhibitors I have met who, when I have broached the subject of something new, which means better projection, look at me knowingly and conclude that I am merely engaged in an effort to separate him from some coin. How many of even the real, wide awake exhibitors are there who, when shown improvements which mean better screen results, improvments that have been brought into being to the end that better results may be had with less labor and less light consumption, and which will bring more money to the cash drawer, will even listen to you for a moment, let alone allowing you the opportunity for an actual demonstration even when these articles have been endorsed by such eminent authorities as Nicholas Power, F. H. Richardson and others. Their number is few, and I say it with regret, but these few are the real foundation of the motion picture industry. They are men whose praise should be sung in every convention hall, at every operators' meeting, and in the columns of every periodical of the motion picture industry. They are the money makers, but they make their money by spending some of it for those improvements the worth of which has been demonstrated.

Take for instance such a simple article as graphite. This may be obtained at any first class motion picture supply house at as low a price as 10 cents, yet how many managers will purchase it, even after being shown its value in the operating room? I have actually had exhibitors tell me operators objected to using graphite because it makes the lamp dirty; others simply claim their operators "don't like it." I know, the editor of the department knows, and every one else who is posted knows that the operator who really knows his business will welcome graphite in the operating room, literally with "open arms," because without it his lamp cannot possible be made to work in a satisfactory manner.

Another worthy little device is the film cleaner. How many theaters are using a film cleaner, which means perfection to them in the showing of the reels which are not "first run"? The cost of maintaining this article is one cent per reel, or seven cents per day where seven reels are being shown—not even the price of a single 10-cent admission. And think how much better how much snarper, clearer, and more brilliant the picture would be if all theaters used a film cleaner every time the reel was rewound. Some exhibitors when told about these helpful devices have replied to the effect that they have gone to the expense of purchasing a cleaner only to have the operator use it for awhile and then discard it through pure, unadulterated laziness. My advice to that particular exhibitor was to get another operator, and get him quick. That advice has been acted upon too, and acted upon distinct benefit to the theater. I have had some operators tell me it is not their fault that such devices are not used in their operating rooms, because they are compelled to fetch the reels, eat a hurried lunch and start the show at 2 P. M. My sympathy is certainly with those unfortunates who are willing, if given a decent chance, to produce for their incompetent managers better projection. In such cases the fault lies not with the operator, but with the manager. The operator should in all cases be provided with a competent assistant to get the reels, examine and repair them, thread the idle machine, trim the carbons, thus leaving the operator himself with nothing to do but project the picture. It is quite true that projection can be remedied in almost every motion picture theater in the country, but this will never be done until the operators and exhibitors get together and co-operate. It would be hugely beneficial if managers and operators would spend one hour every week in discussing possible improvements. In fact the wise theater manager will make a practice of calling his help together once a week and discussing matters pertaining in general to the welfare of the house.

There is a great deal of truth in Brother Hornstein's article—a very great deal, indeed. In particular I would call the attention of theater managers to the last paragraph. Such a meeting, if entered into in the right spirit, could not possibly result in anything but improvement. The most humble usher might be able to make suggestions which would be of distinct benefit, and most certainly if the discussion was carried on in the right spirit every one, from manager to janitor, would be benefited. The manager's end of such a meeting would be to discuss with his employes possible improvement in the conduct of their various positions; the employes' part would be to point out to the manager anything and everything which would seem to be likely to improve the service, and it would, of course, be up to the manager to receive these suggestions seriously, give them due consideration, and act on those which seem to possess value.

New Catalogue.

G. A. Metcalfe, 119 Golden Gate avenue, San Francisco, Cal., and 1210 Fourth avenue, Seattle, Wash., has issued a very complete catalog of the supplies in which he deals, the same being bound in an unique way. The list of supplies shown is remarkably complete. Presumably these catalogs may be had for the asking, and they certainly would be a convenience to any theater. I find listed therein condensers of all kinds, such as plano-convex, meniscus bi-convex, arc controllers, standard projection machines, Preddy condenser mounts, home projectors, fans, film menders, Pyrene guns and, in fact, about anything and everything one would find use for in a moving picture theater. The catalog is of goodly size. It contains 176 pages.

Nova Scotia Operators to Be Examined.

On September 15th all Nova Scotia operators are to be examined at the Technical School in Halifax. I am informed that on that occasion an attempt will be made to organize the men. It strikes me that the government is not exactly fair when it compels operators to pay railway fare for two or three hundred miles in order to be examined. Nova Scotia operators are by no manner of means high salaried labor, and the loss of time and the payment of fare is going to be a genuine hardship.

Tenth Birthday.

On my return from Canada one of the first things encountered was a nice, little box of sugar coated lunch, which was immediately and greedily devoured to the last crumb, after which the following card was resurrected from the wreck of the package:

We are giving a party today to celebrate our tenth birthday, and you are invited. Perhaps you are very busy and can't come. But I want you to celebrate with us, and so I am sending you herewith a piece of our birthday cake, hoping you will enjoy it. We have been in business just ten years today. Won't you drop us a line of congratulation? There is nothing that makes our hearts as glad as hearing from our

friends what pleasure and satisfaction they find in dealing with Hommel's. Here are kindest regards from all of us, old and young, boys and girls, alike.

Sincerely, LUDWIG HOMMEL.

947 Penn Avenue, Pittsburgh, Pa., August 20, 1916.

Yes, Brother Hommel, to yourself, to the boys and to the sconery (polite for ladies) I do send heartiest congratulations.

Friend Hommel has been doing business for ten years, and the general consensus of opinion is that he has done it on the square.

He is a good fellow is Ludwig Hommel, and there are lots of good fellows in his office, too, both "boys and girls." Congratulations, old man! I hope that ten years from today I will find another Ludwig Hommel's sugar-coated lunch on my desk, and if so I will eat it with the same relish, and with the same hearty good will toward its sender which I now feel, and which is due to all those who succeed by being what we commonly term "on the level."

Spherical Aberration and Its Effect.

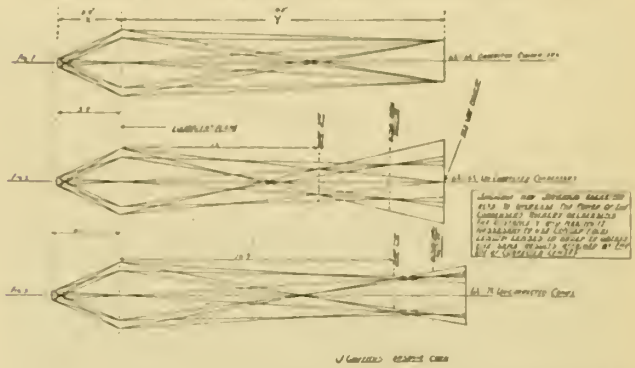
John Griffiths, Ansonia, Conn., says:

With reference to Brother Martin's article and table of white spots, August 19th issue, first let it be understood that table No. 2 was not compiled by me, but was the tabulation of the well-known law that the size of the image is increased by the size of the object each time the distance of projection is increased by the length of the E. F. of the lens system. As such, this table is correct only for corrected lenses. The reason Martin finds the X values in table No. 2 (Page 143 of the third edition of the Handbook.—Ed.) to be too great is due to the spherical aberration present in condensers. To find to just what extent spherical aberration alters the true value of the condensers, I drew Figures 1 and 2, and then, to remedy these conditions, drew Figure No. 3.

The effect of spherical aberration was found to be a shortening of the distance of the image from the condenser, and this, of course, decreases the value of Y in table 2, so that the image is actually only 12 inches in front of the condenser, instead of 19½ inches. This places the actual value of two 6½-inch condensers at the same value as a 5½-6½ combination of corrected condensers, so far as location of the image is concerned. Spherical aberration also results in a slight enlargement of the image over the proportion of X to Y. As a test of the foregoing Figure 3 was drawn, with result that the relative values of X and Y as a consequence of using 6½-7½ lenses instead of two 6½-inch lenses are X = 4.1 inches and Y = 16.3, instead of X = 3.95, Y = 12. When we compare this result with that obtained with two 6½-inch corrected condensers, viz: X = 3.9, Y = 19.5 the results are practically equal, because if we move the crater from 4.1 to 3.9, Y will increase from 16.3 to approximately 19.5. Thus spherical aberration increases the power of the E. F. of the condenser by about .25 of an inch. The foregoing would indicate that Martin's figures are approximately correct, except that his Y values are a trifle low—probably about .25 of an inch, which is due, I think, to the location of the white spot in his diagram, the same being in front of the narrowest part of the beam, which I consider to be the best position for the film. The fact that the spot at this position has a flare around it indicates that it is the position that we previously considered to be the actual image. The spot which he found to be as red as blood is the position where the cones from the extreme edges of the condensers have completely crossed at the axis, and are about to separate. In Figure 1 they are non-existent, except with a disc covering the center of the condenser, under which condition it would be located about two feet in front of the aperture. In Figure 2 the red spot would be located 19½ inches in front of the condensers. The sharp spot is 12 inches in front and the position we called the actual focus is 16.25 inches in front of the condensers in Figure 3, whereas the sharp spot is 16.3 inches in front of the condensers, and the actual focus 18.75, and the red spot 32 inches. I don't therefore see why the actual focus is an undesirable position for the film. One reason I call it the actual focus is because it has the same enlargement as corrected condensers would give. The flare, which is from the extreme edges of the condensers, is wasted light.

I would suggest that the tables be extended until the value of X equals 3½ inches, or more. Suppose, for instance, I am using 60 amperes D. C. I would not dare place my crater closer than 3.25 inches to the condenser, and my enlargement must not be more than 3.5 times. Now 3.25 plus the thickness of the lens equals approximately 4.25, and 4.25 × 3.5 = 14.87. This indicates that 3½ inches from the condenser would be better. Thus 3.5 + 1 = 4.5 which × 3.5 = 15.75, so that in order to get 15.75 inches between the center of the condenser and the film I would be bound to use condensers which would place the crater 3½ inches from the surface of the rear lens. Now according to Table No. 2 6½-7½ corrected condensers would fill the bill at 3½ times enlargement, therefore two 7½ condensers uncorrected should place the crater 3.5 inches from the condenser, with 14.75 between the condenser and aperture. These figures nearly agree with Martin's figures in the small table, but not with the table of white spots. It would be interesting to have some reliable operator using 60 amperes D. C. send in his crater diameter and distance from the central point between the condenser and the aperture, together with the exact diameter of his spot, so as to find out which has the nearest correct value for X, Table 2, with increased focal length condensers, or Martin's white spot table. I note in the table of white spots that Martin only moves his crater from 2.9 to 3.1 to change the film position from 12.75 to 22.75 inches, whereas in the small table he moves the crater from 3.7 to 2.7 to change the aperture position from 11.25 to 22.5, which is a big difference in the two experiments when using two 7½ inch condensers. It does not necessarily follow that because the Y values are low with heavy amperage the table is impractical, because the tables may be extended considerable before the X values become prohibitive. With reference to the advisability of placing a negative lens between the aperture and objective I consider it as being impractical.

Preference should be given to Martin's figures for the value of



X, as he has actually experimented, whereas I, having no stock of condensers, am just theorizing; but, nevertheless, I would like to see operators report their crater position and aperture position when using 60 amperes D. C. and two 7½ inch condensers. Outside of the slight difference of opinion with regard to the value of X, I consider Martin's table as being excellent. When once the value of X is obtained and the tables are extended, the operator can choose condensers which will place his crater in any desired position, naturally choosing the shortest value of X that his condensers will stand, because if one section of the table places the crater too close, longer focal length condensers will increase the distance between crater and condenser without any notice being taken of the distance between condensers and aperture, because each combination of condensers will focus at the aperture, irrespective of what distance it may be from the condensers, but for each change of condensers the crater position will be different.

This is a very long article, but I would nevertheless urgently recommend to operators that they study the matter deeply, since it is, in my opinion, of very great importance. I would also ask operators who are using 60 amperes D. C. to send in the desired measurements. In fact, I would like to have all those operators who have a reliable ammeter to send in the exact distance from the crater to the rear surface of the condenser; from the front surface of the condenser to the film; the extreme distance between the apex of the two condensers, and the diameter of the spot. These will be sent to Brothers Griffiths and Martin, and will be of great assistance to them in checking up their deductions.

What this is all designed for is to enable you to get the size spot you want while still keeping the arc as close to the condenser as liability to condenser breakage will permit, since the withdrawal of the arc from the condenser is a very serious matter, bringing, as it does, into being the law which reads that the intensity of the light decreases inversely with the square of the distance. This matter is extremely perplexing, but it seems to me we are getting pretty close to some definite results, and those results will be in the form of a table very similar to the one already produced by Brother Martin. The main point now seems to be at what point in the light beam should the film be placed. Once that is definitely determined the rest will, it seems to me, be comparatively easy.

Charging for Film.

Herman Vutermeyer, Boston, Mass., says:

Concerning film exchanges charging for damaged film, I would like to say that before this is done it should be put up to the exchange to send out films in perfect mechanical condition. Where is the justice in the exchange charging for alleged damage to film when the operator who spends from one to three hours looking over his show and putting it in condition to run does not get a cent therefor, although *this work is NOT part of his duty,* but the legitimate sphere of the inspector in the film exchange? If exchanges are going to charge for damaged film, why cannot the operator charge the exchange for his time and trouble in looking over and repairing film? Most theaters refuse absolutely to pay for this work; also it is not the theater's place to pay for it. Then too, take some of the new films direct from the factory, with the splices pulling apart at the very first run. Why don't they cement them with something that will hold? If it were men who did the assembling, instead of girls, we operators would be tempted to think they used tobacco juice instead of cement. Then too look at the misframes, and loose patches in almost every reel we get; also splices in which the holes don't match; cracked sprocket holes; sprocket holes missing for several inches in places. Not long ago I had a film with the title stuck on so that the rest of the film would be shown backwards; also I had a split reel with the end of both subjects spliced together in the center of the reel. The first subject was all right, but the second one would be upside down, *and these were inspected at the exchange, where I myself had to wait for the inspection to be made.* I have taken lots

of the bad stuff I have cut out of films back to the exchange, only to have them hand out the same old bull we have been getting for years. It's enough, Friend Richardson, to make a minister swear. Again I say, let the exchanges start out by doing the right thing, and I firmly believe that the large majority of operators not only will do, but have been doing the right thing by their film, so far as they were permitted to. Operators have been putting the film into condition for the exchanges, now for a change let us have that reversed. In closing I wish to express best wishes to the department.

Friend Vutermeyer's letter is every word of it true. Many exchanges complain of the treatment operators give their films, and in many cases operators unquestionably are careless, but I believe at least 80 per cent. of the operators are as fair, or even more fair to the exchange than the exchange is to them. There is a tremendous amount of damage done to films through excessive tension and over-speeding, but in the matter of over-speeding the fault usually lies with the manager, and until the matter was recently taken up by the editor of this department, no one has attached any importance to the amount of tension used on the machine. We have just begun to realize the tremendous amount of damage done to film by excessive tension, and it will take some little time to awaken the fraternity to the need of careful adjustment of the tension of the projectors under their care.

Change Over.

C. Ragsdale, Calfax, Wash., says:

With regard to the punching of holes in the film, I think there must be a neater and smoother way of accomplishing the purpose these holes are designed for. If allowed I would suggest that all multiple reel releases should end with a padded scene, and then the next reel open with a fade-in of the next scene, with a piece of opaque film at the end of the preceding reel. Now, don't you think that the operator who is wide awake would make the change right on the fade, and no one would ever know the difference? Of course, this is merely a suggestion, and I would not make it only I have heard you are very good natured.

Well, I don't quite understand you, Brother Ragsdale, but I think you mean there should be a fade-out with 10 or 15 feet of opaque film so that the other machine could be started while the opaque is on. Of course this is practical, but the trouble is many operators want a sign which will extend far enough back to allow them to light the lamp of the other machine, and get it burning steady before the change, and this means about fifty feet of film. I therefore think that the plan already suggested and agreed to by the Universal is best, though we nevertheless thank you for your suggestion.

Amazing.

Arthur Lovette, Billings, Mont., writes:

I am enclosing a letter, the reading of which will explain the reason for my sending it. Coming from the source that it does works great damage upon all who work for the up-building of good projection. I am changing my sprockets after eighteen months of continuous service. I am a $35.00 man, but am of the opinion that were I to act upon the suggestion of the letter and run my sprockets from four to nine years, I would still be in the $12.00 class—if screen results were the deciding factors. I think possible, were you to call the attention of the writer of this letter to the pernicious effect of advice of this kind to managers, and the damage it works to all, it would be a great help to operators, to managers, and to the industry.

The letter in question comes from an ex-executive head of one of the leading projection machine manufacturers. It reads as follows:

Your letter of July 14th, ordering certain parts received. These are being sent you under separate cover. Your question as to the life of lower and intermittent sprocket is a difficult one to answer as it depends entirely upon the care given the machine. We have an intermittent used by our mechanical engineer about nine years, incessantly, and it will show a satisfactory picture today. We have any number of instances where sprockets have been used for three years, but invariably sprockets are replaced after four years or over, owing to the fact that proper adjustment is not maintained, or a poor grade of oil is used, and in some instances where graphite is used sprockets will wear out very quickly. The lower sprocket should last one or two years at least.

This is indeed a surprising letter considering the source from which it emanates. The giving out of such misleading information as this is very bad indeed, and one sentence of the letter is rather amazing, viz, where the writer says: "We have any number of instances where sprockets have been used for three years, but invariably sprockets are replaced after four years or over, owing to the fact that proper adjustment is not maintained, or a poor grade of oil is used, and in some instances where graphite is used sprockets will wear out very quickly." The amazing part of this lies in the fact that the writer walks all around the real cause for sprocket wear, viz: Excessive tension, and never mentions it; also on this particular machine there is no means of adjusting the tension, yet the writer says, "proper adjustment is not maintained." As a matter of fact I have tested machines of this particular make at the time of their installation in the theater and found in some instances the tension was so tight that it was ample for a crank speed of 150 revolutions per minute, and in no instance have I found one of these machines with a tension not sufficiently tight to accommodate a speed of 120 feet of film per minute. As a matter of fact no sprocket should be used after it shows any appreciable symptoms of under-cut when viewed through a magnifying glass, and I have never yet seen a sprocket that would run three years without very serious under-cut indeed, unless, of course, it was simply two or three hours' work a day with a very carefully adjusted tension.

The Right System.

Pennsylvania, name of town suppressed for obvious reasons, writes:

Enclosed find check for $4.00, for which kindly forward copy of the Handbook, as I wish to learn all there is to be learned about projection. I like to not only have things running smoothly, but to have them run in the best possible way, but the regular operators here say: "As long as the machine gives a fairly good picture, let it alone." I am rather new in the projection game, but I like to know what is going on, and the projection department has been very interesting, so much so in fact that I hunted up all that I could find of the back numbers of the Moving Picture World. I certainly wish the manager and operator of this house would read the department, and improve on the "one horse" equipment. This is a good town for moving pictures, as there are really no good houses within thirty miles, but the theater only has one machine, a Powers Six A, supplied by a motor generator set; also there is an enclosed rewind which is more trouble than it is worth. Don't forget the Handbook as I want to be right up-to-date.

Your "regular operator" by his remark has advertised himself as in the mediocre class. One of two things is certain, viz: he does not know enough to dare to risk the attempt to make adjustments on his machine, or else he is too lazy and indifferent to do so. If the first, he could improve; if the second he is hopeless. If your manager does not watch out the first thing he knows he will have opposition. Many a man has ruined a good field by failure to put on the best possible picture, and thus invite competition from some one who is smart enough to know that the public go where they get the best screen results in return for their money.

Has Profited.

F. R. Dueks, Sandersville, Ga., orders a Handbook, and says:

Regarding "An Interesting Problem," August 12th issue, in which a piece of film with the sprocket holes torn out of both sides, and a hole burned in the film is shown, the solution is, in my opinion: The set screw in the top sprocket became loose and the sprocket slipped off the shaft, causing the top loop to run out and the intermittent sprocket to tear out the sides of the film. The hole was burned at the same time. Or it would be possible for the film to run off the top sprocket and give the same trouble. I have been operating for eight years, and am still operating, though I own half interest in four shows in small towns. Have been a reader of the "World" for years and have profited much therefrom.

Brother Dueks, I am sorry to say that your solution does not appeal to me as being correct. The loosening of the set screw in the upper sprocket would not and could not possibly make that sort of tear, and if the film ran off the upper sprocket there would be sprocket teeth indentions in the film, but nothing in the nature of the damage shown. Nope, old man, you are wrong this time. However, I have been wrong a couple of times during the last fifty years, myself, so you see you have company.

Getting a Job.

New York City says:

Kindly give me a list of agencies who obtain positions for moving picture machine operators; also inform me how managers of theaters usually obtain operators. I hold a New York license, and have had some experience.

I don't know of any agencies who "get jobs for operators." Len Spencer did something of that kind when he was located on 14th street, but I don't think he does now, and in fact, I do not know whether he is still in business. Union houses who need operators 'phone to the union to send a man; non-union houses select an operator from applicants who are continually hustling around looking for jobs. If you want a position I would suggest, New York, that you get out and go after one in the usual way. The man who has sufficient energy to make a first class operator will have plenty of get-up and hustleness to surround a job and capture it, at the point of the bayonet if necessary.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances to Nearest Office

MOVING PICTURE WORLD

17 Madison Avenue, New York

Schiller Building, Chicago, Ill. **Haas Building, Los Angeles, Cal.**

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

An Earnest Worker.

A few months ago a young man came to see me who had some samples of motion pictures which he had made of miscrosopic life and of small birds, animals and insects. They were so well done and so interesting that I asked him for permission to use some of his pictures and an account of his work which I felt would be of interest to the readers of this department, particularly to those enthusiasts who are far away from fellow-riders of the motion picture hobby. This young man was Geo. E. Stone of Berkeley, California. He was just on the point of leaving for Central and South America as the photographer of a scientific expedition and did not have time to give me the material that I wanted to use, but promised to write me an account of what he had done and to send some samples of his work which could be reproduced in cuts.



George E. Stone and His Micro-cinematographic Camera.

*Copyright, 1916, by the Chalmers Publishing Co.

The following article is reproduced from the letter which he wrote me. Using an Ernemann Camera for a foundation, he has built up a really remarkable set of apparatus and equipped a small but efficient laboratory with his own funds.



Making Insects Perform for the Motion Picture Camera.

For the small bird and insect life he uses a lens of fourteen inches focus mounted in a long focussing tube with a long light hood. This tube telescopes for focussing and on account of its unusual length is steadied and supported by a strut or brace extending down to one of the tripod legs as shown in the illustration.

As many of the insects and birds are of retiring disposition and hide themselves in the shadow of foliage, the task of lighting them sufficiently for motion pictures was a grave one until he devised the swivel mirror which is also shown in the picture.

The principal accessories which he uses for his photomicrographic work are a compound microscope, an optical bench and an arc lamp house with condensers and cooling cells.

Kinemaphotomicrography.

Regarding my work I wish you to know that I was assistant instructor in zoology in the University of California for one semester, Jan., 1912 to June, 1912. From July, 1913, to July, 1914, I was technician and laboratory assistant in the same department. In the fall of 1913 to spring of 1914 I was in New York with the firm of E. Leitz as a microscope salesman. While there I devoted myself to the theory of the microscope and perfected my plans for undertaking microscopic moving pictures.

I returned to California in the spring of 1914 and spent nearly a year before my apparatus was completely assembled and perfected. My first pictures in my new studio were taken in January of this year.

Some time was lost in experimenting but I am now able to take my pictures with a fair percentage of successes. I allow myself, however, nearly a third of my films for poor photography, for with such an apparatus it is an absolute impos-

sibility to secure uniform conditions of exposure. Arc gaps vary—carbons vary in density or flare or burn out of center, or the material under observation is deceptive and proves either more transparent or opaque than one's judgment had decided—a thousand things may happen to upset one's calculations. And



Enlargement from Insect Life.

such material demands very perfect exposure for there is frequently little contrast—even visual, and most objects require a color screen. One third I plan to discard because it lacks "snap." One cannot direct "microbes," so it naturally happens that some portions are of greater interest—better grouping, etc., than others. About one third comes up to standard, and this I believe is enough when the difficulties of the technique are considered.

My work with birds and insects has been carried on simul-



A Small Bird, Caught with a Telephoto Lens.

taneously in order to speed my work and gain facility. Quite recently I have undertaken to work up a strict university circuit where films of a strictly educational nature can be placed. In this it is my plan to follow the lectures in science providing characteristic illustration in moving pictures to broaden the mental grasp of the student.

Already I have several universities arrayed on a tentative basis. When organization is complete a vote of the members will decide the subject to be treated and determine its length



A Grasshopper Eating His Luncheon.

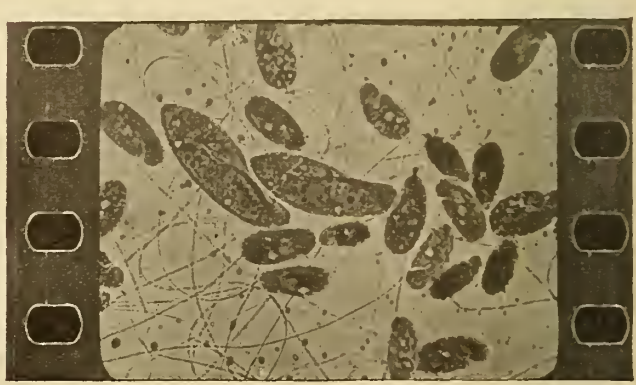
and method of treatment. I shall then produce the films and sell each of the universities a copy.

In addition to this I plan to make natural history films of popular interest and sell the negatives to producing companies.

All that I know about the moving picture applied to the microscope I have learned from the figures in such popular books as Talbot's "Moving Pictures. How They Are Made and Worked," and the rest I have worked out for myself. Mine is no new work, as you know—it has all been done before, but no technical articles (so far as I know) exist to explain the process. The most useful discussions are found usually in popular scientific magazines where one is oftentimes able to lift the facts out of an incorrectly written article.

I am a member of the American Microscopical Society, and the Cooper Ornithological Club.

My studio is located in Berkeley, two blocks from the State University, so that I have access to the research work and libraries of that great university. My studio consists of a laboratory, dark room, drying room and workshop. It is situated in a large garden with trees and flowers and a small brook—an ideal place for birds. The ocean is, of course, in sight so that marine forms are readily accessible. A wide and rolling farm country stretches back behind the hills which border the town. Patches of wild brush-covered land still is quickly accessible and redwoods can be reached by train within an hour. Each type of country contains its characteristic animal life. So you see—for my work, Berkeley is ideal except for the poor quality of its light. There is a long and gloomy



Enlargement from Micro-cinematographic Negative, Showing Bacteria.

winter—not cold, but dull and foggy, and the trade winds of June and July also make dense fogs and bad days. That is the only disadvantage.

So I see no reason why my little venture should not prove a success. I am most favorably located; for all kinds of animal life can be found within a few miles of my studio. I do not propose to turn out an immense volume of work, but the work which I do will be done right, so that the term "Scientific Film" will mean something more than Sunday Supplement Science now means.

GEORGE E. STONE.

The Correspondence Club.

The list of names on the roll of the Correspondence Club is beginning to look quite imposing. If you are interested in cinematography, especially in some of its more obscure branches, there is nothing that will inject more ginger into the pursuit of your hobby than a letter chum interested along the same lines. If you want to hear from men who are interested in the same things that you are, send in your name and tell what you are most interested in.

T. S. McGeeney, 2410 North Flores St., San Antonio, Texas. Color filters and Telephoto Lenses.

Henry Goldberg, 893 Myrtle Ave., Brooklyn, N. Y. A beginner in motion photography.

J. Wm. Hazelton, Box 423, Scranton, Pa. Camera construction.

Rudolph Nickel, 3635 Washington Boulevard, St. Louis, Mo. Books and literature on cinematography.

Alfred J. Jarman, 15 W. 84th St., New York, N. Y. Developing and printing of films.

Cinematographer, 627 North Broad St., Galesburg, Ill. Topical news films.

A. Luther Chocklett, 1014 Seventh Ave., S. E., Roanoke, Va. Interested in construction of cameras and cinematographic machinery.

J. O. Tillery, 72 North Broughton St., Orangeburg, S. C. Interested in lenses and taking educational and news pictures.

Mr. Ole Grindahl, care A. H. Berg Englevale, North Dakota. Wants literature and books about cinematography.

W. Rogers Carson, 219 32nd Ave., San Francisco, Cal. Educational and news pictures.

E. D. Buss, Third Street Theatre Building, Easton, Pa.

Dick Donnelly, 125 East Hanover St., Trenton, N. J. News films.

N. B. Parsons, 1205 Lafayette St., Denver, Colo. Ray filters and scenic pictures.

Jules Sindic, 228 Audubon Ave., New York, N. Y.

Elmer W. Stites, 152 First St., Shelbyville, Ind.

Burton A. Cook, Northwest Motion Picture Co., National Realty Building, Tacoma, Wash. Micro-cinematography.

Artisans of the Motion Picture Films.

Under the title given above the Scientific American for September 2nd gives a most interesting article, with many illustrations, showing the aspect of the motion picture behind the scenes. It is the feature article of the large double number, which sells for fifteen cents, but to anyone interested in the art it is well worth buying and preserving.

Especially interesting are the illustrations of the rear elevations of some of the enormous sets used in D. W. Griffith's "Intolerance" and Thos. Ince's "Civilization," while the cover page is devoted to a studio interior view printed in colors.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Dark Silence."

Released September 25 by the World Film Corporation.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 9¼ T "A Week Later" is a sub-title and is printed reading matter on the screen. But 7¾ D "Mildred enters Apartment" is a description of action.

Mildred and Derwent, art students in Paris, meet and fall in love with each other. Derwent is suddenly called to England and Dr. Martinez, who also loves Mildred, places a false construction upon his departure and intercept the lover's letters. War is declared and Derwent enlists, and Mildred becomes a Red Cross nurse. He is blinded in battle, and later proposes marriage to Mildred, believing her to be Jeannett, a nurse. Dr. Martinez, repentant of his action, restores Derwent's eyesight, and the picture closes "With the End of a Perfect Day."

The character if this picture is a Modern Society Drama. Care must be taken in handling the scenes of enlistment, battles, etc., from 3½ to 45.

Note particularly: English and French Airs are suggested. Battle effects at 43 to 46.

The THEME selected is "Souvenir"—Drdla.

Time schedule: 79 minutes (5 reels—5,225 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building, New York City.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Souvenir—Drdla (Tranquillo con espressione) (THEME).
3½	T	Dearest brother— (Letter)	Sweet Remembrance, Muller-Norden (Allegretto Intermezzo)
5½	T	But her eyesight failed.	
6½	T	The thief in the night.	Misterioso Dramatico No. 22, Borch
7¾	D	Mildred enters apartment.	Allegro Agitato No. 1—Kiefert
8¼	T	Their first meeting.	Repeat: THEME.
9¼	T	A week later.	
10¾	T	Dr. Martinez enters hospital.	Novellette—Marquis (Allegro grazioso)
12¾	D	When Mildred visits Derwent's—	
15¼	T	Her canvas for the Salon.	Pirouette—Finck (Allegretto moderato)
19	T	Two weeks later.	
19¾	T	"What do you think."	La Pepita—Tobani (Allegro moderato)
23½	T	"I must go, Mario—"	
25¼	D	When Mildred returns.	Repeat: THEME.
27½	D	Mildred finds letter.	
28¼	T	Carnmoor Hall.	Andante Pathetique No. 23, Borch
30½	T	No word from Derwent.	
31½	T	August 5, 1914.	Marsellaise.
32½	T	After Lord Carnmoor's funeral.	God Save the King (English Air)
34	T	The following week.	Sweet Ponderings—Langey (Andante)
36	T	Back from England.	
37½	T	"Tell me."	Dramatic Tension No. 9 Andino
39	T	"We love each other."	
40	T	The Paris branch recruiting—March Bizarre No. 14—Simon	
41½	T	"I told him—"	
42	T	Recruiting station, French—	Marsellaise
43	T	Somewhere in France. (Explosions, shooting, fighting, etc.)	Battle Agitato No. 16—Minot
45	T	The attack by gas bombs. (Aeroplane effects.)	
46¼	D	Derwent brought to hospital.	Repeat: THEME.
48	T	Fortunes of love.	
50	T	Chateau La Touraine.	Evening Twilight—Hallen (Andante con espressione)
52¼	T	"Yes, I will go with you."	
53	T	Love and home.	Repeat: THEME.
55½	T	"I must tell you something."	
56	T	The Dawn of Hope.	Evening's Quietude—Kretschmer (Molto tranquillo)
60½	T	"I will let you know."	
61	T	His guardian angel— (Wedding scene)	Organ Solo.
62	T	A week later.	Sweet Dreams of Home, Engelmann (Allegretto grazioso)
64½	T	The fateful day.	The Evening Bell—Devries
66	T	"It is a brain pressure."	(Andante sostenuto)
68	T	"I am pleased Mildred—"	
70	T	"But you must——"	Andante Dramatic No. 15, Herbert
74	T	"I thank you, Doctor."	
75¼	D	Derwent recognizes Doctor.	Repeat: THEME.
78	T	The close of a perfect day.	The End of a Perfect Day.
79	T	The End.	

For the convenience of readers of the Moving Picture World, the prices of the above suggested music will be found in Berg's advertisement.

Questions About the Organ.

By S. M. Berg.

Amongst the innumerable letters received upon the previous published articles on the organ, the following letter from Edwin Lyles Taylor raises points that would so interest many of the readers of these columns that we are giving both the letter and the answers received.

My Dear Mr. Berg:

I am enjoying most intensely the articles on the subject of the moving picture organist in the Moving Picture World, written by you.

If permissible, I should like to bring up a few questions concerning the organ for your consideration in case you have not already dealt with them in articles yet unpublished.

What should be the dimensions at the console, that is, what should be the height of the bench, the height of the principal keyboard (keyboard played upon most of the time) above the pedals, etc.? Would these dimensions vary for a very tall or very short person? I am prompted to ask this, as I notice that the organ is not standardized, as is the piano, but varies slightly with different builders.

How can a bench be made comfortable for a picture organist? The church organist plays only a few times each week, and has many intermissions, such as prayers, sermons, etc., when he can leave the instrument, therefore the polished wooden bench is not so great of a hardship. A bench like this for continuous organ playing, however, is uncomfortable, as this instrument allows little if any support from the feet.

The organs built by Hope-Jones-Wurlitzer, American Master Organ Company, Moller, etc., are comparatively new and much is left to the ingenuity of the organist. Some prominent organist ought to write an instruction book for same. I have been a church organist for years, and am familiar with the orthodox methods of Stainer, etc., which are sufficient for church work.

To give a concrete example of my perplexity, when castanets, tambourine, etc., studs are placed at the left of the pedal board, should the right foot cross the left (which is busy with the bass notes and bass drum) in order to play "after-beats" on these studs? At this point I may say that if the height of the organ bench is not just right, it will be almost impossible for the player to avoid falling into the habit of using the entire leg instead of getting a good ankle action.

On a two-manual organ should the piano-forte manual be above or below the organ manual, and with which manual should the elbow (forearm and wrist) be level? The last part of this question, of course, brings up again the subject of the height of the bench.

There is one other matter which does not confine its application to organ playing only, but which is a problem with me. With the modern ventilating system, which produces a strong artificial current of air, what is the best way to prevent one's music from blowing down? The "clips" that band musicians have used for years are ideal where the whole piece is written on one or two pages, but are impracticable where the turning of pages is necessary.

Thanking you for past favors and valued information, I am,

Very truly yours,

(Signed) EDWIN LYLES TAYLOR.

In order to have what might be termed authoritative answers, I sent

a copy of Mr. Taylor's letter to several organ builders and amongst those received to date are the following:

W. W. KIMBALL COMPANY,

September 5th, 1916.

Musical Editor, Moving Picture World, New York City.

Dear Sir.—I am glad to be able to answer some of the questions of your correspondent, Mr. Edwin Lyles Taylor, as follows:

The universal recognized console measurements allow a height of 29 inches from the top of the center pedal natural to the top of the white key of the lowest manual, and a minimum of 19½ inches from the top of center pedal natural to the top of the organist's bench, with provision for raising the bench to suit the comfort of the organist up to a maximum of about 21½ inches. The center pedal sharp should be 9 inches under the tip of the lowest manual white key—that is, farther away from the organ bench. The distance between manuals should be 2½ inches or 2⅜ inches.

The joint committee of the American Guild of Organists and National Association of Organists has prepared a report making slight changes in these measurements, as for instance, 8½ inches instead of 9 inches underswell for pedal sharp. Until these variations are formally adopted the old measurements will rule.

As to making the bench comfortable for an organist during the long hours in a theatre, I have seen many fitted with backs, either rigid, or spring backs, such as are used for stenographers' chairs. Many organists use a thin cushion either fixed to the seat or sliding on to the seat, and I have seen some organ benches supplied with a rubber pneumatic cushion, which last I should think would be very inconvenient because if blown up enough to be as effective as a cushion, it would detract from the stability of the organist's body and interfere with pedal and manual playing.

Though many builders are now following the indications of the late Mr. Hope-Jones, and instruments of the unit type are now relatively common, yet they differ so widely in details that it is scarcely practicable to write an instruction book for organists. It is easy to learn the fundamental principles, and from that each individual develops his own style.

I should answer your correspondent's question about the playing of castanets, tambourines, etc., when they are on the left of the pedal board by saying that they should never be put there. The principal swell pedal or the Swell Organ expression pedal in general, should be located over the space between middle D sharp and F sharp of the pedal keyboard, with the choir or orchestral pedal at the left, and the solo or echo pedal at the right of it, when these are used, and the Balanced Crescendo Pedal at the right of the group and raised at least ½ inch above the level of the other pedals. None but the composition pedals should be placed for the left foot to operate, and the special traps should be operated by the right foot, except those which are operated by first or second touch on manuals and pedals, which rhythmic method of playing is the only admissible one for drums and certain traps.

As to the question regarding the placing of the "piano-forte manual," I should say that I do not believe a piano-forte manual has any place in an organ, but that Harp or Glockenspiel should be relied upon for the percussion tone. Your correspondent leads again into the question of the relative position of pedals and manuals, and asks if these dimensions should vary for a tall or short person. They should not. The tall and the short man accustom themselves through life to the use of a dining table and of chairs of standard height. So they should and so they do to organ and piano standard dimensions, except for varying the height of a bench or stool. The standard console dimensions have been arrived at by considering the necessity of clearance for the knees of a tall man under the lowest manual, and of keeping the lowest manual as low as possible in order that the upper one may not be out of reach for the short man. The position of the pedal keys and swell pedals were determined in the same way.

Very truly yours,

W. W. KIMBALL COMPANY,

(Signed) R. P. Elliot, Eastern Manager.

September 5th, 1916.

Editor, Moving Picture World.

Dear Sir.—E. L. T. of Mobile voices some very pertinent notes re organ console adjustments to the personality of the organist. As he well says, it is a different matter entirely from church playing, as he is closely bound to the bench for hours on end.

How high should the bench be from the pedals?—Just high enough for his feet to reach the keys and afford easy ankle motion, and this will vary with different men from 18 inches to 22 inches.

How high should the principal keyboard be above the pedals?—Again the reply is so he can reach all the manuals with ease and comfort.

With a modern electric organ, the pedal board can be moved forward or back; or raised closer to the manuals. Similarly the bench can easily be blocked to meet the requirements of that particular organist for comfort.

Most organists like to use a thin cushion on the organ bench and a few have back-rests adjusted to the bench. An organist at an up-to-date electric organ has only himself to blame if he continues to be uncomfortable.

Castanets, tambourine, snare drum, etc., should not play from pedal pistons, but should have regular stop action and be available in one octave of the "vamp" register. It is admitted that these effects are of relatively small value in any organ, but if they are worth anything at all they are worth the small additional cost of the necessary stop action so that they can be played without awkwardness

We think that instruments with piano-console should have the organ manual below the piano keyboard, as that is best position to throw in thumb-notes and leaves the piano keyboard more free for the elaborate technique characteristic of it. That is, the organist can hold sustained organ work with his left hand and have a free sweep for big powerful arpeggios with his right hand.

Cordially,

C. S. LOSH,

New York Office, Moller Organs, Steinway Hall, N. Y.

I take this opportunity for expressing both to Mr. Losh and Mr. Elliot my sincere thanks for time and trouble given in answering this inquiry.

In conclusion I feel that the points raised are well taken, and of interest to all.

Edward Acker

EDWARD ACKER, the well-known photoplaywright, is hard at work on several big stories for feature companies. Mr. Acker, whose activities have been more or less bound up with the Biograph Company, has had a long and enviable career in the scenario world. As far back as 1908 D. W. Griffith, producer of "Intolerance," then with Biograph, accepted twenty-two stories from his pen—or rather typewriter. Some of these, produced by Mr. Griffith, were: "The Golden Louis," "What Drink Did," The Telephone Girl and the Lady," "A Strange Meeting," "The Jilt," "The Suicide Club," "A Terrible Discovery," "The Old Confectioner's Mistake," "A Cry for Help," and "An Unseen Enemy." It was the last-named story which gave Lillian and Dorothy Gish their initial chance in motion pictures, and sent them bowling long on the path of success. Among other Biograph directors who "put on" Mr. Acker's work were Mark Sennett, Dell Henderson, Edwin Middleton, "Tony" O'Sullivan, Lawrence Marston, Travers Vale, Thos. E. Heffron, J. Farrel MacDonald, David Miles, Wray Physioc, George Rheems, George Morgan and Walter V. Coyle.



Edward Acker.

As a free-lance writer Mr. Acker sold scores of stories to all the companies in the field. When his sales to Biograph had mounted to forty-three stories, he received an offer, which he accepted, of a staff position with Klaw & Erlanger, then combined with Biograph in the making of feature films. Among the many plays he adapted while with K. & E. were, "The Power of the Press," "The Indian," "Madelaine Morel," and "The Smugglers." After K. & E. and Biograph parted company, Mr. Acker accepted a staff position with the latter. In this capacity, during the next three years he adapted to the screen over one hundred of the world's most famous books.

A few months ago Mr. Acker severed his connection with Biograph, and since then has devoted himself to the writing of original features with marked success. Besides being adept in scenario construction, Mr. Acker is also master of a pleasing, striking style of composition, which has enabled him to sell several short stories to the leading magazines.

LETENDRE OPENS PUBLICITY OFFICE.

T. E. Letendre, for the past eight months associated with the publicity department of the World Film Corporation, has severed connections with that concern to take charge of the personal publicity of several well-known stars, including Robert Warwick, Mollie King, Emile Chautard and Irving Cummings. He has taken up offices on the third floor of the Heidelberg Building, corner of Broadway and 42d street. A feature of his publicity service will be a weekly news letter to Sunday newspapers on photoplay conditions in New York. Over one hundred newspapers have already subscribed for this service. Mr. Letendre is also the New York theatrical representative of sixty French newspapers.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

A MANUFACTURER ON THE EDUCATIONAL PICTURE.

THE Moving Picture Educator desires to notice the splendid tribute paid to the educational pictures by Mr. George K. Spoor of the Essanay Co. Coincident with opinions often expressed upon this page relative to the desired harmony between exhibitors and educational institutions, Mr. Spoor says: "It is my opinion that exhibitors should encourage the showing of motion pictures in schools and churches. I do not believe they will encroach upon their territory; but will rather increase their patronage."

Speaking of the growth of the uses and powers of the educational and religious pictures, Mr. Spoor says: "It ought to be a source of gratification to all moving picture people (manufacturers and exhibitors alike) that church authorities and educators generally have come to realize the value of the moving picture as the greatest medium for instruction and moral uplift."

In further expressing his views Mr. Spoor has the right idea of the relations which may be fostered between moving picture people and educationists; the one using the pictures to amuse, the other using them to instruct; these purposes re-act upon each other so that the benefit is mutual, and, "what is good for one is good for the other," also, "what injures one will injure the other." The interests of all classes of pictures are, or should be, identical; when this is understood co-operation will render impossible all kinds of opposition or even competition; for as Mr. Spoor says, "each is creating a class of motion picture enthusiasts." No class will be satisfied with its own limited field but each will desire the other's contribution to the general curriculum of moving picture uses, it thus really begins to appear as those who in the early days were enemies will in these growing times become partners in one common progress.

MINISTERS TO HAVE MOVING PICTURE SCHOOL.

The Rev. James O'May, a Methodist minister of Aurora, Illinois, has opened a school for the teaching of moving picture methods for church purposes. Having thoroughly proved the value of the pictures in church work, this clergyman is, by lectures, telling his associates in the ministry of the good results obtained and giving them hints on the operating of the machine and the workings of the exchanges. At the conference where this school is held the majority of the ministers endorsed present-day methods of church activities which included athletics and moving pictures, contending that these met the physical and mental demands of the present day, showing that if the church must not only succeed, but hold her place with the young people at large, she must add the physical and mental care to the spiritual interests of her adherents. Without doubt this is the common and growing experience of all ministers.

AN OPTOMETRIST ON THE PICTURES AND THE EYES.

The person with normal eyes can follow a reasonable exhibition of pictures regularly without showing temporary unpleasant symptons, and with no fear of permanent ill effects. This is the opinion of Dr. R. H. Schofield, of Terra Haute, Ind.

The constant improvements in picture machines, lights and screens together with the art of projection is rapidly removing all possibilities of danger to the eyes.

When and How the Pictures Benefit the Eyes.

"Without any doubt," says Dr. Schofield, "the moving picture is a relentless sleuth when it goes searching for the strains, aches and pains of the eyes. It has a search warrant which permits it to try every nerve, test every muscle, explore every part of the ocular system both mechanical and physical, if therefore it does not uncover any trouble, there is proof that none exists."

If, on the other hand, the constant looking at the pictures produces any disorder of the eyes it is well for the individual. Latent eye defects that would ordinarily worry and annoy for years from common usage, are localized and irritated by the pictures, and, in a very short time, the individual is led—not to blame the pictures—but to seek relief. He is driven to the optometrist where he gets optical correction together with eye safety and comfort for the future. Many persons now wear glasses who hardly thought of their eyes until they began to see the moving pictures and proved thereby that real though hidden eye defects existed. It is, then, conclusive that a healthy person with natural or optically corrected vision can enjoy without fear the average possible attendance upon the pictures and gain knowledge or amusement without fear but with positive enjoyment.

THE BLIND AND THE PICTURES.

A young lady of 22 years, who has been blind from birth, has recently by means of successful operation been given full eyesight. The marvel of surprises which have greeted her can readily be imagined; strange to say, however, she accords to moving pictures the place of greatest wonder. Upon being asked what made the greatest impression upon her experiences in the new world of sight, she said "the motion pictures." In further explanation she told how she had heard actors and had been told what they were doing but no explanation of the motions in the pictures were intelligent in the absence of the spoken word. The deaf mutes have found the pictures a source of great educational value. The blind, however, must receive our greater sympathy in that the lack of sounds make it impossible to comprehend the two-fold loss of sight and hearing; to the blind the motion pictures treat them as if deaf also. The sympathy this arouses is not altogether met with the wonder experienced by this fortunate young lady.

ENGLISH EDUCATIONALS.

Two recent English Educationals are pictures of great though diverse interest. The first is a descriptive scenic of Bettws-y-Coed. To those who are familiar with this beautiful part of North Wales this film will be the reminder of many pleasant occasions, while to the unfamiliar ones, this typical piece of Welsh scenery will prove very attractive, giving a real introduction to the Switzerland of England.

The other picture is in illustration of the well known hymn, "Abide With Me." That this sacred poem suggests many thoughtful pictures can readily be imagined, and its arrival here will be most welcome for the value it will add to the sacred pictures of which we have only too few.

W. H. J.

MATRIMONY CLAIMS ANNA LITTLE.

Anna Little, the famous horsewoman-star of American Films, has taken unto herself a husband—none other than Alan Forrest, who played leading man to Mary Miles Minter in "Dulcie's Adventure" shortly to be announced by the Mutual Film Corporation.

The marriage ceremony was a quiet affair, the bridal couple being attended only by their closest studio friends and the bride's mother. The call of the camera is so imperative just now that the newlyweds will forego the pleasure of a honeymoon other than that which they can enjoy on a motor jaunt to Los Angeles, which, of course, will be extended indefinitely in the beautiful bungalow which they will occupy on their return.

ANOTHER FLORIDA FILM COMPANY.

The United States Film Corporation is the name of a new motion picture producing company located at Jacksonville, Fla. The company is incorporated under the laws of the State of Florida with a capital of $15,000. F. H. Michaelis is president; Miss L. Abernathy, vice-president, and Frank Custer, treasurer. All claim to have had some experience with pictures.

Australian Notes

JACK GAVIN, a noted local producer, and pioneer of the picture industry in Australia, is at present engaged on a big subject to be entitled "The Birth of Australia." On this being completed he will start work on another two-reel comedy featuring Ernest Vockler, well known in Sydney because of his Charles Chaplin impersonations. I understand that Mr. Gavin is also considering the production of a feature with Vera Pearce in the leading role. Miss Pearce has been voted the most beautiful woman in Sydney, and she recently appeared in "The Martyrdom of Nurse Cavell," now meeting with big success over on your side. This picture also was produced by Mr. Gavin, who has a long list of fine Australian films to his credit.

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After twenty-two screenings at the Theater Royal, Sydney, the Lasky production, "The Cheat," with Fanny Ward in the leading role, has been stopped by order of the Commonwealth Military Authorities, who stated that the Japanese villain might arouse public feeling against our ally. The film has caused considerable controversy in the newspapers here, and it was thought that after the first screening it might be taken off, but was not done. Several prominent Japanese in this city who saw the picture realized that it was not the aim of the producers to run down the Japanese race, but that the role might as easily have been played by any other person. I understand that an appeal against the ruling of the authorities is probable.

Another picture which was stopped the other week for a similar cause is "The Kiss of Hate," a Metro subject. This film deals with the hardships and sufferings of the Jews in Russia a few years back. As the ways of Russian Government officials are shown in a bad light, the production was not allowed to be given a public screening.

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The local Police Censor has also been busy lately, and has looked with especial disfavor upon "Life's Whirlpool" (World), and "Undine" (Universal). In the former several murder and suicide scenes were toned down considerably, while in the Universal picture I understand that about six hundred feet of film was cut out. "The Phantom" (Kay-Bee-Triangle), is also among the unlucky pictures. It was originally scheduled to be screened at both the Lyceum and the Crystal Palace all next week, but as it is a story of the "Raffles" type, it has been stopped by the police. I have not seen the picture, but am told that it is one of the finest Triangle pictures yet.

* * *

Denver Dixon, American cowboy, formerly with the Selig Company, leaves for America this week after a very successful tour throughout Australia lasting over nineteen months. He has appeared at over 250 picture theaters in various parts of the Continent, giving lectures on the life of the cowboy, and giving exhibitions of the use of the lasso, etc. He has made a special study of the class of pictures which are in demand here, and has a good knowledge of the requirements. Mr. Dixon is taking back two pictures to the U. S. A. for disposal there. One of these is entitled "Unknown Australia," and is a very interesting scenic subject, containing many scenes of life among the Australian aboriginals, as well as many fine views of Australian scenery. It is also of value from an educational point of view. The other picture is a three-reeler, entitled "Hinemoa." This was taken in New Zealand, and is enacted altogether by Maoris. This should prove to be a novelty.

* * *

The Australian Photoplay Magazine is to make its initial appearance this month. It is to be devoted to all branches of the Motion Picture industry, though it will cater both to exhibitors and the public. There is no other publication of a similar nature being published here at present, though Australian Feature Films, Ltd., are bringing out a small magazine monthly. This, however, is devoted wholly to notes on Paramount pictures.

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The George Willoughby Photoplay Company, which suspended activities a few months ago, is to start work again in October, when they will start on "Baffled," a story by an Australian writer. The former productions of the concern have met with great success all over Australia.

The first of the new Brady-made World pictures, "The Closed Road," was released this week, and is being screened at the new Hippodrome. The new brand has been widely advertised by Australian Films and "The Closed Road" is drawing large crowds.

California's "The Unwritten Law" has also proved a success at this theater.

* * *

Hoyt's Theater, which is to be opened the end of this week, will be one of the largest continuous Photoplay theaters in Australia. The management are screening double programs, the first one being "Blazing Love" (Fox), and "The Yellow Passport" (World).

* * *

The Censorship Bill has passed all the various stages in the New Zealand Parliament. A new clause allows for the right of appeal.

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The matter of the censoring of motion pictures came before the City Council of Hobart, Tasmania, at its last meeting, when an Alderman moved:

That it is desirable that a censorship of moving pictures be instituted and that a committee be appointed to confer with the Premier in regard to the matter.

He explained that, in making the motion, he was not actuated by any spirit of antagonism to the picture shows. So far as he could judge the proprietors of the picture houses were themselves in favor of the appointment of a censor, and he felt sure if action were taken on those lines it would assist those of the proprietors who were most particular as to the character of the pictures brought before the public.

Alderman Williams pointed out that the matter had already been dealt with by the Government, and he did not think it necessary for the council to do anything further in regard to it. He desired to know whether Alderman Bottril (who made the motion) proposed that the council should undertake the censorship of pictures in conjunction with the Premier. It has been stated in the press that the Premier had discussed the matter with the Premiers of other states, and that some course of action had been agreed upon.

Alderman Bottril said there was likely to be considerable discussion as to whether the censorship should be carried out by the Federal or State authorities. He was strongly in favor of a State official being appointed to exercise the censor's functions.

The motion was negatived.

* * *

Triangle Plays opened in Fremantle (Western Australia) two weeks ago, and are keeping up the success accorded them in other cities and towns throughout the Commonwealth. The first program was headed by "Peggy," with Billie Burke, while the second program will consist of "Let Katy Do It" and "He Did And He Didn't."

Sydney, N. S. W., Australia, August 9, 1916. TOM S. IMRIE.

MYRTLE STEDMAN TO CO-STAR WITH HAYAKAWA

Continuing its policy of presenting all star casts in its feature productions, the Lasky Company this week announced the engagement, by arrangement with the Morosco Photoplay Company, of Miss Myrtle Stedman, who will appear as co-star with Sessue Hayakawa, the popular Japanese screen actor. This will bring together for the first time two of the younger artists on the Paramount Program who have won great popularity by reason of a record of notable characterizations.

Miss Stedman recently appeared as the star in "The American Beauty," a production which won unqualified praise from exhibitors and public. The photodramatic work of Sessue Hayakawa is equally well known as he came rapidly to the front as a star in his own right after his performance with Fannie Ward in "The Cheat." Since then he has been starred in "Alien Souls" and "The Honorable Friend."

NEW FACES IN "FAIRFAX" SERIES.

Two important additions have been made by the International Film Service, Inc., to the cast producing the various episodes of the photoplay series, "Beatrice Fairfax." Olive Thomas, famous beauty of the Ziegfeld Follies, has been engaged for the baseball episode, the tenth, "Play Ball." May Hopkins, also a celebrated Broadway beauty, has been engaged for the eighth episode, "At the Ainslee Ball." They will appear in the support of Harry Fox and Grace Darling, who have the principal parts.

Universal Program

Attractive List of Subjects Scheduled for the Week of September 25.

TWO Universal special features and a five-reel Red Feather are released on the Universal program for the week of September 25. Carter De Haven appears in "A Hero by Proxy," a two-reel episode of the "Timothy Dobbs—That's Me," series in which he is supported by Robert Milash, Ruth Clifford, Hayward Mack and C. Casey. During the week of September 25 episode seven of the Universal special feature serial, "Liberty," will be shown. This two reel episode, "Liberty's Sacrifice," featured Marie Walcamp, Eddie Polo and Jack Holt.

On Monday, September 25 Dorothy Phillips and Lon Chaney will co-star in the special Red Feather five-reel drama, "If My Country Should Call," which was adapted by Joseph De Grasse. Prominent in the cast besides the principals are Helen Leslie, Adele Farrington, Frank Whitson, Jack Nelson, Albert Macquarrie, Carl Von Schiller and Gretchen Lederer. On the same day Eddie Lyons, Lee Moran and Priscilla Dean will be seen in "Model 46," a Nestor comedy in one reel written by Tom Gibson and Charles J. Wilson, Jr., and produced by L. W. Chaudet. Gretchen Lederer and Fred Gamble managed to steal time from another picture in order to appear in "Model 46" with Lyons, Moran and Miss Dean.

On Tuesday, September 26, W. V. Mong and Claire McDowell, co-star in "Husks of Love," a three-reel society drama which will be released under the Gold Seal brand. Written and produced by William V. Mong, the cast also includes William Carlock, Nellie Allen, Laura Lyle and Mrs. Bertram Grassby. There will be no releases under the Victor brand on this date.

The two-reel L-KO comedy, "A Surgeon's Revenge," in which Dan Russell is featured will be released on September 27. On the same day No. 39 of the Universal Animated Weekly will be released. The Animated Weekly obtained some wonderful views this week of the great Quebec bridge disaster in which many lives were lost. Jack Cohn's Animated man caught the hoisting of the bridge and its drop into the depths of the St. Lawrence River, with hundreds of workmen clinging to it.

On September 28 King Baggot will be featured in "The Lie Sublime," a two-reel heart interest drama in which he is supported by Edna Hunter and Frank Smith. The picture which was written by Harry Ditmar and produced by Henry Otto will be released under the Big U Brand. Mrs. Slattery, A. Von Haussen and Joseph Granby also play important roles in it. "Behind the Scenes in Japan," as seen by Dr. Dorsey, the noted traveler, will be released under the Powers brand on the same date. There will be no Victor release on Thursday of the week of September 25.

"The Shadow Sinister," a Big U drama written by Al Russell and produced by A. W. Rice, is the feature of September 29. Jane Bernoudy, George C. Pearce, Lloyd F. Whitlock and James Farley play the principal roles. There will be no release under the Imp and Nestor brands on this date.

On September 30 Rex De Rosselli will play the principal role in "A Jungle Hero," a Bison two-reel animal drama written by L. Hutton and Jay Hunt and produced by Jay Hunt. Golda Caldwell, Colin Chase and Stafford Pemberton appear in support of Mr. De Rosselli. On the same date Gale Henry, William Franey, Lillian Peacock, Milburn Moranti, Charles Conklin and Harry Mann appear in "The Sinspector's Double," a Joker Comedy written by Harry Wulze and Charles J. Wilson and produced by W. W. Beaudine. There will be no Laemmle release on this date.

"Ashes of Remembrance," a Rex drama written and produced by Allen Holubar will be released on October 1 with Allan Holubar and Betty Schade in the principal roles. Paul Byron, Helen Leslie and J. F. Evers appear in support of Holubar and Miss Schade. On the same date the Victor drama, "In the Laps of the Gods," featuring Lee Hill and Madge Kirby will be released. The play was scenarioized by Constance Crawley and Arthur Maude and produced by Donald MacDonald. E. P. Evers, Alice Hastings and Marguerite Foss appear in the same picture.

During the week of September 25 there will also be released four subjects which have just come in from the coast and for which titles have not yet been chosen. One, a two-reel drama, will be released under the Imp brand while the other one-reeler will be released under the Big U, Rex and Laemmle brands.

"The Flower of Faith"

Will Be the Title of the International's Second Golden Eagle Feature.

THE International Film Service, Inc., will offer as the second of its Golden Eagle Features, the five-reel drama, "The Flower of Faith," by Charles T. and Frank Dazey, the former the author of "In Old Kentucky." It was especially produced for the International by the Superb Pictures Corporation, Arthur Jacobs, president. Jane Grey is starred in the photo-play and Frank Mills is featured. They are supported by an all-star cast.

"The Flower of Faith" is a story of wondrous beauty, sublime in its teachings, with a grip at the heart-strings, or a thrill in every scene. It is a story of love and hate, of a girl's faith in the Almighty and a man's unbelief; of a community of fanatics inflamed to insanity against him who doubted and the vengeance of God meted out in His own way when the mob tries to vent its own vengeance.

"The Flower of Faith" was photographed in the striking scenery along the Delaware Water Gap, and the action of the play is supposed to take place in any small American community. Ephraim Judson is an itinerant evangelist, traveling about in a wagon and preaching the gospel to the countryside. He is always accompanied by his daughter Ruth and his son Tom; the latter a youth of 17. They enter a community of devout Christians and hold a series of meetings.

Jane Grey, the star of "The Flower of Faith," is one of the best known screen and legitimate actresses in the country and is peculiarly fitted to impersonate the self-sacrificing, faith-abiding Ruth. Frank Mills is Hugh Lee, the unbeliever. Percy Helton plays Tom, Albert Tavernier appears as Ephraim Judson, the evangelist. The production was directed by Burton L. King.

BELL & HOWELL OPEN NEW YORK BRANCH.

The Bell & Howell Company, of 1801-1807 Larchmont Avenue, Chicago, manufacturers of printers, perforators and cameras, have opened a New York branch in the Candler Building, 220 West 42nd Street, where they occupy offices 614 and 615. Edward S. Rinaldi, who for some time past has been the company's Eastern installation expert, will be in charge.

The new quarters contain ample floor space to show to advantage the entire Bell & Howell line, which will be on exhibition in such shape as to allow a practical demonstration to prospective customers. Donald J. Bell, president of the company, who came East to open the new branch, advised a World representative that, from now on, he would spend a considerable proportion of his time at the Candler Building offices. Mr. Bell expressed himself as being most optimistic regarding the business outlook.

While the shortage of lenses had been instrumental in holding up deliveries on cameras, he believed that this was something which would prove but temporary and, as evidence of the strength of his convictions, stated that his concern had under way sufficient new machinery to allow of the doubling of their output. Not only was the domestic demand for Bell & Howell products extremely gratifying, said Mr. Bell, but he was impressed with the export possibilities of American-built cinema machinery, particularly in South America and Russia.

As an instance of the opportunities offered by the latter country, he cited a recent case in which a hitherto unknown firm in Moscow had ordered the immediate shipment of a specimen of each machine made by his concern and asked that instructions be cabled as to the amount of the remittance which would be required against bill of lading.

LOWE BOOKS "THE CRIMSON STAIN."

Marcus Loew booked "The Crimson Stain Mystery" serial and presented it for the first time in Greater New York on Thursday, September 21st. In addition to this Mr. Loew stated that he was so well pleased with the picture that he intends to use it in more than eighty houses that he controls throughout the country. The competition in the serial market is extremely keen and Mr. Loew had a wide range of choice. He finally decided upon "The Crimson Stain Mystery," and contracts were closed with Edward Saunders, manager of the New York Metro Exchange, through which Mr. Loew will book the picture.

Mr. Loew said in connection with the picture that he considered it an unusually strong and remarkable production and that for action and rapid fire situations it is excellent. The first episode is known as "The Brand of Satan."

Arrow Plans Special Features

Contracts Have Been Signed and Arrangements Completed for an Enlarged Product During the Next Twelve Months.

W. E. SHALLENBERGER, president of Arrow Film Corporation, announces that he has signed contracts and completed arrangements whereby Arrow will, in the next twelve months, produce in addition to its five-reel pictures, a number of seven and eight-reel special features, and two serials, the basic stories of which include some of the best known novels and stage plays of world-famous authors, or else material written by them especially for Arrow.

Chief among these writers is Hall Caine, the Manx author, whose books have been published in twelve different languages and have sold, in the United States alone, into the millions of copies. Other famous authors who have written or now are working on stories acquired by Arrow, are Mrs. Wilson Woodrow, who has fifteen successful novels, much magazine fiction, and the ultra-dramatic "Who's Guilty?" series to her credit; Mrs. Maravene Thompson, who wrote, among her other literary triumphs, "The Woman's Law," which was Arrow's first five-reel feature; William Hamilton Osborne, whose Saturday Evening Post Stories have attracted wide attention to this lawyer-author; and a number of others.



W. E. Shallenberger.

Stories, the exclusive world photoplay rights to which have now been acquired by Mr. Shallenberger, will be produced in the motion picture length which is warranted solely by the dramatic value of the material. Some will be only five reels in length, others seven, some eight, and at least one of them ten. This length will not be accurately determined until the picture is finally assembled, titled and cut.

Arrow does not intend to abandon, totally, the production of program features. But Mr. Shallenberger feels that it is best not to agree to make anything but five-reel productions, turning every available plot into 5,000 feet of film regardless of whether it should be told in 3,000 or 7,000 feet. For the same reason the number of episodes in Arrow's serials will not be determined until the complete scenario has been made of the whole story.



Mrs. Wilson Woodrow.

In addition to the acquisition of these stories of world famous authors, Mr. Shallenberger has brought to the United States to appear in a number of Arrow Pictures, Derwent Hall Caine, son of the Manx author, and himself a famous London actor-manager. Derwent Hall Caine, who has produced and starred in several of his father's plays on the English speaking stage, will be seen in the same parts in Arrow's film version of these masterpieces.

Derwent Hall Caine's American debut will be made in an eight-reel Arrow production of one of his father's best known books. It is anticipated it will be ready for the market in about three weeks. Following this he will be starred in a five-reel American picture of remarkable dramatic strength, which Mr. Caine has helped to prepare for the screen. An augury of his American success can be found in a review of his work as John Storm in the English picture version of "The Christian." The Nottingham Daily Press, the largest paper in central England, said:

"No one will dispute the claim of Derwent Hall Caine, who played the beautiful part of John Strong in 'The Christian' for picture-house audiences as he has done so long in the theater, and, in his new impersonation of a part he has already made famous, he may be said to have brought fresh honors to picture playing as an art."

GAUMONT PROGRAM FOR WEEK OF SEPTEMBER 24

An average of a reel a day from its studios and laboratories each week is the present Gaumont contribution to Mutual Service. The importance of these issues is in their quality rather than in their quantity, since they comprise the three-single-reels released by Mutual, and an episode of the great Gaumont "Fantomas" series. "The Crook Detective" is episode Number Four in this remarkable three-reel series, the first of this length to be released in America. It will reach the screen September 28, as part of the film released by Gaumont the week of September 24. "The Crook Detective" gives some of the most vivid scenes from the life of Fantomas, the world's greatest criminal. The series is enjoying a great vogue.

The first Gaumont single-reel release of the week is "Reel Life," the Mutual Magazine in Film. It shows how to read one's life by means of the lines in the palm of the hand, then how a man whose arms have been cut off at the elbow makes a living by writing calling cards, and an interesting series or views of a baseball game played by marionettes, giving each of the plays in a world's series game last season. This is in "Reel Life" No. 21, released September 24.

The second single-reel is "See America First," released September 27. It takes spectators on a beautiful trip through the Adirondacks, a long time being spent at such well-known places as Saranac and Lake Placid. On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. It deals with "Pigs."

The third release of a single-reel is The Mutual Weekly which is edited and manufactured by the Gaumont Company.

OLCOTT LEAVES FAMOUS PLAYERS.

Sidney Olcott, one of the best known directors of motion pictures in the country, has resigned from the Famous Players directorial staff. This announcement will come as a big surprise to the many admirers of Mr. Olcott's creative genius and his loss will undoubtedly be felt by the Famous Players.

During his engagement with the Famous Players, Olcott produced some of their most successful pictures, among them being "Madame Butterfly" and "Poor Little Peppina," with Mary Pickford; "Diplomacy," with Marie Doro; "Seven Sisters," with Marguerite Clark, and "The Smugglers," with Donald O'Brien. He also directed Hazel Dawn and, latterly, Valentine Grant in the Irish epic "The Innocent Lie." He has just completed a Scotch story "The Daughter of MacGregor," with Miss Grant.

Olcott is widely known as the globe trotting director. His familiarity with Europe and its peoples, gained by years of producing abroad, has been strikingly illustrated in the above-mentioned productions. Practically every picture that Olcott made for the Famous Players had a foreign locale, and his ability to reproduce foreign atmosphere made him a valuable member of the Famous Players organization.

MABEL VAN BUREN ENGAGED FOR LASKY PRODUCTIONS.

Mabel Van Buren, one of the most popular screen stars who has played in many notable screen productions, has been engaged to appear exclusively in Lasky photoplays in the coming year. This is not her debut as a Lasky star by any means as she has appeared in the leading role of the Lasky-Belasco photoplay production, "The Girl of the Golden West," "The Man From Home," "Brewster's Millions," and many other Lasky screen plays. Miss Van Buren has also played leading parts in many stage successes including "The Man of the Hour," "The Virginian," and "The Squaw Man."

Chicago News Letter

By JAS. S. McQUADE

Clean Pictures of Good Quality in High Demand.

ONE of the most promising signs of the moving picture industry is the growing demand for clean pictures by exhibitors, at the present time. The intelligent, progressive exhibitor will have none other, for he realizes that he fills a position of trust towards his patrons, who have confidence that he will provide entertainment that will not shock the nice sensibilities of themselves or their families.

In the neighborhood theater the exhibitor has become an important member of the community. He knows most of his patrons personally and frequently holds conversation with them regarding his show. They tell him their likes and dislikes, and while he may be unable to please all of them, he aims at pleasing as many of them as possible.

On one point all the heads of families are agreed—the shows must be clean. That is clearly fundamental. And every exhibitor of good morals and good standing will see to it that his pictures are clean.

Sex and vice problems in moving pictures have never accomplished any good for the industry. They have hurt rather than benefitted the business. They are viewed and craved chiefly by people of prurient minds, and they are usually exhibited by men who see nothing but the dimes that come into the box office. And the producer who makes them is out for the money, without any regard for the future of the industry.

The large and constantly growing demand for moving pictures that are clean is one of the best evidences of their permanence, and the fact that all our best producers are heeding that demand—indeed, have stimulated it—gives greater confidence in the future of the industry.

Chicago Film Brevities.

Albert W. Hale, director of moving picture productions, arrived in the city last week, and will remain for some time. He came on from Greensboro, N. C., where he was general producing director for the Gate City Pictures Co. He made a series of "Roland's Escapades," twenty-six in number, at the Eagle Company's plant in Jacksonville, producing the comedies at the rate of one a week. He is now open for an engagement, preferably on the Pacific Coast. His permanent address is the Screen Club, New York City.

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W. B. Klingensmith, in charge of the camera crew of the Rothacker Film Manufacturing Co., left last week for the Mexican border to secure 10,000 feet of film, showing the activities of the Illinois National Guard, now stationed in that territory.

E. H. Philippi, sales manager of the company, left for New York, Thursday, September 7, to attend a special advertising conference, after which he visited several eastern points to consult with the agents of the company.

E. Linden, in charge of the company's camera crew operating in Yellowstone Park, has returned to Chicago, and Harry Birch, in charge of another camera squad, left last week for the extreme Northwest, to secure some mountain scenic views.

N. J. Baumer, one of the leading still photographers in Chicago, with a national reputation in his art, was elected vice-president of the Rothacker Film Manufacturing Co. by the board of directors on Wednesday, September 13.

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Leo Aldrich, operator at the Princess theater, 7052 South Halsted street, this city, made a call at this office one day last week and subscribed for the World. The Princess is owned by Jack F. Burhorn, and has a seating capacity of 300. The programs consist of the V-L-S-E. Kleine-Edison, Paramount, Bluebird and other brands. Admission is ten cents. Mr. Aldrich reported good business.

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According to an International News Service dispatch, Mayor Mellett, of Anderson, Ind., is drafting an ordinance to prevent school children from attending moving picture shows in that town, except on Friday nights and Saturdays.

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"The Common Law," Clara Kimball Young's opening feature, will be shown at the Studebaker theater, Monday, September 25. Jones, Linick & Schaefer also announce that the Universal special feature, "Twenty Thousand Leagues Under the Sea," will open at the Studebaker on October 9, for an indefinite run; also that a contract has been signed for the exclusive showing of Geraldine Farrar's "Joan of Arc," in the near future. Aaron J. Jones has given out that "Intolerance," David Wark Griffith's greatest picture, will open at the Colonial, Monday, October 2.

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Saturday, September 30 has been announced as the closing date of the cinema concerts at Orchestra Hall. After that date the house will be given over to the Chicago Symphony Orchestra, travelogues, etc.

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The following story concerning the showing of Henry B. Walthall in "The Misleading Lady," in a certain theater in Glasgow, Scotland, is going the rounds in the papers:

The theater owner, greatly impressed with the drawing powers of the Essanay photoplay, determined to bar all deadheads. On one of the large stands in the lobby he placed the following notice:

"In ancient days no passes were given. Don't take my word for it—search the Scriptures."

Thou shalt not pass.—Numbers xv., 18.
Suffer not a man to pass.—Judges iii., 28.
The Wicked shall no more pass.—Nahum I., 15.
This generation shall not pass.—Mark xiii., 30.
Though they roar, yet they cannot pass.—Jeremiah v., 22.
So—
He paid the fare thereof and went within.—Jonah i., 3.

* * *

"Indiana," the big historical picture produced for the Interstate Historical Picture Corporation by the Selig Polyscope Co., will be used to start a memorial fund for the late James Whitcomb Riley. Beginning Monday, September 18, and lasting for a week, exhibitions of the centennial moving picture will be given for the benefit of the fund. The late poet is one of the principal characters in the picture, as the scenes depicted are supposed to be a reenactment of the story as it is told by the poet to a group of children.

* * *

John C. Flynn, general director of publicity for the Lasky Feature Play Co., arrived in the city Wednesday, September 13. He met Geraldine Farrar the following morning on her arrival from the west, and they left the same day for New York by the Twentieth Century. Geraldine Farrar goes to New York to engage in operatic work, having finished "Joan of Arc," in which she and her husband have been acting for the past six weeks. The picture is in twelve reels, and, from all accounts, promises to make a sensation in film circles.

* * *

Miss Bessie Barriscale of the Ince studios (Triangle), stopped over in the city a few hours on Friday, September 15, on her way from Los Angeles to New York City, where she will spend her vacation.

* * *

Mildred Lee, Missouri City, Mo.; Alatia Morton, Dallas, Texas; Lucile Zintheo, Spokane, Wash., and Florence Gray, of Seattle, Wash., four of the eleven prize winners in the "Beauty and Brains" contest held recently by the Photoplay Magazine and the World Film Corporation, spent a few hours in the city, Monday, September 11, on their way to New York, where each of the fascinating maidens expects to gain fame and fortune as photoplayers. They were entertained at luncheon in the Hotel Sherman, by the Photoplay Magazine, during their stay.

H. A. Sherman, president of the Sherman-Elliott Film Corporation, Minneapolis, Minn., who owns the rights in the United States and Canada to "The Crisis," made a brief stop-over in Chicago last week, on his way from his home city to New York. He conferred with Wm. N. Selig, while here, on the opening presentations of the big picture in New York and Chicago. The event in each city will be widely heralded and will be marked by due eclat. Mr. Sherman's New York visit is in the business interests of "The Crisis."

* * *

William N. Selig hopes that initials will not be used to designate the new Kleine-Edison-Selig-Essanay combination. "It has been suggested that the new releasing agency be known as the K. E. S. E.," says Mr. Selig. "This will not be the case, as the complete names of all the companies interested will be utilized in exploitation."

* * *

The following programs have been announced at the prominent downtown theaters in Chicago, for the ensuing week:

Studebaker—Harold Lockwood and May Allison in "Mister 44" (Metro), and the final chapter of "Gloria's Romance" (George Kleine), entitled "Love's Reward."

Fine Arts.—Clara Kimball Young in "The Dark Silence" (World), and a Mutt and Jeff cartoon.

V-L-S-E Theater.—Barney Bernard in "Phantom Fortunes" (Vitagraph), the Selig Athletic series, and a Mutt and Jeff cartoon.

Orchestra Hall.—Valentine Grant in "The Daughter of MacGregor" (Famous Players), a Paramount-Bray cartoon, and "A Globe-Trotter's Cinema Collection" from "Scenes from Many Lands." Imogene Ferne, soprano, and Graham Harris, violinist, are the soloists.

Colonial.—Second week of "Ramona" (W. H. Clune). Business only fair.

La Salle.—"Where Are My Children?" (Universal) enters its eighth successful week.

"Civilization" a State Rights Success

Owners of Territorial Privileges Pronounce It a Great Money Getter.

"CIVILIZATION," Thomas H. Ince's famous picture, is demonstrating amongst other things that the salvation of the motion picture business may lie in the state rights method of marketing the films. While many people are asking what is the matter with the motion picture business, and declaring that it is suffering from the ills of over-production, keen competition, frenzied finance, and, generally speaking, is "going to the demnition bow-wows," Ince, a practical film man, is showing that there is as much money in it as ever, "if you go about it in the right way," said the genial Tom.

"Civilization," besides its showing at the leading theaters in New York, Chicago and other cities, has been offered to and acquired by state rights buyers. Those who have taken up territory have nothing but satisfaction to express with their investment. For example, the theatrical magnate, Al H. Woods, controls the picture for New York State, and to quote one of his most prominent lieutenants, "There is quicker money in 'Civilization' than there is in any regular show that I have handled."

The New England rights are controlled by the New England Film Distributing, Inc., and the picture under their auspices opened at the Tremont theater, Boston, on Labor day, and has done record business ever since. D. A. Lowrie, the head of the corporation, when interviewed, said: "Our business is astounding. I am delighted with the results achieved since we have been showing. We are putting the picture in all the largest houses throughout New England, and expect to be enormously successful. The wonderful publicity we had in Boston and vicinity has helped us as also the publicity emanating from New York. I am comparatively new to the picture business, but I must say that I am more than pleased and surprised with the quick returns on my investment brought by Mr. Ince's picture.

The Supreme Feature Co. of Minneapolis have the picture for that territory. "A month ago," said Mr. Rathmore, 'Civilization' opened in Minneapolis to S. R. O. and received the greatest ovation ever accorded any picture there." "Civilization" has been showing in Minneapolis ever since.

The Western "Civilization" Corporation, Seattle, Wash., which controls the picture in the remote northwest, finds its office flooded with requests for bookings.

The crowded pages of the Moving Picture World won't allow us to make all the quotations we would like from these state right men, who are pleased with backing this big picture with their money. The point is this: if you have a picture big enough and good enough and you find that there is no program or feature company which is in a position to handle your film, you have only to release it on the state right plan to make money for yourself, your buyers and your exhibitors.

Thomas H. Ince is an experienced and successful film man and state right men can do no harm in backing his judgment of "Civilization," or any other pictures that he might put on the state right plan.

"Fall of a Nation" in Russia

Spectacle Will Be Shown in Petrograd the First Week in November—Australia Next in Line.

THE first of the season's great spectacular films to be shown within the European war zone will be "The Fall of a Nation." Thomas Dixon has arranged for a showing of his American war picture at Petrograd, Russia, the first week in November. This will be quickly followed up by the distribution of ten prints throughout the Empire, so that before the Russian "little Christmas" (which falls twelve days later than our own big Christmas), the soldiers in the Czar's armies will be viewing it in the towns and cities adjacent to the fighting line.

The production, in the custody of an American traveler to Russia, left New York on the Norwegian-America liner Bergensfjord, on September 18. The circuitous and formerly extremely dangerous route is via Kirkwall, Orkney Islands; Bergen and Christiania, Norway; thence around the Gulf of Bothnia by rail to Karungi, and finally the two-day rail journey through Finland into Petrograd. Since the lull in the submarine campaign this route has offered reasonable security to passengers and goods, taking up about fifteen or sixteen days in the trip from New York to Petrograd.

Fast work was done by the National Drama Corporation in providing Russian titles for the story as well as publicity specially suited to the Russian requirements. The war has caused a great interest in things American throughout the land of the White Czar. America as a source of monetary and military supplies looms large. American banking houses are opening branches over there, and most large steel and rail-making firms have established permanent representatives. Closer industrial relation means also an awakening as to transatlantic art and literature. The Russian for the first time is anxious to learn the American angle towards world problems, and works like "The Fall of a Nation" will tell him.

Another production of the Dixon spectacle is booked for early shipment to Australia. Probably the manager in charge of this will be Jordan Dixon, the playwright's son, who has been in charge of the Dixon studios and laboratories at Los Angeles now being used by William Fox. The Spanish production opened for a tryout in a Buenos Aires suburban theater on September 15; the Portugese production goes on in Rio de Janeiro about the same time, and new productions now preparing for France and Italy.

REAL JEWELS IN NEW METRO FEATURE.

Special detectives were engaged to keep watch over the jewels used in Emily Stevens' new Metro-Rolfe photoplay, "The Wager," in which Miss Stevens plays the part of a high-class girl "crook." Only diamonds are purloined by this discriminating Lady Raffles, and her "loot" as shown in "The Wager" consists of about a dozen exquisite pieces of jewelry, including diamond lavallieres, diamond brooches and sunbursts, diamond rings and earrings, as well as unset gems.

The jewels were loaned by a prominent Fifth avenue jeweler, through the courtesy of his wife, who is a personal friend of Miss Stevens. They were carefully watched during all the scenes, and every night taken back from the studio and placed in the jeweler's vaults.

NILES WELCH TO SUPPORT FRANCES NELSON.

Niles Welch, one of the leading juveniles of the screen, has been engaged by Metro to appear in support of Frances Nelson in the five-part production. "Whom God Hath Joined." W. Christy Cabanne, who recently joined the Metro forces, is directing this feature as his first offering under the Metro banner.

Mr. Welch made his debut in motion pictures on the Metro program and was featured with Mary Miles Minter in "Emmy of Stork's Nest." He left Metro for a time, playing leads for Mary Fuller and Violet Mesereau with the Universal, and also was the leading man for Kitty Gordon in "The Crucial Test," with the World. Recently he completed the leading role with Pearl White in "The Blossom and the Bee," a Pathe production.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

THE FAUCET.

Powerful Temperance Drama Is Shown at Trinity Auditorium.

"THE FAUCET," a prohibition drama produced by Superior Films Company of Los Angeles, was given its first public showing at the Trinity Auditorium Monday last week.

The story is written by Robert Davis Sorver, of Pasadena and is based on a prohibition address by State Senator William E. Brown of Los Angeles. W. E. Wing wrote the scenario and Robert A. Brackett directed the production.

Considered solely as a motion picture designed to entertain, "The Faucet" is far more satisfying than most photo dramatic productions that carry a moral. Generally the moral is emphasized at the cost of the story, and the spectator's interest is lost. For this reason "The Faucet" should prove a remarkably effective vehicle for the presentation of the anti-saloon arguments.

Following several sub-titles of statistics which show that 80 per cent. of crime is caused by alcohol; that the liquor traffic requires for its maintenance 2,000,000 boys every generation, and that every fifth home in the country must supply a drunkard; there are a few symbolical scenes showing "Demon Drink" turning on the faucet, whence runs a flood that engulfs the land, forming pools of destruction out of which rise insane asylums, poorhouses, houses of ill repute and penitentiaries.

Then begins the real story which goes to show how a young man of promise is dragged down to ruin and ends in the penitentiary, how his sweetheart is debauched and driven into the red-light district, how an old man who had saved enough money to retire is forced into the poorhouse and his wife is driven insane—all through the curse of alcohol.

There are one or two comedy touches, but for the most the picture is stark tragedy. The cast includes Virginia Kirtley, Jack Frasier, Edna Mae Cooper, Charles Wheelock, Josephine Dillon and others.

Senator Brown, former Lieutenant Governor A. J. Wallace, Bishop Matt Hughes of Pasadena and D. M. Gandier of the Anti-Saloon League appear in a brief epilogue.

The Superior Films Company, Knickerbocker Building, Los Angeles, is offering state rights and bookings for this picture.

WORLD MAN IN SAN FRANCISCO.

Irvine Visits the North on Vacation. Much Theater News.

After three years a vacation came to me. I wanted to get away from "shop talk," theater programs and exchange news, so I hied myself to the north on a fast train to get away from the "film capitol." When I got to San Francisco and had settled down in a chair in one of the be-lighted palaces of terpsichore and foods, who should I see but Walter Edwards, one of Thomas H. Ince's directors. Of course, we had to talk, and even though I was on vacation, I naturally took notes, that he was there doing a picture with Frank Keenan and Marjory Wilson. The picture is called "His Slave," and is to be quite a feature. Edwards had with him Dave Hartford, who did some very thrilling water scenes up the river from the coast metropolis. Hartford even spoiled a perfectly good suit of clothes by jumping over the side of the boat for a singe scene. The river was so filled with various varieties of vegetable decomposition and debris that Hartford will be given a brand new suit in place of the old one, which could not have possibly been worn by anyone after its bath in the river. However, the scene was a good one. Harry Elwell was along too, and J. D. Jennings was there with his camera.

But what is a vacation anyway without seeing someone in the game? I went up film row in San Francisco and met Walter L. Stern, sales manager for G. A. Metcalfe, who introduced me to several of the boys. Manager Citron of the Fox exchange called the fellows up and we had quite an exchange of greetings. I dropped into the General, and met H. H. Hicks, the manager, who had just returned from a trip east. On the street I met Newton E. Levi, traveler for the Mutual, who used to be one of the regular army in Los Angeles. I also met the Mutual manager there, X. K. Stout, who has been two years on the job. He said that he always gets his advance news from the pages of the Moving Picture World. At the Triangle I met Benjamin F. Simpson, the manager, who reported business as being very good. At the Universal exchange there was much activity. I only met Charles I. Luntz, manager of the Blue Bird photoplays department, but he showed me over the big building. Mr. Luntz is making quite a success as head of this department. I stopped in at several of the other exchanges, but as it was nearing noontime, most everyone was out. However, I did meet a lot of fine fellows.

One evening I dropped into the Portola theater and met Manager Roth, who is head of the company, operating two houses. Not wishing to step on to the territory of our correspondent, T. A. Church, of San Francisco, I can only say that this firm is now erecting one of the largest and finest houses on the coast, just a block from the present center of activity. The building is to be a "multiple" story one, exclusively for the theater. Assistant Manager David told me a lot about the house, but said he had furnished Mr. Church with a picture, which will tell more.

For the last four days of my two weeks off, I went into the fastness of the mountains, far from the grinding crowd and diffusers and so on, but the second afternoon, as my car rested on its pneumatics under a big oak tree, and I lay in a hammock, I heard a familiar cry, and in a few minutes I was greeted by Jane Bernoudy of the Universal, who was in the hills doing a picture under the direction of Pat Hartigan. There was a funny thing, me trying to get away from the game, and running right into them. Milton Sinaberg, the assistant director, said the picture was a real funny rural and mountain comedy, made from the original idea of Miss Bernudy's. The series of stories are called the adventures or something, of Sally Sloppus, a character originated by Jane herself. The rest of the players were Ernie Shields, Big Ed. Sedgewick, Ralph Hawkins, Gene Walsh and Florence Noar, and lest I forget, pretty little Marcia Moore, the most ingenious ingenue on the Universal lot was there.

Well, I hunted deer in the hills, and returned to wrestle with this old Underwood. That's about all, but pictures surely do invade this country.

OSCAR APFEL "DOES A BRODIE."

Oscar C. Apfel, well known Fox director, was burned severely about the hands and body in the filming of William Farnum's latest "western." Presence of mind, plus that of water, saved him from serious injury.

Apfel took his company from the Hollywood studio to the Silver Lake district for some night scenes in the new picture. One of the most dramatic situations is where a band of outlaws lock Farnum and Nell Shipman in a jail, and then set fire to the building. The photographing of the blazing prison was responsible for the trouble.

Just before the torch was applied to the gasoline soaked timbers of the jail, Mr. Apfel made a hasty inspection, and decided that the structure would afford a better movie-sight if it were sprinkled afresh with the inflammable liquid. While the director was hurrying around to be certain everything was in readiness he himself became drenched in the gasoline spraying.

Torches were then thrown into the building, and as the flames roared up through the prison, the actors and spectators were horrified to see that Mr. Apfel, working with a firebrand, had caught the flames. His clothes flared up like a great candle, but before his friends could reach him he was groping and plunging as best he could with eyes closed tight toward the Silver Lake reservoir. Fortunately the water was near,

and Apfel flung himself head foremost into the lake. He was scorched quite badly, but the first thing he said on recovering his breath was: "There's nothing like carrying a lake around with you for a fire extinguisher."

WILLIAM RUSSELL MAY GO ON STAGE. OTHER FLYING "A" NEWS.

William Russell, one of Mutual's best known stars, has been approached with an offer from a New York theatrical manager to play the leading role in the stage version of Mr. Russell's latest screen feature, "The Man Who Would Not Die." A big insurance company of New York City is backing the proposition, and is already in negotiation with S. S. Hutchinson, president of the American Film Company, for the stage rights of this picture. Mr. Hutchinson's consent to allow Mr. Russell to appear in New York in the dramatized version of "The Man Who Would Not Die," will be made a condition of Mr. Russell's acceptance, should he decide to return to the stage in the leading role of this production.

"The Man Who Would Not Die" had its initial showing at the New York theater on Broadway, New York, August 31st, and will be presented in Los Angeles within a few weeks by one of the biggest of this city's theatrical managers. The subject of this story deals with twin brothers, thus making the lead a dual-personality one for the star, Mr. Russell. The theme of the story is one of particular interest to insurance companies, as it deals with an attempt to simulate death and later collect a policy of $500,000. The story was written by Mabel Condon.

Los Angeles Film Brevities.

Robert A. Brackett, manager of the Superior Films Company is the busiest man on film row, having just completed the equipment of his big studio and laboratories in the Knickerbocker Building. The laboratory is equipped, Mr. Brackett says with the only professional title machine on the coast and is working over time turning out orders for printing and developing. The Superior Films Company occupies the entire 10th floor of the Knickerbocker Building in the heart of the city, where they are most advantageously located. Mr. Brackett announces that in the near future he will release independently each week a one reel novelty picture.

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Cameraman B. F. Reynolds of the Universal Animated Weekly took a desperate chance at Catalina Islands this week while securing views of a mountain explosion for the news pictorial.

The explosion had been arranged by the Los Angeles Harbor Commission who intended to use the rocks for improvements at San Pedro. The charge of dynamite blew off the entire top of the mountain and tons of stone fell from the peak at a height of almost 2,000 feet.

Reynolds placed his camera at a point which the superintendent of the quarry thought was dangerously near. "Young man," he said, "I must tell you to move further away. None of us has ever been as close to an explosion as you are now."

"Oh, I guess I will take the chance," answered Reynolds. "I'm used to this sort of thing—we have all kinds of explosions in our pictures, you know, and I feel pretty safe here; so let 'er go."

Reynolds remained where he was and when the explosion occurred the rocks fell all around him, but Fate was good to him and he escaped unscathed.

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A fully equipped nursery, with hobby horses, dolls, wagons, Teddy bears, and all the paraphernalia necessary in a juvenile room, has been installed by Directors C. M. and S. A. Franklin for the Fine Arts kiddies during their two weeks' stay at Sunland, where the big scenes in the Triangle-Fine Arts production, "The Defenders," are being staged.

When the Franklin brothers went to Sunland they decided to make the stay as pleasant as possible for the Triangle youngsters. The kiddies, including George Stone, Violet Radcliffe, Carmen DeRue, Francis Carpenter, Beulah Burns and Lloyd Pearl, are having the time of their lives on the location.

The children are in charge of Mrs. Love, mother of Bessie Love, who is featured in "The Defenders." The Franklin brothers state that the nursery and playroom has proved to be a good investment.

* * *

Fred J. Balshofer, president and general manager of the Metro-Yorke Company, last week gave a party in honor of the starting of production on "Big Tremaine." The principal guests were Harold Lockwood and May Allison, the featured stars, their director, Henry Otto, his assistant, Charles P. Stallings, Irvin Martin, head of the technical department, Abe Canter, assistant to Mr. Balshofer, Lester Cuneo, Tony Gaudio, chief photographer, and several members of the supporting cast.

The party took place at noon, and was served on the outdoor stage. When the food faded away, Director Henry Otto yelled, "Clear the set, please," and the carpenters started to remove the table, which had been placed in the center of a large southern set.

A half hour later the first scene of "Big Tremaine" was filmed, and Harold Lockwood and May Allison did some very effective dramatic acting while General Manager Balshofer and the balance of the guests looked on with admiration.

"Big Tremaine" is a romantic drama of Virginia based on the popular novel by Marie Van Vorst.

* * *

William De Vaull, who played in 'The Birth of a Nation" and also in the new Griffith spectacle, "Intolerance," has been engaged by Director Henry Otto to characterize the role of John Nolan in the Metro-Yorke production of "Big Tremaine," co-starring with Harold Lockwood and May Allison. De Vaull is one of the veteran actors of the stage, having made his debut when a youngster. For the past three years he has been associated with Griffith. He did some of his best Triangle work with Lillian Gish in "An Innocent Magdalene," with Douglas Fairbanks in Bret Harte's "The Halfbreed," and with Helen Ware in "Cross Currents." The Lockwood-Allison supporting cast includes Lester Cuneo, Andrew Arbuckle, Lillian Haywood, Josephine Rice, Virginia Southern and William Ephe.

* * *

Harry Pollard and Marguerita Fischer are at present in San Diego. The Pollard Company is located in the old Panama village of the Isthmus at the Exposition, next the Panama Canal Extravaganza.

Gordon Russell is co-director and appears in heavy roles. Joseph Harris plays character parts.

The Pollard Company is at present working on the farce comedy called "Jackie." Their first release on the Mutual program is "The Pearl of Paradise," many of the scenes of which were made near San Diego last spring.

* * *

Two showings of a moving picture, selected by women of Trinity Auditorium as especially adapted to children, will be made Saturday afternoon this week from 2 to 3.30 o'clock and from 3.30 to 5.30.

The leading character in the film story is little Mary Sunshine, the 4-year old Balboa actress, whose work is believed by the women of Trinity to be all that any parents could desire for their children in the way of motion picture entertainment.

Children of Trinity Sunday school have provided tickets for the children of the Mexican mission in East Seventh street. The entertainment is in the nature of a benefit for Trinity Church.

* * *

Scenes were taken by the Pallas Picture Company in the Empire Gold Mines at Grass Valley this week; the location being chosen for the gold mines scenes in "The Right Direction," a Morosco photoplay in which Vivian Martin is being featured. The scenes were taken at a depth of 3,400 feet below the earth's surface.

It took a lot of ingenious managing to transport by means of the tiny ore cars the bulky stage lights and the big electric equipment down to this subterranean gallery.

Scenes of the big electrical drills at work, the ore trains, and the actual veins of rich ore, were secured as a background for the story. The big stage lights, brought by train all the way from Los Angeles studios, made more illumination at this great depth than had ever been had before, and the stoical miners were delighted with this chance to make a minute survey of the underground workings.

* * *

We are informed by Mr. Kerrigan's press agents that the handsome big U star, when his contract with Universal this fall terminates will sign a contract for 52 weeks in vaudeville.

The contract has been offered by a well known vaudeville firm in the East and guarantees Mr. Kerrigan not less than $100,000 for the 52 weeks, and as this contract was said to contain a percentage clause it is estimated that his income will be more than double the figures named.

* * *

Desiring to have none but recognized stars appear in support of Geraldine Farrar, the Lasky Company has secured

the services of Harry Keenan for the role of the Archbishop of Rheims, a vey important part in "Joan of Arc," the great production now being staged with Miss Farrar in the title role.

* * *

Having recovered from injuries received while riding, Miss Betty Schade, talented young leading woman of Universal films, has returned to the studio where she is now rehearsing a Pennsylvania mountain story entitled "Bridging the Distance," which is a picturization of the novelette which appeared in Smith's Magazine a few months ago.

* * *

Carter De Haven, who is directing the comedy, "Chip o' the Old Block," took his company to his pretty little home in Hollywood one day this week where the dining room set and parlor furniture were transferred to the lawn and used in several of the scenes.

Flora Parker De Haven, coming home from a shopping expedition, was considerably astonished when she discovered the family furniture outside the house.

"What are you doing, Carter?" she asked of her husband, "Moving?"

"Nope," replied the diminutive comedian, "only using the home material to save expense on my picture."

* * *

J. Warren Kerrigan, with Edith Johnson, will be featured in "The Pirates of Panama," from the story of William McLeod Raine, and prepared for the screen by William Parker. This story will be filmed in five reels by Director Henry McRae at Universal City.

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"The Price of Silence," a stirring drama, is being filmed at Universal City by Director Joseph De Grasse. The leads are played by Dorothy Phillips and Lon Chaney. The story is by W. Carey Wonderly and prepared for the screen by Ida May Park.

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With Leah Baird playing the leading role and Lee Hill and Lois Wilson in her support, Director Donald MacDonald is making at Universal City a one-reel drama, "The Better Woman." The story was written by Eugenia Magnus Ingleton.

* * *

Victor L. Schertzinger, whose score for "Civilization" is now causing a stir throughout the country, has returned this week to Culver City to resume his duties as musical director of Thomas H. Ince studios. He was given a rousing reception by the players and directors at the plant, and then went immediately to work on a new composition.

Mr. Schertzinger revealed the quite astounding fact that seven numbers of the "Civilization" score are being featured by big New York musical productions. Three of these are now being used by Lina Abarbanell in John Cort's production of "Florabella." Two are being made popular by the Ziegfeld "Follies," one by Bert Williams and two more are being sung by Grace LaRue in vaudeville. Each number is the joint work of Schertzinger and Ince, the former having written the scores and the latter the lyrics.

* * *

An interesting sight is being provided this week on one of the stages at Culver City, where fifteen pretty Japanese geisha girls are working in some scenes of a current Ince-Triangle drama in which Bessie Barriscale is appearing as star under the direction of Charles Miller. The scenes depict the roof garden of a New York hotel, where tea is served, Japanese music played and newspaper men, according to the scenario, are wont to congregate for recreation and amusement.

* * *

After a good many weeks of planning and an immense amount of hard work in the way of preparation, everything is in excellent shape for the great indoor carnival that the Elks will give in their hall.

For the opening program the great comedy team, Kolb and Dill of the Flying "A" studio, will appear in what is said to be their greatest creation, never before given a public presentation. Kolb and Dill are now under contract with the American Film company, and they are among the highest priced artists in the profession, but their services on this occasion are donated, both of them being members of the Elks' lodge, and very fond of the order.

Other specialties will be given each night of the fair, the star feature for Friday night to be supplied by William Russell, illustrating the subject of "Preparedness" in tableaux and action. Saturday afternoon at 2:30, Mary Miles Minter, another bright star of the American galaxy, will entertain the ladies and children at the scene of the carnival, and she will give to each child a pretty souvenir.

While working in "water stuff" for "Atonement," a two-reel Flying "A" society drama, just released, Alfred Vosburg, who plays the lead opposite Vivian Rich, garbed in his best full dress clothes, took a bath which was not scheduled as a regular part of his toilet.

Supposedly unconscious, Vosburg lay in a rowboat which was gradually being wafted toward the shore by the gently rolling waves of the rising tide. As the waves approached the shore, they broke tempestuously over a submerged reef. The craft and its human cargo tossed aimlessly about, with first the bow, then the stern, then the beam shoreward. While in the last mentioned position, an unusually large roller swept up unannounced, and promptly upset the boat dropping Vosburg neatly out of sight in the foam of the breaking waves.

Only a hundred feet from shore, he came up blowing and coughing, and swam rapidly toward land. The completion of the scene and subsequent "shots" had to be delayed while the unlucky actor hastily repaired to his studio dressing room for a change of clothing to conform with that already photographed, and then the production proceeded without mishap.

* * *

Geraldine Farrar will finish her work in the Lasky feature production, "Jeanne d'Arc," in the latter part of this week, and immediately return to New York. Miss Farrar will therefrom begin preparations for touring the East and middle West in a grand opera engagement.

* * *

Madame Schumann-Heink, the world famous grand opera singer, paid a visit this week to Universal City. The distinguished visitor was conducted over the plant by President Carl Laemmle and General Manager H. O. Davis. Madame Schumann-Heink paid a visit to Universal City last year, and she is very much interested in motion pictures, and as on the previous occasion graciously consented to pose for the animated weekly.

* * *

Frank Garbutt, of the Morosco Pallas Pictures Company, left for New York, Saturday, Sept. 10th, on a business trip.

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Leah Baird is now on the coast, and commenced work on a feature film production under direction of F. E. Kelsey at Universal City.

* * *

William De Mille will go to New York for a month's vacation, following the completion of his latest picture, "Heir to the Hoorah," in which Thomas Meighan and Anita King are co-stars.

* * *

D. W. Griffith's mammoth production, "Intolerance," which has made such a sensation in New York will open in Los Angeles in October. A 40-piece orchestra will be a feature of the production.

* * *

Bess Meredyth, scenarioist-actress, has gone north to Alaska to scale a former volcano. She will gather notes for stories and meantime will put into shape the Timothy Dobbs story.

* * *

Fatty Voss, whose first name is Frank, and whose last name is Hero, saved a Japanese man and a child the other day when he speeded his car and caught up with a runaway horse and wagon, stopping them. The fat comedian of the L-KO studio weighs somewhere near that of an elephant, so the horse had to stop his running when Fatty leaped from the car to its neck.

* * *

In Glendale a premature explosion blew a number of Kalem actors off the roof of a box car, which was supposed to be merely opened by the powder. John Tone and Clarence Ball were injured and burned. In another scene two horses became frightened, plunged down an enbankment, wrecked a camera and put to flight Cameraman Oswald and Director Jimmy Horn.

* * *

Rumor or somebody else says that a company is to start picture making in Alhambra, a town near Los Angeles, but so far no stable voice has told us the details.

* * *

Eddie Dillon, star comedian, director, and good fellow, has purchased a fine new automobile. Eddie is one of the best drivers on the Triangle lot.

* * *

The Stability Building Company of this city has secured a ninety-nine year lease on a corner at Third and Broad-

way, where they will erect a big store and theater building of nine stories. The report says the consideration is over $3,000,000.

* * *

The International Film Service, Inc., through the courtesy of F. A. Miller, invited its friends and guests to see a preview of the first of the new Golden Eagle features, "Jaffery," which is being produced by the Froman Amusement Corporation . The view was at Miller's Alhambra theater on Friday evening, the 8th of September.

* * *

A new theater building is to be erected in South Pasadena soon and is to cost $20,000. The house will seat about 600 and is to be owned by Edward Jarecki.

* * *

Helen Gibson, railroad girl for Kalem, while riding running horses this week for a pictutre, fell beween them and was severely injured. She only saved herself from death by clinging to the mane of one of the speeding animals. She is in a precarious condition.

* * *

At Santa Barbara, George Wight, head of the American Film Company's scenario department and also scenario editor, has taken full charge of the publicity department.

Clifford Howard, one of the best scenario writers on the coast, and who has turned out some of the most beautiful continuities, has been made head of the scenario department, succeeding George Wight.

* * *

William H. Dietz, one of the crack athletes of the northwest, has left the American studio to resume his work at the Washington State College, where he will take part in the coming athletic battles. He was a member of the championship team last season. He has been playing at the Flying A studios all summer.

* * *

Cleo Ridgley, Lasky star, is on a four weeks' vacation. So is Mabel Van Buren, only hers is playing in a local stock company. Myrtle Stedman, former star with the Morosco company, has signed with the Lasky concern.

* * *

Fred J. Balshofer, of the Yorke-Metro studio here, is a busy man, hiring technical men, carpenters, scenic artists and so on, he finds the days very short. He has added Robert L. Todd, an expert cutter, to prepare the Lockwood-Allison features.

* * *

At the Fox studio Director Frank Lloyd is making a feature with Gladys Brockwell. For this picture he uses a large set representing an art gallery in a big city, and many valuable paintings were secured for the walls. A visit to the set is not only worth the time, but it is interesting.

* * *

Charles Hill Mailes, one of the Universal actors, has built at his home a special runway for his blooded Irish terrier puppies. He is quite a dog fancier and has some very valuable dogs. He built the runway to protect the dogs from coyotes, snakes and burrs.

BEVERLEY GRIFFITH LOST IN FOG.

Beverley Griffith, of Universal City, is thanking his lucky stars that he is not either at the bottom of the Pacific, or floating aimlessly on the ocean in a helpless motor boat, after his experience while returning to San Pedro from Catalina Island in a dense fog.

Director Henry McRae sent a radio message from Catalina Island to Universal City for additional film, and 200 pounds of black powder. Griffith left San Pedro with the supplies in an eight-cylinder power boat at 2:25 p. m., and arrived at Catalina at 3:55 p. m. He started immediately upon the return trip to San Pedro, and when about half way the launch became enveloped in a dense fog. The troubles of Griffith and the crew were multiplied by the fact that the engine became disabled, and the craft soon rolled in the trough of the sea. This condition continued for three hours, during which the men had no idea whether they were being drifted out to sea or washed nearer shore.

Fortunately just as the engine was started again Griffith caught sight of the big lighthouse at San Pedro, and by 7:30 p. m. the party was safe in harbor.

"YELLOW MENACE" TO BROWN FILM SERVICE.

S. O. Siegel, general manager of the Brown Film Service Company, located in the Strand Theater Building at Newark, N. J., concluded arrangements last week with the Unity Sales Corporation whereby he acquired for his exchange the exclusive rights to "The Yellow Menace" serial for Northern New Jersey.

Partridge Special Representative

Will Act in That Capacity for the Greater Vitagraph-V-L-S-E Selling Department.

THAT the V-L-S-E, as the selling department of Greater Vitagraph, is determined to keep pace with the possibilities for enlarged service to the exhibitors, which the concentration of its efforts in the interests of one company permits, and that no step is to be neglected that will make for the highest degree of efficiency of its selling organization, is evidenced in the appointment by General Manager Walter W. Irwin of Joseph S. Partridge as special representative of the home office.



Joseph S. Partridge.

It will be the duty of Mr. Partridge, than whom no one is better acquainted with the needs of the exhibitors of America, to keep in constant touch with the twenty-three branches of the Vitagraph-V-L-S-E by personal visits and to see to it that everything that will make for the greatest good of the exhibitors, and consequently for Greater Vitagraph, is being done.

The large experience which Mr. Partridge has had in the film industry, the wide acquaintanceship which he possesses, and his practical knowledge of all that goes toward the upbuilding of an exchange and its customers, makes his appointment of especial interest.

There is probably no exchange manager in the country better known than he. For a number of years he was associated with the General Film Company in an investigating capacity. He was afterward made special representative of that company for the Dominion of Canada, and subsequentlty transferred to the Pacific Coast. He came with V-L-S-E, taking charge of the New York office at its inception, since which time it is doubtful whether there is an exchangeman in the city better liked by the exhibitors. On August 25 he was given a rising vote of thanks at an exhibitors' meeting, held in New York City.

Mr. Partridge, of course, will make the home office in Vitagraph-V-L-S-E his headquarters, but will be almost constantly on the road doing constructive work at the various branches of the V-L-SE, and seeing to it that the selling policies, as well as the operating efficiency of these offices, are furthered to the best interests of all concerned. He is succeeded as manager of the New York branch by George Balsdon, Sr., another film man known to all who have been in the industry for any length of time. Mr. Balsdon has been manager of the Boston branch of the V-L-S-E, where his conscientious service and responsiveness to the requirements of exhibitors won for him a large and loyal following.

Having himself been an exhibitor in Pittsburgh when he entered the film business and afterward general manager of the poster and advertising bureau of the General Film Company, he is most happily qualified to work with and for the exhibitors in the New York territory.

He has been with the V-L-S-E since its formation. To him was entrusted the opening of the offices of that company in Pittsburgh, Cleveland and Minneapolis.

J. L. Reardon, who has been assistant branch manager at Boston, has been appointed by Mr. Irwin as the manager of that office. Mr. Reardon is a young man who has made a remarkable record in the Boston territory, and who has the confidence of all the exhibitors in that territory.

EDWARD JOSE TAKES A SHORT VACATION.

Edward Jose, after sixty continuous weeks of work producing pictures for Pathe, during which time he has been hardly able to call an hour his own, is taking a week's vacation. On his return Mr. Jose will resume the direction of "Pearl of the Army," the new serial which Astra is producing for Pathe.

First Kipling Picture

Pathe to Release "The Light That Failed." Said to Be the Beginning of a Series Based on Kipling Stories.

TO PATHE goes the honor of being the first to release a picture adapted from a book by Rudyard Kippling. On October 15 "The Light That Failed," a five-reel Gold Rooster play produced by Edward Jose, will be for the first time shown to a public, the majority of which is undoubtedly aware that Rudyard Kipling is one of the most famous living authors, with a fame confined to no one nation, but embracing the earth. It is said that in the past Mr. Kipling has declined to permit his books to be put into motion pictures, as he felt that the art was still too new and immature—that he preferred to wait until better quality standards prevailed that his works might not suffer in the transposition. That he has finally consented to permit to be filmed what many consider his greatest work furnishes proof of his recognition of the great advances made in the last two years in motion picture production.

Edward Jose, to whom was entrusted the exacting task of giving the book a proper interpretation, selected for his picture a noteworthy cast consisting of Robert Edeson, Jose Collins, Lillian Tucker and Claude Fleming. Mr. Edeson, one of the most celebrated of our modern actors, plays "Dick Heldar," the hero; Miss Collins is "Bessie," the fiery, untamed and conscienceless girl of the streets; Miss Tucker is "Mazie," thoughts of whom filled Dick's whole life, and Claude Fleming is "Tarpenhow." How well the cast was selected is apparent on viewing the picture. The unreal fades into reality and "The Light That Failed" seems a page taken from life. When Dick goes blind and dies on the battlefield with teh word "Mazie" on his lips the pathos of it would move a heart of stone.

Some very remarkable and picturesque effects were secured by Mr. Jose in this picture, among them several scenes showing a long line of camels outlined against the sky. Hundreds of extras—British soldiers, tribesmen, etc.—were used and the picture has real atmosphere. The story of the book is followed closely.

BRITISH STARS IN GREATER VITAGRAPHS.

The great English drive on the photoplay has commenced. Stars of the London stage are beginning to take strategic steps preparatory to advancing to share some of the honors gained by the American stage stars. This is a bit of advance information just released by the Greater Vitagraph organization. On the 9th of October Vitagraph's first London-made release will be "The Firm of Girdlestone," a story by Sir Arthur Conan Doyle, creator of the charatcer of Sherlock Holmes. In the cast appear the names of Charles Rock and Edna Flugrath. Mr. Rock is one of the most popular stars on the continent and has played prominent parts in the "House of Temperley," Dickens "Christmas Carol," "The Taming of the Shrew' and the "Sins of Society." He has also appeared in "England's Menace," "The Princess of Zenda" and many other productions. Miss Flugrath was at one time with the Edison Company. At sixteen years of age she was premier danseuse at the Metropolitan Opera House in New York.

Later on Vitagraph will present the film version of "Caste," with Sir John Hare in the role of Old Ecoles, one of his greatest characters. He will be supported by Peggy Hyland, who has just played her first Vitagraph picture as leading lady with E. H. Sothern. Then will come Sir Geo. Alexander in the "Second Mrs. Tanquery," followed by Henry Ainley in the "Great Adventure."

CORBIN SHEILDS, PARAMOUNT'S WASHINGTON PUBLICITY MAN.

Corbin Sheilds, a well-known theater owner and newspaper man, recently accepted a position with Mr. George M. Mann, manager of Paramount's Washington Exchange, as head of the Publicity Department.

Mr. Sheilds is well and favorably known to most of the exhibitors and newspaper men in the southern territory. He formerly managed theaters in Richmond, Norfolk, Newport News and Lynchburg, Va., for the late Thomas G. Leath, and more recently managed theaters in Augusta, Ga., Knoxville, Tenn., and Savannah, Ga., for Jake Wells, playing the combination road attractions. Two years ago he assumed the management of the Strand theater, Richmond, Va., installing and playing an exclusive Parmount Picture program and succeeded in making the Strand one of the most talked-about and successful photoplay theaters in the entire South. Mr. Sheilds is a native of Richmond, Va., and has been identified with the various branches of the amusement business for the past 27 years.

Vincent Serrano

VINCENT SERRANO, who, in the memories of theater-goers is linked with Augustus Thomas' play, "Arizona" as firmly as Denman Thompson with "The Old Homestead," is a stage star who has recently become a moving picture hero.

Mr. Serrano is now making "A Modern Monte Cristo," a play by Lloyd Lonergan, for the Thanhouser Film Corporation. Eugene Moore is directing the feature, which will be released through the Pathe exchanges.



Vincent Serrano.

Few actors have played one part more times than Mr. Serrano appeared as Lieut. Denton in "Arizona." More than a thousand times has Mr. Serrano, in the play, been accused of the murder which really was committed by Tony. Mr. Serrano has been on the stage nineteen years and for several years was a member of Richard Mansfield's company. He also has played leading parts in "The Little Brother of the Rich," "On Parole," "The Secret Orchard," "The Lure," "The Revolt" and "Pay Day."

Mr. Serrano has just returned from Block Island, where a number of sea scenes were taken for "A Modern Monte Cristo." He is delighted with motion picture work, especially because of the advantages of finer scenic effects than can be obtaind on the stage. He even enjoyed making a shipwreck scene in a storm which was so severe that nearly everyone but Mr. Serrano and the cameraman became too seasick to work.

New York is Mr. Serrano's birthplace. His father was Spanish and his mother was Irish. Before his Thanhouser engagement he had appeared only once in motion pictures, co-starring with Pauline Frederick in "Lydia Gilmore." He has a prominent part in the Thanhouser production.

UNITY HAS OFFICES IN CHICAGO.

The announcement from the Unity Sales Corporation's office that Andrew J. Cobe has opened executive offices for the company in Chicago is made. Even since the purchase of "The Yellow Menace," the sixteen episode serial produced by the Serial Film Company, Mr. Cobe and the Unity officials have felt the need of executive offices in Chicago to supplement the activities of the New York office, and the opening of the office at 207 South Wabash Avenue, is the realization of an ambition which has been in the minds of all interested in the Unity Sales Corporation for some months. Mr. Cobe plans to spend a greater part of his time in the Chicago office and will look after practically all the matters that affect the distribution of the pictures released on the Unity program. Chas. W. Allen, the president of the company, and Arthur Rosenbach, secretary, will still continue to be actively in charge of the New York office, and all the pictures for the program will be bought in and shipped from New York. The advertising and publicity departments will remain in New York as before.

CHANGES IN BRANCH MANAGERS.

General Film Company announces several changes in its branch offices. C. H. Coburn, acting branch manager at Toronto, succeeds H. Law as manager of that office; A. E. Fair succeeds as manager of the Denver Branch, T. Y. Henry resigned; W. S. Tuttle will serve as branch manager at Houston, Tex., succeeding T. O. Tuttle, who assumes charge of the New Orleans branch office, September 18, succeeding H. G. Morrow, resigned.

Mutual Program

Week of September 25 Carries Thrilling Helen Holmes Railroad Feature—Other Good Numbers.

HELEN HOLMES in a star production entitled "The Manager of the B. & A." leads off the Mutual Film Corporation's schedule of releases for the week beginning September 25th. A second Mutual Star production, entitled "The Torch Bearer," featuring Lillian Russell, is released September 28. Next in importance among the week's releases from Mutual is the fourth number of the "Fantomas" series, under the title of "The Crook Detective." This is also released on September 28. More than the usual amount of amusement value is offered in the week's Mutual schedule, with the presentation of several of the best known artists of the screen in their favorite and most popular roles.

In "The Manager of the B. & A.," Leo Maloney, whose career with the Mutual has been so successfully bound up with the railroad pictures in which Helen Holmes has appeared, has an extraordinary opportunity for excellent work. Helen Holmes is up to her usual daring, dauntless, fetching self. As the daughter of aristocracy she finds little sympathy at home in her interest in "Dan Oakley," the new manager who succeeds her own father in his position with the B. & A.

William Russell plays the role of the aristocratic son of a line of Boston Blue Bloods in his characterization of John Huntley Knox, the young and aggressive editor of the Boston "Star" in "The Torch Bearer," from the American Film Company, Inc. It is a virile part, full of political struggle, human insight, and courage, such as Mr. Russell always plays at his best.

An element of humor is introduced in the character of Janet Dare, a girl from the wild and woolly west, who enters the straight and narrow household of the Huntley Knoxes, bound on the indefinite stay that the fact her father had once saved the senior Huntley Knox from death gives her privilege of. Charlotte Burton plays the role of Janet Dare, while Marie Van Tassell and Margaret Nichols appear as John's mother and sister. The remaining roles are played by Harry Keenan, Alan Forrest, Dick LaReno, Harvey Clarke and Nate Watt, popular Mutual players, all.

To those who have watched the famous master crook of fiction, "Fantomas" escape through the very fingers of the law when they had already closed upon him, in the first three episodes depicting the crime career of the great criminal, the fourth episode will bring another thrill. "The Crook Detective," the fourth installment, pictures the mysterious disappearance of a bill collector, sent out to collect a bill from one Father Moche, the occupant of the ground floor of a tenement in the poorer districts of Paris, and the recovery of his body, dead and robbed of the $1,200 he had collected, behind a wall.

It is "The Black Terror," a two-part Thanhouser picture, featuring Thomas Curran and Barbara Gilroy, is released this week. This also is a detective story, short, but packed from beginning to end with mystery and thrill. Mr. Curran is given an interesting characterization, one which it takes a real knowledge of psychology to interpret.

The comedy releases, four in number, for this week consists in two one-reelers and two two-reelers. The Vogue company comes forward with an amusing story mostly about ducks, geese and chickens, in the two-reel comedy "Poultry," featuring Ben Turpin and Rube Miller which goes out on October 1.

George Ovey, the funny "Cub" comedian, is featured in two funny pictures of the week. "Catching That Burglar," the one-reel release of September 29, and "Foiled," the two-part comedy of September 30, are each with the usual Ovey brand of funniness.

The Beauty release of the week is "The Deacon's Card," a picturized sermon against the evils of organizing anti-gambling clubs, from the pen of Edward Hungerford and featuring Orral Humphrey.

Mutual Weekly No. 91, picturing current events, "See America First," the Mutual Scenic and Cartoon, and "Reel Life," the Mutual's magazine in pictures, all of which are produced by the Gaumont company, complete the week's releases. The Weekly and Scenic cartoon appears September 27, the "Reel Life" reel on Sunday, October 1.

CHARLES BOWSER JOINS THE DREWS.

Charles Bowser, who plays Sidney Drew's "boss" in the Drew comedy by Tom J. Geraghty, called "Cave Man Buff," is one of the most distinguished actors now playing old men parts. He has appeared in the support of every prominent star in America. Generally it was with the consent of the stars, but on one occasion it was somewhat under protest.

Looks Good for Artcraft

Many Bookings Reported for Mary Pickford Subjects—Exchanges Busy.

FOLLOWING closely upon the development of its exchange system, Artcraft Pictures Corporation announces the closing of an unusually large number of contracts for bookings of the new Mary Pickford productions in the more prominent theaters of the country. Walter E. Greene, president of Artcraft, mentions offhand the Strand in New York, Keeney's in Brooklyn and Newark, the Gordon theaters in Rochester, N. Y., New Haven, Conn., and Worcester and New Bedford, Mass., the Walnut in Cincinnati, Portola in San Francisco and Stillman in Cleveland. The last named is a new house, which announces that it will open in October with "Less Than the Dust," the first picture Mary Pickford has made since she became an independent star with Artcraft as her distributing agency.

The Pickford invasion of Canada under the new policy is now on. Artcraft Pictures Corporation, Ltd., has been organized to handle her productions throughout the Dominion. Offices have been taken in Toronto at 12 Queen street, East, and announcement of the name of the Canadian representative is expected shortly.

Arthur S. Kane has made rapid progress in the organization of exchanges in the Rocky Mountain and Pacific Coast territory, for which he is special representative. For his San Francisco manager he has drafted C. M. Simmons from Mutual. Mr. Simmons will make his headquarters at 443 Pacific Building with Mr. Kane and will cover California, Nevada and Arizona. T. Y. Henry is in charge of the Denver office at 1440 Welton street and will distribute the Pickford pictures in Colorado, Utah, New Mexico, Wyoming and a slice of western Nebraska. In Seattle, H. G. Rosebaum has left Triangle to act for Artcraft in Washington, Oregon, Idaho and Montana.

The Chicago and Minneapolis exchanges continue under the supervision of Max Goldstine, who has selected Ben E. Drum to manage the Minneapolis branch. Mr. Drum was formerly assistant manager for V-L-S-E in that section and was snapped up by Artcraft when he found that he would consider an offer. He has been a successful newspaper man and exhibitor.

Charles S. Goetz, assistant manager of the New York exchange, spent all last week in western New York closing contracts for bookings on the mass of applications received from that section.

GOFF MAKES TOUR OF V-L-S-E BRANCHES.

For the purpose of making certain that the sales representatives of the Vitagraph V-L-S-E thoroughly understand the possibilities for enlarged service and progress which are open to them, by reason of the absorption of the V-L-S-E by the Greater Vitagraph, A. W. Goff, Assistant General Manager of the V-L-S-E, left last week for a tour of the offices of that organization as far west as the Pacific Coast.

Mr. Goff's trip is primarily to confirm the grounds for this enthusiasm and to outline the plans which are being devised by the V-L-S-E, as the selling department of Greater Vitagraph, for added cooperation in behalf of the exhibitor. Incidentally, Mr. Goff will also outline the campaign of advertising, publicity and sales helps which is to be employed to aid exhibitors in making the most of Greater Vitagraph's super-serial, "The Scarlet Runner," which is to be released on October 2d. Mr. Goff will visit Chicago, St. Louis, Kansas City, Minneapolis, Salt Lake City, Denver, Los Angeles, San Francisco, Seattle, and upon his return, Cincinnati, Cleveland and Pittsburgh.

NEWSPAPERS TO FEATURE VITAGRAPH SERIAL.

"More good news in store for the exhibitors who have come to expect great things from the Greater Vitagraph," was General Manager Irwin's remark upon the completion of negotiations whereby metropolitan newspapers all over the country will exploit "The Scarlet Runner" as a fiction feature.

The most representative paper in Washington, Pittsburgh, Philadelphia, Richmond, Norfolk, Buffalo, Indiana, Louisville, Syracuse, Milwaukee, Omaha Detroit, Minneapolis, Portland, Seattle, Dallas, Denver and Salt Lake City have signified their willingness to make this big serial with Earle Williams in the leading role a pronounced success. They will be supported in their endeavors by hundreds of smaller dailies and weekies, who will receive "The Scarlet Runner" in plate or mat form from the Western Newspaper Union, whose head office is in Chicago .

Important Paramount Features

Program for the Week of October 2 Carries Two Subjects Featuring Lenore Ulrich—Other Features, Too.

THE Paramount Program for the week of October 2 is of particular importance, by reason of the fact that it marks the return to the screen of Lenore Ulrich in her first Morosco production for this season after the advent of her exceptional success on the speaking stage last winter, and also because it brings forth the second Famous Players production in which Valentine Grant appears. This week also marks the introduction to the motion picture industry of Paramount's first single reel comedy which has been heralded as being of the highest caliber that has yet been produced.

Lenore Ulrich returns this season in three productions, the first of which, released this week, will be "Intrigue," a very stirring drama, in which is contained many thrilling incidents. It is undoubtedly the best production Miss Ulrich has made since her adoption of the screen for the portrayal of characters. Valentine Grant will be seen in the Famous Players production of "The Daughter of MacGregor," a Scotch character piece written by Miss Grant herself. It is wonderfully clever.

Paramount's small features consist of four single reels for this week and will include the 34th edition of the Paramount Pictographs, the magazine-on-the-screen; a Paramount-Burton Holmes Travel-Picture, the 35th of the series of "Trips Around the World," entitled a "Scotch-Irish Reel;" a Paramount Bray Cartoon, "O. U. Rooster," by C. L. Glackens, and a Paramount Comedy, produced by the United States Picture Corporation, "Nearly a Deserter."

Paramount's magazine-on-the-screen, the Pictographs, contains four interesting subjects this week, the first of which will be the beginning of a series of "Safety First" pictures, which will show in minutest detail, how people can safeguard themselves from injury in many unique ways. It also includes the story of "What Became of the Spinning Wheel," with which the grandmothers of days gone by spent many hours spinning out the wool into cloth.

Another interesting subject is that of "How Great Lake Freighters Are Handled," showing that it is possible to load one of these great steamers of our Lakes, a 600-footer, in twenty minutes. The concluding subject is "The Four-Footed Aristocrats," showing what has been accomplished by the eugenic breeding of cats and dogs.

Paramount-Burton Holmes Travel-Pictures take an interesting trip to a portion of Scotland and Ireland. Many of the incidences and scenes are the result of Mr. Holmes' recent travels by motor, and hence give many more intimate close-ups than those which could possibly be obtained if he were to take his fellow-travelers all the way by train. They give the Scot an opportunity to renew his youth by again watching the shearers remove the woolly coats of the unwilling sheep, and so realistic are the pictures, that one can imagine he hears the skirl of the bag-pipes as he stands on the curb and sees a regiment of Kilties marching from the church to the barracks, while in Ireland, the Irishman has an opportunity of riding on the jaunting-car, and also goes to the horse show in Dublin, and visits St. Kevins Bay at Glendalaugh.

"O. U. Rooster," a Paramount-Bray Cartoon, is from the pen of C. L. Glackens, and is undoubtedly one of the best bits of animated cartoon this well-known cartoonist has done.

"Nearly a Deserter" is the first single reel Paramount comedy to be released by this distributing organization since its inception two years ago. It was produced by the United States Picture Corporation, and tells a story of how a tramp endeavored to gain a fifty dollar reward by passing a "pal" off for an army deserter, only to be caught in his attempt, during the interim of which many unique complications arise. Some of the most clever trick photography yet accomplished for the screen is shown, and the picture is full of surprises from start to finish.

Special lithograph paper, publicity and advertising, has been arranged for each of the five reel features on the program and the single reels that are issued this week for the exhibitor's aids, which is a part of the campaign Paramount has inaugurated to help the exhibitor.

PATHE CLUB HAS ANOTHER OUTING.

Members of the Pathe Club and their guests, to the number of 130, spent a very enjoyable afternoon and evening at Brighton Beach on September 9. Three big auto busses and several touring cars were used to take the party down and back, each one decorated with the club's banners.

The afternoon was devoted to the amusements of Coney Island. Dinner had been arranged for at the Hotel Shelbourne at Brighton Beach, the entire gallery having been reserved for the occasion. Dancing concluded what every one voted to have been a perfect day.

Among the associate members present were L. D Horkheimer of Balboa, George A. Powers, T. C. Wiley, Harry Mittenthal and Harold Davis. Patheites from out of town were H. M. Osborne, manager of the Philadelphia office; Manager Epstein, of the Albany office; Manager Abeles, of the New York booking office, and Manager Rheinheb, of the Newark office.

Club President J. A. Berst had taken an active interest in the outing which explained to a large degree the success of it. The committee on arrangements included P. A. Parsons, J. W. Kyle, F. C. Davidson and E. J. O'Connor.

Alicia Ramsey Weds Rudolph de Cordova

Culmination of a Twenty-Year-Old Romance—Bride and Groom Literary Collaborators.

A TWENTY-YEAR-OLD romance culminated September 14 in the marriage of Rudolph de Cordova, author and dramatist, and Alicia Ramsey, who has for several years collaborated with him in the writing of dramatic productions. Mr. de Cordova is now a member of Metro Pictures Corporation's staff of scenario writers, and assisted in adapting Shakespear's "Romeo and Juliet" for the screen version in which Francis X. Bushman and Beverly Bayne are starred. When Mr. de Cordova first met Mrs. Ramsey in London she was the wife of his intimate friend, Cecil Ramsey. He has always remained unmarried. Two years ago Mrs. Ramsey became a widow, and he was at liberty to declare himself.

The ceremony was performed at 8:30 o'clock, at the home of Mrs. Cora de Cordova Sanville, sister of the bridegroom, at 260 Riverside Drive, in the presence of a few relatives and intimate friends. Mr. and Mrs. de Cordova will be out of the city only a few days on a wedding trip, and will return to make their home in New York.

Together, Mr. de Cordova and Mrs. Ramsey have written "Monsieur de Paris," "As a Man Sows," "The Mandarin," "Honor," "The Password," "Edmund Kean," "The Price of a Hat" and "The Organ Grinder," as well as seven spectacular productions for the London Hippodrome, for the English stage; in the United States they have produced "John Hudson's Wife," "The Shadow Behind the Throne," "The Quicksands," "The Password" and "The Price of a Hat." They are at present working on a play for New York production.

Mrs. Ramsey wrote the novel, "The Adventures of Mortimer Dixon," published in London in 1913. Her independent plays have been "Bridge," produced in the United States, and "Only a Model," "Gaffer Jarge," "Isla the Chosen" and "Her Guardian Angel" in England.

Mr. de Cordova has written extensively for leading periodicals of America and England, and has made dramatic productions for the English Browning Society, the Shelley Society and others. Earlier in his career he acted in the companies of Madame Modjeska, Richard Mansfield and other notable stars.

POWELL WILL SHOW "CHARITY?"

"Charity?" the first feature of the Frank Powell Productions, Inc., which has just been completed, will be shown to the trade at Loew's New York Theater Roof on Tuesday afternoon, September 26, at 2 o'clock. This picture, which has been made under Mr. Powell's direction from a story by Linda A. Griffith, and which marks his initial effort as an independent producer, already has aroused unusual interest. In it, and who are making their first appearance as stars under Mr. Powell's direction are Creighton Hale, Linda A. Griffith and Sheldon Lewis.

In the endeavor to eliminate the possibility of that which is oftimes an unfortunate feature of an otherwise presentable picture—bad titles—Mr. Powell commissioned James Clarence Harvey to write the titles for "Charity?" Mr. Harvey has long occupied a unique position in the world of letters as a writer of verse and prose that carries always an appeal to the heart strings.

In addition to the trade there will be present at the private view of "Charity?" numerous people prominent in various lines of endeavor who have displayed keen interest in the picture during its making, and who are interested especially in those conditions considered in the picture. "Charity?" will be released on a state rights basis.

Essanay Plans for October

Stirring Times at Big Chicago Studio, Where Many Subjects Are Progressing.

OCTOBER will be the stirring month for Essanay. Five large features and quality program productions will test its extensive studioi and laboratory facilities to the utmost, and, in keeping with President George K. Spoor's faith in the industry the construction of these plays will be accomplished with rather greater expense than is usual in the business. Mr. Spoor views the coming fall and winter season with optimism and this has led him to believe that more than customary expenditure for production is warranted.

"A brisk and healthy competition so far enabled producers to keep abreast of the demands of the public," he says. "It now behooves us to surpass our standards of the past year in supplying entertaining photoplays, lest the patrons decide that the industry is not progressing and is neither up to nor in advance of their requirements.

"This can be obtained only by additional expenditure. Essanay's system of manufacture, and its complete facilities for such, effect a saving in the technical end which permits of more being spent in the line of artistic production. I believe 'The Return of Eve' and 'The Prince of Graustark' offer an exposition of my meaning better than it can be placed in words."

"The Return of Eve" will be the first feature released through the new Kleine-Edison-Selig-Essanay Service. The date is October 2d. Shortly after, at a time to be announced later, "The Prince of Graustark," adapted in five parts from George Barr McCutcheon's novel, will be released.

At this time final scenes will be taken for "The Chaperon," made famous on the stage by Maxine Elliot, and "The Breakers," taken from Arthur Stringer's story in The Saturday Evening Post. Edna Mayo and Eugene O'Brien will appear in the former and Bryant Washburn and Nell Craig in the latter. Each play will be in five acts.

Also at this time Henry B. Walthall will be appearing before the camera in his next feature, the title of which will be announced soon.

Essanay's October program for General Film Service offers an excellent selection of good stories well played. "An Old Fashioned Girl" opens the month on October 3d. It is a two-act piece featuring Marguèrite Clayton and its backgrounds are the beautiful spots around historic Starved Rock, Ill. On the next day "The Fable of the Kid Who Shifted His Ideals to Golf, and Then Became a Baseball Fan and Took the Only Known Cure," will be offered in one reel. Harry Dunkinson, comedian, who has not been seen in the popular George Ade fables for some time, plays the lead in this offering. The three-act offering for the week, released on October 7th, will give friends of Harry Beaumont an opportunity to see him at his best. He wrote, directed and played the lead in "His Little Wife," a heart stirring drama of small town life. Gertrude Glover plays opposite him.

The second week opens October 10th with "Money to Burn," a two-act piece featuring Lillian Drew. It carries a comedy touch throughout its more intense points and makes an ideal film of this length. Wallace A. Carlson's Canimated Nooz Pictorial, a split reel with scenic, follows the next day, to provide its customary number of laughs. The three-reeler on October 14th is "Los Twenty-Four Hours," a famous stage comedy. Richard C. Travers and Marguerite Clayton appear in the leading roles and the supporting cast includes many other leading Essanay players.

"The Fable of the Kittenish Superanns and the World-Weary Snipes," is a George Ade fable in two reels offered on October 17th. This fable contrasts the enjoyment gotten from life by a group of middle aged persons, with the bored outlook a lot of debuntantes and their dancing beaus have upon existence. It recently appeared in the Cosmopoliitan magazine and was deemed so good that it was placed in two acts with more elaborate settings, instead of the customary one reel.

On October 18th, Wallace A. Carlson, cartoonist, will bring back Dreamy Dud to his many friends in the usual split reel with scenic. The three-reeler for this week, offered October 21st, marks the first appearance of E. H. Calvert since "According to the Code," a five-act feature. It is entitled, "Isle o' Love."

Richard C. Travers and Marguerite Clayton take the leading roles in "Borrowed Sunshine," a delightful story built around the activities of a little girl of five. This will be released on October 24. Canimated Nooz follows on October 25th. "It Never Could Happen" is the title of the three-act piece for this week, released October 28th. Richard Travers and Lillian Drew appear in the leading parts. On October 31st, a two-act comedy, "The Lifesaver," with Harry Dunkinson, will be released.

VITAGRAPH COMEDIES FOR GENERAL FILM.

Hewing to the line of better and better comedies Vitagraph scores heavily on the General Film Program, week beginning September 25th. On Monday the General Film Company will release a Vitagraph one-part comedy made at the Bayshore Studio by Director Robertson. It is entitled "Getting By," and features Huntly Gordon and Shirley Moore. In this snappy comedy Huntly Gordon demonstrates that he is as much at home in a comedy role as he has proved himself to be in more serious parts. Shirley Moore gives a good account of herself as the stenographer who marries against the wishes of her husband's father.



Scene from "Getting By" (Vitagraph).

On Friday, September 29th, Hughie Mack scores and scores heavily in the comedy offering "She Who Last Laughs." This is another large scene production from the script by himself and Graham Baker. Patsey De Forest and the rest of Semon's "Sea Lions" support Hughie in great style.

LOU-TELLEGEN IN MORE LASKY PICTURES.

Lou-Tellegen, who recently created unusual attention by reason of his performance in "The Victory of Conscience" on the Paramount Program, is completing at the Lasky Studios two other feature photoplays which will be released soon.

The first of these is an elaborate picturization of Paul Potters's famous play "The Victoria Cross," which in its stage version had a long run in New York and en tour some years ago.

The Lasky Company has engaged Miss Nell Shipman to appear with Lou-Tellegen in one of the leading feminine roles in his third production of the summer which is a story containing a Spanish theme. This photoplay will mark Miss Shipman's debut as a Lasky player or in Paramount pictures. Her work, which is well known, has been done heretofore at the studios of the Vitagraph Company. Her last production for that concern was "God's Country and the Woman."

In Mr. Lou-Tellegen's last three productions the leading feminine role is played by Cleo Ridgely who heretofore has co-starred with Wallace Reid in Lasky productions.

THE STEVENSON STORIES.

September 7, 1916.

Editor Moving Picture World:

Dear Sir: An item in a recent issue of the Moving Picture World stated that Mr. Martin Sabine had acquired the film rights to my series of mystery stories, "The Gloved Hand," "The Holladay Case," "That Affair at Elizabeth," "The Marathon Mystery," and "The Destroyer," and was proceeding with their production.

This is not at all the case, as Mr. Sabine himself would be the first to tell you. He has the rights to only one story, "The Mystery of the Boule Cabinet." I still retain the rights to all the others, and intend to do so until I can make satisfactory arrangements for their production as a series. Yours truly,

BURTON E. STEVENSON.

Chillicothe, O.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

TAMING GROUCHY BILL (Selig), Sept. 9.—Tom Mix becomes a "mother-in-law" in this one-reel cowboy comedy. That fact, however, does not deter him from riding the toughest broncho on the ranch. Bill's taming comes about mostly through the muscular arm of Tom, whom the former believes to be his wife's mother. The wife is played by Victoria Forde.

A BAG OF TROUBLE (Vim), Sept. 9.—Pokes and Jabbs, in the persons of Robert Burns and Walter Stull, get into a lot of trouble in this one-reel comedy over the question of ownership of a handbag. Poke's flirting with and subsequent gift to Jabb's wife of Mrs. Poke's new handbag starts things going, and the following many involved situations are humorous.

FOR THE SON OF THE HOUSE (Biograph), Sept. 11.—This one-reel reissue of a David W. Griffith production is a pleasing story of a simple girl's willingness to shoulder the blame for an attempted theft by the son of the woman who has befriended her. Mae Marsh and Charles H. West carry the leading roles in this story, whose happy ending comes when the son refuses to allow the girl to take the blame for his contemplated crime.

THE SELIG-TRIBUNE, NO. 73, 1916 (Selig), Sept. 11.—Mrs. Edna Passapae demonstrates new dance at Chicago; $1,000,000 fire at Vallejo, Calif.; Illinois National Guard ordered home, San Antonio; Mrs. Florita Moaderscheid, of Alameda, Calif., is expert cabinet maker; aviators fly to aviation luncheon in New York; President Wilson accepts Lincoln farm and memorial at Hodgensville, Ky.; King Nicholas of Montenegro visits Paris, France; Lloyd George views troops at Surrey, England, before their departure for France; Candidate Hughes attends fair at Loveland, Colo.; President Wilson accepts renomination for Presidency. Allenhurst, N. J.

BUSTING IN AND OUT OF SOCIETY (Vitagraph), Sept. 11.—When a tramp, in the guise of a count, attends a society affair as the guest of honor there is sure to be fun, and that is exactly what happens in this one-reel comedy. Further fun follows when the tramp's disguise is discovered. In the cast are fouad Paul Winsor, George O'Donnell, Dorothy Long and Thomas Reynolds.

A STRENUOUS VISIT (Vim), Sept. 13.—This is probably one of the most humorous one-reel comedies that Harry Meyers and Rosemary Theby have done. The story is full of laughs, as can be imagined when it is known that Harry is arrested three times for flirting with the wife of his friend Fred, whose home he was invited to visit. Harry is bailed out three times by Fred before introductions are made and explanations offered. Novel settings help the production and the new idea in police stations is funny.

STRANDED (Vim), Sept. 14.—Plump and Runt meet with adventure when they decide to quit the high life. They board a motor boat, planning a quiet day's fishing, but the boat gets in the way of soldiers at target practice and is wrecked. Ham and Bud swim to shore and find themselves in the midst of a group of picknickers. They have a good time and prove themselves heroes when they rescue the Poor Young Girl from the clutches of the Dastardly Villain.

THE SELIG-TRIBUNE, NO. 74 (Selig), Sept.14.—Bar Harbor, Me., closes season; Harvard football team at practice, Cambridge, Mass.; Prohibition candidates for Presidency and Vice-Presidency begin 10,000-mile campaign trip, Chicago; Santa Maria, replica of Columbus's ship, still at Newport News, Va.; New York City faces general strike on top of traction strike; Navy rookies return from practice voyage, Brooklyn; Cantebury race course opens at Sydney, Australia; Annual bathing fashion show at Idora Park, Oakland, Cal.

LOOT AND LOVE (Vitagraph), Sept. 15.—Disappointed in love, portly Hughey Mack becomes a burglar in this one-reel comedy. Five years later he meets his pal in a house he has entered to "burgle." Both carry the same sort of bags. Hughey is surprised when he finds that he is in the home of his former sweetheart and that still another crook is on the job. Three similar bags—one full of money—and the manner in which the money is recovered make a laughable picture.

General Film Company Specials

A MILLION FOR A BABY (Essanay), Sept. 9.—The three reels of this drama are crammed full of story. Fast action and intense situations hold interest suspended throughout. Commendable work is done by Bryant Washburn, Marguerite Clayton, John Lorenz and Lillian Drew. The photeplay tells a story of a wealthy, childless young couple and the efforts of the ne'er-do-well husband to obtain control of his deceased father-in-law's estate. The will decrees that the fortune shall go to charity unless a child is born. The husband's efforts to put forth a false heir are thwarted, however, and the denouement comes when the neglected wife is granted a divorce and is free to marry the man who has saved her fortune.

THE PONY EXPRESS RIDER (Selig), Sept. 11.—As the cowpuncher-stranger who has escaped from jail and obtained a position as pony express rider Tom Mix gives several exhibitions of exceptional horsemanship in this three-reel Western drama. He wins the regard of the boys at the Circle Diamond Ranch, and proves his bigness when he saves his friend from lynching, knowing that if he shows himself at the scene of the proposed hanging he leaves himself open to capture. He sacrifices his liberty for his friend's life. The cast is composed of Tom Mix, Victoria Forde, Sid Jordaa, Joe Ryan and Pat Christman.

THE BLOT ON THE 'SCUTCHEON (Biograph), Sept. 12.—Griffith's excellent adaptation of Browning's poem is being reissued in two reels. The picture is to be highly recommended for discriminating audiences. Dorothy Bernard, Charles Mailes, Edwin August and Claire McDowell are in the cast.

THE TREASURE OF CIBOLA (No. 6 of "The Girl from Frisco" Serial—Kalem), Sept. 13.—Romance and modern melodrama are blended in this two-reel chapter of the Robert Welles Ritchie serial. Barbara goes in search of the treasure which, ages ago, was hidden in a cave in New Mexico. A review of this picture was printed in the issue of Sept. 16, page 1821.

THE HOODOO OF DIVISION B (No. 97 of the "Hazards of Helen" Series—Kalem), Sept. 16.—In this number of the Kalem railroad series Helen prevents a smashup with the "hoodoo" engine. Unusual feats and exciting incidents are plentiful. A review of this two-reel installment was printed in the issue of Sept. 16, page 1821.

Fox Film Corporation

"WHERE LOVE LEADS" (Sept. 10).—A five-reel picture with Ormi Hawley and Rockcliff Fellows. The most exciting episode in it is a fight in a fashionable dive to rescue two perfectly innocent young girls brought there by a woman procurer who had got the job as their governess. A longer review will be found elsewhere in this issue of the Moving Picture World.

V-L-S-E, Inc.

THE COMBAT (Vitagraph Blue Ribbon Feature), Sept. 18.—An unusually interesting five-part production featuring Anita Stewart. The situation on which the production is based is not a new one, but has been treated in a careful and artistic manner. A full review of the production will be found elsewhere.

THE CHATTEL (Vitagraph), Sept. 25.—A five-reel Blue Ribbon feature, starring E. H. Sothern. It is a story of modern life and holds the interest to the finish. The production is of the best. Peggy Hyland shares honors with the star. The subject is reviewed upon another page of this issue.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 73, 1916 (Sept. 12).—Citizen sailors in submarine chasers and on board U. S. S. Kearsage; Utah Battery manoeuvers at border; character studies of Candidate Hughes; new life preserver demonstrated at Chicago; new track and field records made at meet in Newark, N. J.; Fashions De Luxe; Yanks and Giants play game for New York American charity fund; Champ Clark and Senators bid farewell to Washington; French flying boat makes flight, Salonica, Greece; sailors killed in cruiser wreck honored at Washington.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 74, 1916 (Sept. 15).—Fifty thousand dollar fire at South Boston; men of Fourth Missouri National Guard in strenuous exercises at border; Candidate Hughes concludes campaign as Republicans sweep Maine, Lewistown, Me.; new beach costumes shown at Oakland, Cal.; Harvard and Berkely football teams at practice; British troops moved over Balkans near Salonica, Greece; Grecian Desert Dance part of charity affair program at San Francisco; canoe season closes with gala day, Auhurndale, Mass.; Fashions De Luxe; two locomotives in collision at Sacramento state fair; New York still affected by traction strike.

Kleine-Edison-Selig-Essanay.

THE RETURN OF EVE (Essanay), September.—A photoplay of great interest, featuring Edna Mayo and Eugene O'Brien. The cast is exceptional throughout. The scenes are of idyllic beauty, and the photography and tinting add to the many charms of the production. It ranks among the best features bearing the Indian head brand.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 53 (Gaumont), Sept. 13.—"Along the North Shore of Massachusetts" is the subject of this number, in which well-photographed views of old historic points ou the Massachusetts coast are shown, as well as beautiful surf scenes. An animated cartoon entitled "Nosey Ned Commandeers an Army Mule" appears on the same reel.

MUTUAL WEEKLY, NO. 89 (Sept. 13).—Interesting items of this number are the freshmen and the sophs of the University of California pulling a lively tug-of-war; the Pacific liner "Ecuador" starts on her maiden trip to the Orient; German prisoners taken in the hattle of the Somme; a fire in a grain warehouse at Vallejo, Cal.; the light-weight champion Welsh with his trainer, and the opening of a campaign in California against the throwing of glass in the public highways.

JERRY AND THE BLACKHANDERS (Cub), Sept. 15.—A typical George Ovey comedy, in which Jerry swipes an accordion from a blind man and serenades his sweetheart. The police appear and knockabout scenes follow. Later he is employed by the blackhanders to carry a grip containing an infernal machine to the girl's father. The subject is an amusing one.

REEL LIFE, NO. 20 (Gaumont), Sept. 17.—Training merchant marine officers furnishes the subject of numerous entertaining scenes. Following this an expert fashion artist is seen fitting gowns to live models. This gives an instructive glimpse into feminine houdoir secrets. The tail piece from Life is amusing.

THE STINGER STUNG (Beauty), Sept. 19.—The comedy of this number loses weight because the point of the story is never clear. It has to do with the Beeville "Stinger" and its editor getting in wrong over some item inserted in the paper; also the trouhles of a hevy of women trying to clean up the town. Further than this suggestion of what it's ahout there is little to be said.

SEE AMERICA FIRST, NO. 54 (Gaumont), Sept. 20.—"The Beauty Spots of New Hampshire" shown in this number prove interesting and instructive entertainment. Among these is the birth place of Daniel Webster. On the same reel is a comic cartoon entitled "Pigs."

Mutual Film Corporation Specials.

FANTOMAS, NO. 2. (Gaumont), Sept. 14.—"The Man in Black," which is the title of this number of an excellent serial, is unusually thrilling with an interest that never flags. In it a huge spotted serpent takes a prominent part, a thrilling train wreck occurs, and a mansion is exploded.

TANGLED HEARTS (Centaur), Sept. 16.—A two-reel suhject, featuring Margaret Gibson, Wm. Clifford, Al Blake and Nan Christie. The story centers ahout a young girl expelled from a finishing school for flirting with a chauffeur. Later the chauffeur is employed hy the elder sister's lover and numerous complications follow. The elder sister thinks her sister has married her own lover, but all ends happily for hoth couples. This runs along entertainingly, though not a suhject of any special strength.

DOCTORING A LEAK (Vogue), Sept. 17.—A two-part slapstick comedy of a very meagre entertainment value. The comedy of the production depends on the tardy efforts of two inexperienced plumbers to stop a leak in a hathroom.

THREE PALS (Mutual Star Production), Sept. 19.—A five-part Kolb and Dill comedy of moderate entertainment value. The story of the comedy is not strong enough for five reels, and the husiness of the picture is rather paltry, although many audiences might find the comedy amusing.

PASTE AND POLITICS (Vogue), Sept. 24.—A two-part slapstick comedy of very little account. A great deal of paste slinging and otherwise stupid husiness constitutes this production.

THE BLACK TERROR (Thanhouser), Sept. 29.—A two-part melodrama of considerable interest in which a young man is wrongly accused of theft and also of heing connected with a murder. At a house party given by one of his accusers the masked man appears and terrorizes the guests. The police, taking a hand, discover that the host, with his butler, are the guilty parties. A pretty love story is also a part of the production.

Paramount Pictures Corporation.

THE DAUGHTER OF MACGREGOR (Famous Players), Sept. 17.—A five-reel picture, with scenes laid in Scotland and the United States. The character drawing is well done, and the story is of fair merit. Sidney Olcott has produced it skilfully. Valentine Grant has the title role. A full review ot the picture may be found in another department of this issuc.

Pathe Exchange, Inc.

FLORENCE ROSE FASHIONS (Pathe), Sept. 18.—"When Betty's Sister Goes to School" is the title of this number of interesting fashion reviews. In it many pretty garments suitable to the needs of the girl who goes away to school aro exhihited.

LUKE AND THE MERMAIDS (Rolin), Sept. 18.—While there is nothing entirely new ahout this farce-comedy number, it is at the same time very amusing and interesting. That portion in which Luke and his pal follow the mermaids to their suhmarine home is cleverly contrived and entertaining.

Pathe Exchange, Inc. Specials

VICTIMS OF VANITY (Pathe), Sept. 18.—A two-part reissue of a moderately interesting melodrama, in which a woman takes a beautiful necklace which does not helong to her to wear at a ball. Before she has a ehance to return it a burglar enters the house and steals it from her. The indiscretion is the cause of much unhappiness and practically the ruin of her own career.

THE GRIP OF EVIL, NO. 11 (Balboa), Sept. 25.—This number of the serial entitled "Mammon and Moloch," introduces considerahle warfare on the Mexican border, and makes an opportunity for a young girl who has heen harred from the vaudeville stage until she has made a reputation for herself. The story is not very clearly defined nor of great strength.

SAINT, DEVIL AND WOMAN (Gold Rooster Play), Sept. 25.—A five-part production made at the Thanhouser studio, and featuring Florence LaBadie. The story of the produetion was written hy Philip Lonergan. A full review of the picture, which will he found moderately entertaining, appears elsewhere.

Unity Sales Corp.

YELLOW MENACE (Episode No. 5), Sept. 25.—The title of this week's continuation is "The Haunted House." The three girls are now in captivity and the terrible powers of Singh are still in evidence. For longer review see page 1684, issue of Sept. 9, 1916.

Universal Film Manufacturing Company

ANIMATED WEEKLY, NO. 37 (Universal), Sept. 13.—A diversified number containing many scenes of interest at home and abroad. Parades, sporting events and numerous war sidelights are included.

A DESPERATE REMEDY Imp), Sept. 24.—A pleasant little comedy numher introducing Gertrude Selby, an attractive young actress, in a different role from the burlesque in which she has been playing. She appears as a wealthy miss who follows a young novelist to the mountains and poses as a wild girl. The numher is quite well presented.

MODEL NO. 46 (Nestor), Sept. 25.—An amusing farce-comedy, hy Tom Gibson, featuring Eddie Lyons, Lee Moran, Gretchen Lederer and Priscilla Dean. Lee plays a doctor, who brings a lady patient to the hotel. Eddie has a fashion model in one of the rooms and his girl confuses the model with the doctor's patient. Some funny complications follow. This is presented in a breezy hut acceptahle way and should please an audience very much.

BEHIND THE SCENES IN JAPAN (Powers), Sept. 28.—This numher gives intimate views of Japanese citizens making a holiday in Nara Park. Street scenes in Kyoto are also shown. The tinted views of the famous Geisha girls are extremely attractive; in fact it is douhtful if any one has succeeded better than Dr. Dorsey in giving the public comprehensive glimpses of these native beauties.

THE SHADOW SINISTER (Big U), Sept. 29.—A western number, featuring Jane Bernoudy, Lloyd T. Whitlock and James Farley. It pictures the way in which a young girl, in love with the sheriff, rouuds up a had man for whom a large reward is outstanding. The handit is killed in a fall from a cliff while endeavoring to attack the girl, and is identified hy the scar. The plot is conventional but presented with a fair degree of strength.

THE INSPECTOR'S DOUBLE (Joker), Sept. 30.—A character comedy, featuring Gale Henry, Chas. Conklin, Wm. Franey aud Lillian Peacock. Gale's husband so strongly resemhles the health inspector that she mistakes them. She believes her hubby has gone "dippy," and he in turn thinks she is the same. The picture closes at Dr. Knutt's sanitarium. This is done in characteristic farce-comedy style and brings several laughs.

Universal Film Corporation Specials

THE CARAVAN (Universal Special Feature), Sept. 11.—A two-reel subject, written and produced hy Raymond Wells. The scenes are laid in Egypt, along the Nile, and some splendid atmospheric effects have been achieved. The Egyptian costumes are brief but in keeping with the traditions of the country. This strikes one as an entirely fresh suhject and is splendidly presented. Claire McDowell, Jay Belasco and Lena Baskette play the leads. The desert scenes are particularly striking and the plot an unusual one. The production as a whole is a desirable one.

TO ANOTHER WOMAN (Rex), Sept. 24.—A two-reel suhject by Harvey Gates, featuring Cleo Madison, Wm. V. Mong, Ray Hanford and Margaret Whisler. It tells of a husband, tired of his wife, who has her confined in a sanitarium, while he consorts with another. A young doctor aids her to escape, and she marries him after her husband has been shot hy his paramour. The theme of this is a little sordid, but it holds the interest. The wife's return, attired in the fine clothes her husband so greatly admired, made a good feature. This is presented with a fair degree of strength.

IF MY COUNTRY SHOULD CALL (Red Feather), Sept. 25.—A five-reel subject, adapted by Ida May Park from a story hy Virginia Terhune Van De Water. It tells of a mother who administers a heart depressaut to her son, so he is unable to go with his regiment to Mexico. Her husband, an Englishman, has already returned to fight for his country. This raises the familiar question of a woman's rights in time of war. It is dramatic and smoothly presented throughout. There are some unpleasant moments in the story, but theso occur in the mother's dream, and the story proper ends happily. Dorothy Phillips, Jack Nelson, Gretchen Lederer and others appear. A strong subject of an original type.

LIBERTY'S SACRIFICE (Universal Special), Sept. 25.—No. 7 of the "Liberty" series. This instalment continues the effort to penetrate further into Mexico hy Capt. Rutledge in order to rescue Liberty from the bandits. The government orders the invasion of Mexico to cease, but Rutledge leaves his men and goes into the desert country with Pedro alone

to help him. The action is not as pronounced as in some numbers, but there is a wealth of picturesque scenic effects to hold the interest.

TIMOTHY DOBBS, THAT'S ME NO. 7, "A HERO BY PROXY" (Universal Special Feature), Sept. 25.—If all of the numbers of this serial reached the humorous heights of this particular one, it would be a great success. Carter De Haven is seen at his best in this instalment. He is funny himself and is provided with unusually funny business. He starts things going by posing as a hero and captivating a pretty girl. He then signs up with the movies again and does some excellent burlesque work. A laughable instalment.

A SURGEON'S REVENGE (L-KO), Sept. 27.—Dan Russell gets busy bringing out laughs from the very start of this two-reel number. He has some wonderfully funny facial contortions and puts over small business in a laughable way. He first appears as a hobo, who saves a doctor's canine from injury by an automobile. The doctor rewards him by taking him home, where Dan outrages his hospitality by becoming too friendly with the doctor's wife. Dan is injured in the auto chase and the surgeon gets opportunity for revenge in the hospital. A riot ensues in the latter institution. This contains a lot of fun of the comic sort and is free from offense. A good laugh producer.

THE LIE SUBLIME (Big U), Sept. 28.—A two-reel number, by Harry Ditmar, featuring King Baggot, Edna Hunter and others. The opening has a pleasing surprise in it, merely serving to introduce the hero as a character act playing a part. The main story is then taken up. This construction is a little awkward and it is some time before the real plot gets into action. It is interesting when it comes, however. The hero goes back after many years to wed the girl he asked to wait for him, in spite of the fact that he no longer loves her. This is pleasing in spite of some minor faults.

A JUNGLE HERO (Bison), Sept. 30.—A two-reel wild animal story, well constructed and containing much of interest. The first reel deals with English social life, and the hero sacrifices the use of one arm in saving the girl from an enraged lion at the zoo. The story moves to the African jungle and all of the second reel is given up to a picturesque war with the natives and thrilling encounters with wild beasts. A good offering of the type.

World-Pictures.

THE DARK SILENCE, Sept. 25.—Clara Kimball Young is the star of this five-reel photoplay, the scenario having been made from a story by Paul West. Its heroine is an American girl who is studying art in Paris. She is married to a wealthy young Englishman, who is blinded during the present great war. The picture is full of life and color. A review may be found in another column of this issue.

Miscellaneous.

HER SURRENDER (Ivan), Oct. —.—A five-part production asserting that love can be transfused. The picture is not one to be highly recommended, partly on account of the unreasonableness of its subject, and partly because the story on which it is based is badly constructed. A full review of the production will be found elsewhere.

"Grant" Starts October 20

Kalem Announces Release Date for New Series of Newspaper Stories—Larkin Thrills Jacksonville.

GRANT, POLICE REPORTER," the new Kalem series of stories of newspaper life, will start its career on Friday, October 20. Following that date a one-reel episode, telling a complete story, will be issued every Friday through General Film offices as a regular program release. Advance reports from the exchange managers indicate that the Robert Welles Ritchie series will start off with a list of bookings placing it among the most successful productions ever released by Kalem.

George Larkin and Ollie Kirkby, the featured stars in the new series, have just completed the initial episode, which is entitled "The Code Letter," and are beginning work on "The Missing Heiress," second in the series. Incidentally Daredevil Larkin has started on his task of giving Jacksonville a weekly thrill in the staging of the different episodes.

One of the thrilling scenes in "The Code Letter" calls on Larkin to let himself down, hand over hand, on the rope of a painter's scaffold from the roof of a skyscraper. When he is in mid-air, the other rope supporting the scaffold is cut by an accomplice of the man he is pursuing and Larkin swings through the air, escaping death by grabbing the rail of a fire ladder at the end of his swing.

The scene was staged in the heart of the business section of Jacksonville and caused a temporary suspension of business activity.

IVAN FEATURES FOR IMMEDIATE PRODUCTION.

As soon as negotiations are closed with several noted screen and stage stars to enact principal roles in the two next Ivan plays, entitled "The Sex Lure" and the special production, "Enlighten Thy Daughter," work on these features will commence. "The Sex Lure" will be directed by Edmund Lawrence, who has been specially engaged to direct feature productions for the Ivan company.

Ivan Abramson has completed the working scenario, "Enlighten Thy Daughter," on which he has been engaged for the last six months, and all parts in the story will be enacted by an all-star cast under Mr. Abramson's direction.

The Ivan studio in New York has been a scene of much activity in the erection of special sets required to properly stage the various elaborate exterior scenes required by the scenarios in these next Ivan plays.

"Enlighten Thy Daughter," when completed, will not be released as a regular production, but will be exploited as a special production, and all sorts of exhibitor publicity aids and newspaper advertising will be used to interest the public at large in attending houses at which this feature may be shown.

The Los Angeles studio of the Ivan Company, under the direction of W. A. Norton, is at present busily engaged in commencing work on a special feature to be released by the Ivan film exchanges. No title for the drama to be produced by the Los Angeles studios has as yet been announced, but it is by a well-known dramatist and will be produced by a celebrated director, with an exceptional cast.

It is the intention of the Ivan Film Productions to have enough features on hand of exceptional merit, which will enable them to cope successfully with any features on the market to-day.

PATHE'S "SAINT, DEVIL AND WOMAN."

Several of the most famous and popular novels in the English language are based upon the theme of dual personality. Stevenson's "Dr. Jekyll and Mr. Hyde" is an example that will occur to the mind of every one. Du Maurier made himself celebrated by "Trilby," the story of a beautiful girl struggling under the hypontic influence of an evil man. Now Pathe, in "Saint, Devil and Woman," has a Gold Rooster play based upon dual personality, combined with the hypnotic touch that added so much to the fascination of Trilby. Such a story is bound to be unusual and offers many opportunities for dramatic effect.

Thanhouser produced the picture from a scenario by Phillip Lonergan, and Frederick Sullivan, nephew of Sir Arthur Sullivan, directed it. Florenee La Badie, who gives frequent and convincing proof of her talent, is the star, and the notable supporting cast includes Wayne Arey, Ethyl Cook and Hector Dion.

Miss La Badie plays the part of Florenee Stanton, a young girl, fresh from the sheltered life of a convent school. Wayne Arey, is a philanthropic, self-saerifieing young doctor. There are many big seenes, among them the realistic battle between striking trainmen and hired guards. The element of suspense in the play is well sustained, and the audience is in doubt to the last moment as to whether good or evil will conquer. The picture will be released September 24.

"REEL LIFE" NO. 21 (Gaumont).

By the merest chance two subjects in Gaumont's single-reel, "Reel Life," the Mutual Magazine in Film, show the irony of life. An important seetion of the reel is devoted to explaining how the lines in the palm of the hand betray character and foretell the future. This is followed with the picture of a man whose arms have been cut off at the elbow, yet is able to earn a living by faney writing. The third section of the reel is the reproduction of a baseball game played during the world's series last season by Boston and Philadelphia.

Palmistry is held to be an exact science by those who have made it a study. The pictures for "Reel Life" were made in France by the Gaumont company under the direction of the ablest palmist of Paris. They show the variations of the head, heart and life lines, and also tell how to judge charaeter by the contour of the hand and fingers. It is a fascinating subjeet, and the Gaumont pictures are certain to create a great deal of interest among spectators.

The section of film showing the ball game reproduced by marionettes is called "Why Pay a Dollar to See a Ball Game?" It is produced not only for its interest as a novelty, but also to gauge public interest in film of this character. If there is a demand for more ball games with the actual reproduction of plays by automatons, the Gaumont Company will give the world's series of 1916 immediately after the games have been played.

FOREIGN MARKET BUOYANT.

As an indication of the strength of the foreign market on features, the Rialto Film Corporation reports that the European rights to their last feature release "The House of Mirrors" were purchased by Simonds, of London, and that in the past week the Australian rights were purchased by A. P. Hellmrich and the New Zealand rights by Vogel & Howells.

Several offers have been received for the South and Central American rights to this production, in which Frank Mills, formerly of the Triangle forces, is starred, and it is likely that one of them will be accepted shortly.

This is considered rather a record in view of the fact that the production, controlled in the United States, Canada and Mexico by the Mutual Film Corporation, released the production just five weeks ago. The closing of the South and Central American rights will have disposed of the feature for the entire world under four separate eontracts.

The Rialto Film Corporation is now at work on a massive production which in all probability will be released in eight reels. The name of this forthcoming release has not as yet been determined. It is from a story by James Ormont, the seenario by Dr. Harris. The method of distribution has also not as yet been determined upon.

Manufacturers' Advance Notes

"The Power of the Cross" (Selig)

"The Power of the Cross" Is an Unusual Drama to Be Released Under the Diamond S Trade Mark, in Regular Service of General Film Co., on Monday, Sept. 25.

The story is strictly out of the ordinary, telling as it does, of a beautiful young girl, who really in love with the man she has known from childhood, sacrifices her happiness for gold.



Scene from "The Power of the Cross" (Selig).

In other words, she weds a wealthy broker, realizing too late, that riches are not everything in this world, and that love is worth more than all the wealth in the world. Finally her husband dies, and then it is that the girl once more seeks the man whom she always has loved. However, happiness has fled never to be regained. The man whom she once loved and who loved her, has engaged in work for the Master, renouncing all the world. When he again encounters the girl he has always loved, and hears her pleading for him to return to her, he, with firm resolve, decides upon a higher sacrifice, for the power of the Cross is worth more than the power of Love.

FLORENCE LA BADIE IN "THE PILLORY."

A smashing blow at bigotry is delivered in "The Pillory," a Thanhouser feature starring Florence La Badie, which will be released through the Pathe exchanges on October 8. The story, by Philip Lonergan, tells of the injustice resulting from the fanatical acts of an intolerant woman who, with the literal words of the Bible as her authority, casts stones at an unfortunate woman who is trying to atone for a sin.

The feature gets its title from a denunciation scene, splendidly staged by Director Frederic Sullivan, in which a narrow-minded woman places one who has sinned upon a social pillory as cruel as the pillory of the middle ages.

Florence La Badie is a country girl who battles staunchly for her unfortunate mother, played by Marie Shotwell. Others in the cast are Ethyle Cooke, Marie Haynes, George Marlo and Yale Benner.

GAUMONT BULLETIN OF SINGLE-REEL RELEASES.

The efforts of both exhibitors and societies, schools and clubs to secure entertaining motion pictures, other than photo-dramas, will be made easier by the weekly publication of a bulletin of Gaumont single-reel releases. Hitherto it has been necessary for the person making up a special program to search through back files to find suitable material out of the three Gaumont single-reel releases. Now all information about these pictures may be had by simply referring to the Gaumont bulletins.

The preliminary bulletin, containing a list of subjects in "See America First" and "Reel Life," has already been issued. The weekly bulletin will give the contents of these current single reels and also of the current issue of the Mutual Weekly. By keeping a file of these bulletins finding any subject that has been released by Gaumont in Mutual service will be only a matter of a few minutes.

The Gaumont bulletins are being supplied Mutual branch managers, and through the branches they are distributed to exhibitors and others interested in film of this nature. With these three reels each week the Gaumont Company has the special field well covered. "See America First," the scenic, has also upon the same reel a humorous Gaumont Kartoon Komic, animated by Harry Palmer. "Reel Life," known as the Mutual magazine in film, bears the same relation to a high-class magazine that the Mutual Weekly bears to a newspaper.

"AROUND THE WORLD IN EIGHTY DAYS" (Herald).

At last, Jules Verne's world famed novel "Around the World in Eighty Days," in pictures. Six delightful reels of thrilling adventure, depicting many scenes of great oddity, intermingled with which a clever story has been aptly woven, provides an evenings entertainment of rare charm. In rapid succession there are visited London, Suez, Alexandria, Hong Kong, Yokohama, Vancouver, New York, Cherburg, and back again to London.

The Herald Film Corporation will release "Around the World in Eighty Days" during the early part of October, thereby enabling the general public to take the same trip that it took Phileas Fogg eighty days to make, in eighty minutes.

ARKUCKLE IN NEW COMEDY.

Roscoe Arbuckle, the popular Triangle-Keystone star, who is known to moving picture fans the world over as "Fatty" Arbuckle, is just completing a new Keystone comedy over at the Fort Lee Studio, which promises to outshine anything that has ever been attempted in the way of screen comedy. Certainly so far as elaborateness in settings are concerned, it will be in a class all by itself.

For example, recently the entire studio was transformed into the interior of a theater, and the setting for the stage, proscenium arch and all, was the equal of most any moving picture theater in New York. Beside an orchestra of twenty pieces partially concealed behind banks of palms at one side of the stage, a stream of running water poured down a paper mache mountain on the opposite side of the stage.

By no means the least remarkable feature of the set which was built, incidentally in such a way that it can be transported around the country without any trouble, was the fact that the decorating was all done by means of wall paper, not an artist being employed on the set at any time.

Close to four hundred extra people were employed for the scenes taken in the theater, and that too, comes close if it



Theater Set at Fort Lee Studio for Triangle-Keystone Comedy.

doesn't actually establish a record for the number of extra people employed in the making of a comedy.

The new Keystone feature will be completed within a few days, and will be the last to be made in the East by Mr. Arbuckle before returning to the Pacific Coast, where he will continue to make Keystone comedies in the studio at Los Angeles.

"THE RUMMY" (Fine Arts).

Wilfred Lucas, Triangle-Fine Arts star, has come to the front rapidly during the past few months as one of the real big figures of the motion picture world. In "Hell-to-Pay Austin," his remarkable interpretation of the westerner won him a host of friends, and now in "The Rummy" he more than lives up to the predictions made for him.

The story is that of a newspaper man who temporarily loses his grip on himself through the shock of the supposed un-



Scene from "The Rummy" (Triangle).

faithfulness of his wife. Letting go all restraint he fairly plunges down the hill of dissipation, and finds himself in a brief two years the scoffed at "rummy." His rehabilitation is as rapid, and the entire story gives Mr. Lucas rare opportunities for some exceedingly forceful and clever acting.

In the leading feminine role supporting Mr. Lucas is Pauline Starke, one of the youngest members of the Fine Arts company, but an actress of undoubted ability. Her characterization of the girl in the story is human and exceedingly convincing.

"The Rummy" is particularly noteworthy for its faithful representation of conditions that actually exist in a newspaper office. Unlike most attempts at a dramatic representation of newspaper life, it rings true throughout. Not a little credit for this realistic touch must go to both Mr. Lucas and to Paul Powell, who directed the taking of the picture. Both in former years were active newspaper men, and their early training guided them in this effort.

"The Rummy" is as strong and well told a story as has been seen on the screen in many days, and is certain to win no small amount of praise from the most captious of all critics—the active newspaper men who view with suspicion any attempt at reproducing the innermost secrets of their profession.

"THE GRIP OF EVIL" NO. 11, A STRONG RELEASE.

Henry Ford's belief that munition makers are responsible for war propaganda, has resulted in a million-dollar suit against him. In "Mammon and Moloch," the eleventh episode of Pathe's "The Grip of Evil," released the week of September 24, the Balboa Company has produced a powreful picture, dealing with the attempts of an unscrupulous ammunition maker to bring about intervention in Mexico.

John Burton has invested in an ammunition plant, which, for a long time has paid no dividends. The manager of the company foments trouble with a rebel leader, who attacks United States border towns with the guns furnished him by Rogers.

The latter, seeing an opportunity for more business, persuades Burton to work for intervention. Burton does so and is helped in the movement by Madge Kerr, whose husband had been killed by the bandit.

Burton organizes a company and goes to the front with it. Madge is also sent to the front as a newspaper correspondent. She is captured by the bandit chief. Burton rescues her and captures the rebel. Rogers pleads with Burton to let him escape, saying that he still owes the firm for the rifles and ammunition.

When Madge shows Burton a contract with Rogers, by the terms of which she has paid for her services, Burton is convinced that Humanity is in the Grip of Evil, but decides to continue his search.

INTERNATIONAL GETS CURTIS SCENICS.

The International Film Service, Inc., which recently secured the famous Edward S. Curtis scenics, has decided to present these wonderful pictures as a part of its split releases. The first of the series will be shown on September 25 and will continue each week thereafter until all have been shown.

The initial offering will be "The Yellowstone National Park, the World's Wonderland," which will be divided into a subseries of four pictures, one showing the mammoth hot springs, one the geysers, one the Yellowstone Lake and mud crater, and the last the wild animals of the Yellowstone. These will be followed with two pictures in the Yosemite Valley, two on the British Columbia Indians, and two on Niagara Falls. The pictures are declared by those who have seen them to be the most remarkable and interesting scenics ever shown.

SELECT CAST IN "A DIPLOMATIC ROMANCE."

A cast of favorite players has been engaged to support Francis X. Bushman and Beverly Bayne in the Metro-Quality wonderplay, "A Diplomatic Romance," which Mr. Bushman himself is directing, with the assistance of P. Thad Volkman. Prominent among these is Helen Dunbar, the sweetest "mother" known to the screen. Another important player is Henri Bergman, well known to Metro patrons. William Davidson has an excellent part, and another favorite actor is William Mandeville.

Social and diplomatic circles are represented in "A Diplomatic Romance," and the cast has been chosen from among the players who will visualize those types.

RELEASE DATE SET FOR "PRUDENCE."

"Prudence, the Pirate," starring Gladys Hulette, will be the second Thanhouser feature released through the Pathe exchanges in October. October 22 is the date upon which "Prudence" will have her first public showing. Florence La Badie in "The Pillory" is to be Thanhouser's first October release.

The same stuff that made "The Shine Girl" one of Thanhouser's greatest successes is responsible for "Prudence, the Pirate." The star is Gladys Hulette; the director, William Parke, and the author, Agnes C. Johnston.

The feature is a comedy drama about a little girl with piratical ambitions who sets sail in the good ship "Bucket of Blood" and captures a houseboat. An exciting fire aboard the "Bucket of Blood" is one of the features.

In the supporting cast is Flora Finch, famous for her long engagement with the late John Bunny. Others in the play are Riley Chamberlin, Barnett Parker and William Parke, Jr.

"THE SOCIAL BUCCANEER" (Bluebird).

Through an arrangement with the Bobbs, Merrill Co., publisher of Frederic S. Isham's novels, Bluebird will introduce "The Social Buccaneer" as the first of a series of features to be made from the Isham novels. The immediate benefit following the enormous sales of the Isham stories will mean dollars to the exhibitor, and for those who have not read the narrative, the value of the play will of itself be satisfying because of Bluebird's method of production and casting.

"The Social Buccaneers" will have J. Warren Kerrigan and Louise Lovely in the leading roles, these two stars of earlier Bluebirds now combining their talents in acting while lending their names as advertising features in conjunction with the other publicity advantages the play possesses. In the sup-



Scene from "The Social Buccaneer" (Bluebird).

porting company will be Harry Carter, Hayward Mack, Mare Robbins and Maude George.

Jack Conway, who has been J. Warren Kerrigan's director in previous releases, has produced "The Social Buccaneers" from Fred Mynton's scenario. Mr. Conway will be the third director Miss Lovely has worked for since she came to America from Australia and joined Bluebird at the time the program was inaugurated. While unquestionably living up to her name, Miss Lovely has constantly improved in acting, and as Kerrigan's leading lady is said to do the best work she has ever registered upon the screen.

MORE KNICKERBOCKER RELEASES.

In addition to the present three-reel Knickerbocker Star Feature released by the Melies Mfg. Co., every other week through the General Film Company, a new series of two-reel productions will be released to alternate with the present three-reel features. This will give a Knickerbocker production on the General Film Service every week beginning with the releases in October.

The first of the new features will be "The Better Instinct,"



Scene from "The Better Instinct" (Knickerbocker).

featuring Jackie Saunders, the versatile Balboa star, assisted by Frank Mayo and Lillian West, directed by Bertram Bracken under the supervision of H. M. & E. D. Horkheimer.

Lucy Manley, a sweatshop worker portrayed by Jackie Saunders, is tempted by Maric, her fellow worker, to choose an easier path to life's pleasures. The girls attend a dance where they are followed by two cadets. Ted Gordon, a drunken derelict, saves Lucy in time. Release date is set for October 6.

The second Knickerbocker release of the month will be "From the Deeps," with Joyce Moore and Daniel Gilfether, and will be in three parts. Release date is October 13.

The third Knickerbocker feature will be "Hearts and Hills," in two parts, featuring George Larkin and Margaret Nichols. It will be released October 20.

UNITY EXCHANGE IN MINNEAPOLIS.

The Unity Pictures Corporation, with offices at 16 North 4th street, Minneapolis, Minn., is the name of a new exchange formed by Harry Rathner, a well known figure in the moving picture industry, to handle the Unity Sales Corporation's program for the Minneapolis territory.

Mr. Rathner is at the present time handling "Civilization" in his territory, but will arrange to look after the releases on the Unity program permanently. Besides "The Marriage Bond," "The Lottery Man," and the "Tweedledum" comedies, Mr. Rathner will also book the new five-reel features to be produced, one a month, by the Dudley Motion Picture Manufacturing Company, who have arranged to distribute their features on the Unity program.

MUTT AND JEFF COMEDIES POPULAR.

Due to the many requests of exhibitors in northern New Jersey for Mutt and Jeff, and Hans and Fritz, animated comedies, the Mutt & Jeff Film Company have opened Jersey offices in Proctor's Palace theater building, Newark, in charge of R. S. Clarke. Mr. Clarke, who is well known among the exhibitors of this territory, predicts a bright future for Mutt and Jeff, and Hans and Fritz Animated Comics.

W. J. Gilmore, general manager of the Animated Cartoon Exchange, 1339 Vine street, Philadelphia, which handles the world-famed animated comedies of Mutt and Jeff, and Hans and Fritz, reports big business in his territory. The Animated Exchange have the exclusive rights to Mutt and Jeff, and Hans and Fritz in East Pennsylvania, Deleware, southern New Jersey, Maryland, District of Columbia and Virginia.

GAUMONT'S "SEE AMERICA FIRST" NO. 55.

Because of its proximity to so many centers of population, the Adirondack mountains are one of the most popular playgrounds of the American people. The fact that it is visited annually by so many thousands and is known by reputation to millions, makes a particularly happy selection for "See America First," the Gaumont single-reel scenic. This will be released as No. 55, September 27.

A special trip was made to the Adirondacks by the Gaumont cameraman for this series, Edward Guetlein. He has secured some remarkably effective pictures of Lake Placid, Paul Smith's and Saranac. The advantages of the Adirondacks lie in their combination of natural charm and comforts of civilization. One can enjoy life at a palatial hotel, lodge or



Scene from "See America First" (Gaumont).

club reached by train, automobile or boat, and then by going a few miles find himself in a comparative wilderness. These comparative scenes have been transferred to the screen to give spectators an idea of the unlimited and wonderful possibilities of this region.

On the same reel there is a Gaumont Kartoon Komic animated by Harry Palmer. It is called "Pigs," and relates in humorous fashion to some of the antics of porcine animals as transferred to the screen by a humorist with the pen.



Scenes from Sixth Episode of "The Yellow Menace" (Unity Sales Corporation).

"TIMOTHY DOBBS—THAT'S ME" (Universal).

The knife is a noble instrument. With its aid man has fought his way up from savagery to his present high state of kultur and civilization. On the end of a bayonet a knife serves some good purpose, but to eat peas with it is to demean its purpose in the scheme of things.

Here we have Robert Milash attempting to appease his appetite with a can of peas. He is having a hard time balancing the peas on the slippery blade, and Carter De Haven



Scene from "Timothy Dobbs—That's Me" (Universal).

is vastly alarmed for fear that Robert will further enlarge the monstrous gash in his face which Milash calls his mouth. if the catastrophe can be averted in any way Carter De Haven may be depended upon to forestall it, for Carter is the greatest little fixer outside the legal department of the Universal.

The thrilling scene takes place in the eighth two-reel episode of the Universal "Timothy Dobbs—That's Me" serial, which was written by Bess Meredyth and produced by Wallace Beery. Besides De Haven and Robert Milash, Marcia Moore and Dan Duffy also play important roles.

FIRST SOTHERN RELEASE SEPTEMBER 25.

If there is any exhibitor who is not familiar with the title of E. H. Sothern's first Vitagraph release, then he has not read his trade papers carefully. "The Chattel," in which Mr. Sothern is supported by Peggy Hyland, the famous English beauty, will be given its first run by exhibitors on September 25th. It is a powerful dramatic offering thoroughly worthy of Mr. Sothern's abilities as an actor and should prove a box office magnet wherever exhibited.

"The Chattel" is an original story written by Paul West to fit Mr. Sothern's personality and dramatic style of acting. It was produced by Frederick Thomson with Peggy Hyland, Rose Tapley, Charles Kent and John L. Taylor in the supporting cast.

The stock exchange scenes of "The Chattel" are correct to the minutest detail, more than 300 people being engaged for these scenes alone. Massive interior settings and picturesque exterior locations set this picture apart from the ordinary film production in a way that must be evident to everyone who sees it.

HERALD GETS "PRIMA DONNA'S HUSBAND."

The Herald Film Corporation is pleased to announce the acquisition of "The Prima Donna's Husband," starring Holbrook Blinn, Clara Whippel and Kathryn Browne Decker, produced by the Triumph Film Corporation, under the personal direction of Julius Steger and Joseph A. Golden for the entire state of New York and Northern Jersey.

"The Prima Donna's Husband" was shown some time ago to a specially invited audience, including the press of New York. Journalistic and trade paper comments were unanimous in their approbation. Reviewers and critics vied with each other in lauding the picture. Booking arrangements can be made immediately.

"AMERICAN BOYS IN EUROPEAN WAR."

Recently the Triangle gave a private showing of "Our American Boys in the European War." Among the invited guests were several prominent members of the New York Stock Exchange. Enthused by the absolutely epoch making heroism of the young American drivers as shown on the screen, they immediately determined to give expression to their admiration. Quickly forming a committee they got into action and raised thirty thousand dollars. With this sum they bought and equipped twenty ambulances to present to the American Ambulance Field Service. These were shipped on the Touraine, and will soon be "rolling" on the Verdun battle front, manned by the young and skillful drivers of the Field Service.

Possibly nowhere in the world, at the present moment, is there a unit so fully in the public eye as the American Field Service operating on the firing line. War correspondents go abroad to write about the war, and instead send back copy devoted to the thrilling deeds of the ambulance drivers. In consequence every Sunday supplement and current magazine have columns of vivid stories of "Our American Boys in the European War."

Recently A. Platt Andrew, head of the Field Service, took our own Will Irwin out on the firing line with him. Mr. Irwin lived with young drivers, sharing their hardships, and perilous night trips, from trench to hospital. Now he is telling millions of readers the story of the young Americans, the moving picture cameras caught for the Triangle Film.

The showings at the various summer resorts are in full swing. The most brilliant of these this week occurred at Bar Harbor on the 6th inst. A long list of society leaders insured social success, and as the house was sold out by subscription the financial returns were splendid.

From all over the country patriotic societies and clubs are arranging to sponsor the picture in various communities. The first public showing in New York City will be on October 24 at the Rialto theater, which Mr. Rothapfel has donated for the occasion. Plans are rapidly maturing to insure a record-breaking success.

"DULCIE'S ADVENTURE."

"Dulcie's Adventure," the second of the Mary Miles Minter features produced by the American Film Co., Inc., for release through the Mutual, has been completed, and will go out to the public on October 2. It is said by those who have seen preliminary screenings of this picture that never has the charming little star been so fetching as she is in the role of the pathetic little southern girl, "Dulcie."

James Kirkwood, the director, may be depended upon, of course, to get the most that can be gotten out of a picture. "Dulcie's Adventure," his first Mutual offering, is no exception, and "Dulcie's Adventure" bears all the earmarks of the Kirkwood handling.

The most painstaking care has been given to the costuming and the setting of the picture. Whether in the garments of a poor lonesome little white girl, not allowed to play with the neighboring pickaninnies or the "poor white trash," in the antiquated hoop skirts deemed fashionable by her Aunt Netta, or in her gorgeous imported white satin wedding gown which crowns the picture, Mary Miles Minter is perfectly gowned. The atmosphere of "Dulcie's" prim southern home, then of the gay and dissolute social life among the pleasure-seeking millionaires in the colony in California gives a contrast of setting to the picture, which Mr. Kirkwood has made the most of.

There are many touching scenes, including both the little "Dulcie" at home in her sunny southland, and the sad little "Dulcie" away on her enforced adventure in search of a millionaire. There are the stolen games with the white chil-



Scene from "Dulcie's Adventure" (Mutual).

dren of the neighborhood, only to be discovered and reprimanded by the two aunts; there is the scene where "Dulcie" must return the pet squirrel given her by the grocer's boy and her only companion; there are the plans for her enforced marriage to a man much older than herself. But the ending, when her grocer's boy comes and claims her and takes her back again to the south, makes up for all that.

"Dulcie's Adventure" is permeated by the charm of the little star. It promises even to surpass the popularity of "Youth's Endearing Charm," her first Mutual release.

"WITH THE SPIRITS' HELP" (Universal).

"Is the spirit of Wamba, the Wombat, present tonight?" Scene: Any American home on a Sunday night. Period: 1865-1896, or in certain districts, September, 1916.

See the professor of spiritualism in the background. He is now in the throes of his incantation. He is whispering to himself:

"Hocus, pocus, mumbo jumbo, abracadabra, hoodoo, voodoo, swastika." These few electrobiological words never fail to produce Wamba, the Wombat, the professor's favorite "guide."

The professor is trying to make an impression on Emily (Priscilla Dean), the local banker's daughter. Jed (Eddie Lyons), who is cautioning Emily not to fear, is of the opinion that the professor is a piece of Ephesian cheese. He proves it in "With the Spirit's Help," on the night of the big seance, when he rises from a flour barrel in ghostly attire.

"With the Spirit's Help" is one of those inimitable light comedies in which Eddie Lyons, Lee Moran and Priscilla Dean are funnier than ten dozen $500,000 comedians of the slapstick variety. The picture was scenaroized and produced from Virginia Kirkley's story by Universal Director L. W. Chaudet.

WILL HANDLE UNITY FEATURES IN MICHIGAN.

George Lichtenstein, the head of the Koppin Film Company, a well-known distributing exchange of Detroit, Michigan, was in New York the past week and arranged with the Unity Sales Corporation to handle its features and comedy releases for his territory. The Koppin Film Company, one of the best known of the independent exchanges throughout the country, have handled many big features throughout the Northwest.

While in New York, Mr. Lichtenstein saw "The Marriage Bond" and "The Lottery Man" and the first two of the "Tweedledum" comedies, all to be released on the Unity program, and immediately completed arrangements to distribute these features in the State of Michigan. While here, Mr. Lichtenstein will also book other big features for his company and expects to take all the Unity program releases which are put out in future.

"LESS THAN DUST" COMPLETED.

Artcraft Pictures Corporation announces that final scenes were made last week for "Less Than the Dust," the first of the new series of Mary Pickford productions. Cutting and assembling will begin at once and work on a preliminary shipment of eighty prints will be rushed rapidly, as this large number will be required by the sixteen exchanges in the United States and Canada for release in October.

Advance information reveals the fact that a complete replica of a city of modern India was erected on Long Island for the filming of the big spectacular scenes for Hector Turnbull's story. Temporary barracks and commissary were constructed for the hundreds of extras who were used for several weeks in the large ensembles by the director, John Emerson, and his staff. The cast numbers nearly sixty principals.

Miss Pickford promises the addition of a brand new characterization to the extensive gallery of successful roles which she has created in picture plays. She appears as a mischievous castaway, who rises above the degraded condition in which the superstitious natives of India would place her. Because



Scene from "Less Than the Dust" (Artcraft).

her parentage is unknown they scorn and ridicule her and try to make her feel that in reality she is "less than the dust." But with the children of the village she is a great favorite and the scenes in which she appears with them show her in all the charming and adorable traits that have built up such a following for her. The highly spectacular scenes and the situations which demand a keen strain of pathos display her versatility in other directions, and all through the Indian uprising and the denouement in the desert where she has fled to death because a jealous woman has spoiled her love affair, she reveals a capacity for characterization that she confidently hopes will make Rahda in "Less Than the Dust" received as her best and most popular heroine up to the present time.

"TWIN FATES" (Essanay).

Here is a film constructed on a decidedly original theme, which will furnish ideal entertainment, even thrills, to any group of picture patrons. Of course, its predominating fea-



Scene from "The Fates" (Essanay).

ture is the story itself, but a capable cast has accentuated this fortunate fundamental, and the combination makes a play of exceptional merit. It is one of the few three-act pieces written by H. S. Sheldon, the playwright. Mr. Sheldon is usually occupied with dramatizing strong stories for stage and film and producing at regular intervals an original hit for both. But he wanted to write what he believed an ideal three-act film. He had the idea and he wrote the scenario. Harry Beaumont directed the picture. Marguerite Clayton and Sidney Ainsworth appear in the leading roles. As the title suggests, it is a story in which the fates of two men run on parallel lines. When one man takes the identity of another something interesting is bound to happen, and in this play it does. An unexpected twist at the end adds a thrill to the already entertaining story. "Twin Fates" is recommended as a three-act drama of unusual strength.

CHANGE IN SELIG BOOKING.

A change has been made in the Selig bookings in General Film service for the week of October 9th. "Converging Paths," a two-reel drama of unusual worth, will be released on Monday, October 9. This film will take the place of "The Temptation of Adam," formerly announced for October 9th. On Saturday, October 14th, the Western drama, "A Mistake In Rustlers," will be released. It is an exciting drama of the West, with Tom Mix in the leading role.

Bennett A. Molter, formerly assistant to Director Henry Otto, is at present assisting W. Christy Cabanne in the production of a five-reel feature to be released by Metro. Mr. Cabanne was signed up in Hollywood, Cal., by Fred J. Balshofer, to produce a fourteen-episode serial featuring Francis X. Bushman and Beverly Bayne.

* * *

Lillian Gish will soon be seen on the Triangle program in "Diana of the Follies," considered her best Fine Arts vehicle to date. She characterizes the part of a typical show girl with the usual amount of temperament and sentiment. Sam de Grasse is her leading man, and others in the cast embrace Lillian Langdon, Wilbur Higby, Adele Clifton, George Wilson, Edward Warren, Howard Gaye and A. D. Sears.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Philadelphia Film Ball Coming

Hallowe'en and Eagle Temple are Time and Place of This Year's Socia Affair Given by Motion Picture Employes' Association—Committee Now Appointed Promises Great Things for the Evening.

From the Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia.

PHILADELPHIA, PA.—Attention in local moving picture circles is now centered upon the ball to be given under the auspices of the Motion Picture Employees' Association at the Eagle Temple, Broad and Spring Garden streets, on Hallowe'en, Tuesday evening, October 31. This is the initial move upon the part of the new association to gain social prominence and the results of the venture are being looked forward to with much interest.

A committee, consisting of S. Kaplin, D. Lodge and J. Baker, has been appointed to supervise the management of the ball and to date the above-mentioned gentlemen have been untiring in their efforts to insure a real time in the company of real people. Invitations to attend have been extended to many of the stars and already several of the most popular photoplay celebrities have signified their intention of attending. A handsome programme is being arranged and pictures of many of the stars will be given away as souvenirs. Refreshments will be served and many other pleasing features are in order.

Now, then, moving picture enthusiast, inquire at your favorite theater concerning the ball and see that an opportunity for a night of wholesome pleasure does not slip past unheeded.

Palace Theater Opens This Winter.

Cape May, N. J.—J. P. Cox, of Cape May, N. J., announces having experienced such a favorable volume of business during the summer months that he has decided to open the Palace theater of that town for his winter quarters.

Geo. J. Conly Buys Theater.

Philadelphia, Pa.—The moving picture theater located at 1222 to 1236 Ridge avenue, including the stores and a garage, have been sold by C. Harry Johnson for the estate of John Baird to George J. Conly, of the Park Baking Company, which firm will occupy the premises after extensive alterations. The lot has a frontage of 145 feet, with a depth of 80 feet, and is assessed at $40,000.

Reopening of the Garrick.

Norristown, Pa.—Messrs. A. and L. Sablosky, managers of The Garrick theater, here, must certainly have entertained a secret feeling of joy at the remarkable turnout that christened the reopening of the theater on Labor Day. The theater has been entirely renovated during the summer. Girl ushers will be the rule from now on, and patrons are insured of the utmost courtesy at all times. The class of vaudeville and moving pictures presented by the management are well known to the folks of Norristown.

West Philadelphia's Coliseum Open.

West Philadelphia, Pa.—The Coliseum theater, 59th and Market streets, has opened for the coming season after having been entirely renovated throughout during the warm months. C. Stamper, the new manager of the theater, has certainly taken every possible measure to see that the house would be in thorough condition for the opening of the season.

C. B. Little Buys Theater in Union City.

Union City, Pa.—Calvin B. Little, formerly of Chambersburg, Pa., has purchased a moving picture theater in Union City, Erie County, Pa., which he has been operating with unexpected success. He has christened his theater the Star, and operates it as a ten and fifteen cent house. Union City has a population of 6,000 people, and Mr. Calvin's house is the only theater in town.

Building Theater in Bridgeport.

Bridgeport, Pa.—This town is to have its first place of amusement, a moving picture theater, for which property has been purchased on De Kalb street by William Winterbottom, of Norristown. Ground has already been broken and the work of construction is being rushed forward with all possible speed.

Regent Reopens in New Beauty

Sloping, Saucer-like Floor Now Gives Free View to Every Seat in Auditorium—New Comforts and Attractive Designs.

PHILADELPHIA, PA.—Refurnished and redecorated throughout and with many improvements made to the interior, the Regent theater, one of Philadelphia's leading photoplay theaters, closed during the summer months, was recently thrown open to its many patrons when Robert Warwick showed in "Friday the Thirteenth."

Of the many improvements made since the close of last season perhaps none is so noticeable as the new seating arrangements on a sloping or saucer-like floor, which gives the audience a clear and commanding view of the stage. The walls and ceiling are resplendent in their new frescoes and with the draperies hanging robe-like there is produced an attractiveness that is a revelation. Another feature is the new ladies' room, which is handsomely fitted up with writing desks, dressing tables and other requisities. A corps of thoroughly trained young women employes cater to the wants of the patrons. The music furnished at the Regent theater has long been noted for its good qualities.

Film Week in Newark, N. J.

By Jacob J. Kalter, 51 Strand Theater Building, Newark, N. J.

To Lift Plague Ban.

NEWARK, N. J.—Health Officer Charles V. Craster has mailed notices to the owners of the local theaters and moving picture places that the embargo upon the admission of children under sixte[illegible] of age has been modified to permit all children over twelve to attend the performances. This is the first breach in the line of fortifications built up by the Board of Health to safeguard the citizens from infantile paralysis.

The action of Health Officer Craster in removing the restrictions is the result of a visit paid to Mayor Thomas L. Raymond by a committee of the Newark Moving Picture Exhibitors' League, consisting of Joseph Stern, president, Philip Bornstein, secretary, and Herman Austerman.

Savage Books "The Unborn."

Newark, N. J.—The Savage Feature Film Company, A. Savage, manager, have secured the New Jersey state rights to the Kulee feature's "The Unborn." The new concern have offices at 288 Market street.

Carter With Bluebird as Manager.

Newark, N. J.—With the departure of Henry Siegel as manager from the Bluebird nest in Newark, comes a new one in the person of George R. Carter. Mr. Siegel leaves to join the Lewis J. Selznick Enterprises as New Jersey representative. He will handle "War Brides" and the Clara Kimball Young productions.

Mr. Carter, although for the first time in Jersey territory, does not come here totally unknown to the local exhibitors. For the past two years Mr. Carter was at the head of the collection department of the World Film. In that capacity he became acquainted with practically all the Jersey exhibitors.

Turnbull Files Trade Name.

Newark, N. J.—James A. Turnbull has filed as the trade name for the building situated at 283-285 Market street, Turnbull auditorium.

Altering Washington Theater.

Washington, N. J.—Plans have been drawn for alterations in the Washington Opera house. The place will be enlarged to about twice its present seating capacity, making the house seat 1,300. There will also be an additional gallery, according to the plans. Work will be begun upon the structure this fall if the plans are approved.

New Process to Clean Film.

Elizabeth, N. J.—The Kleanwell Film Machine Company, with registered offices at 215 Broad street, has been incorporated here with an authorized capital of $20,000. The new concern will manufacture a machine for cleaning moving picture film. The incorporators are Elizabeth Robertson, Maurice S. Rosenfeld, John A. Schwartz and David Schwartz.

Verdun Films Free for Red Cross

National Press Club in Washington Sees Twelve Reels of Thompson's War Films —Offered Free by Leslie's to Organizations Where Benefits Go to American Red Cross—What Is in the Pictures.

By Clarence L. Linz, 635 Tenth Street, N. E., Washington, D. C.

WASHINGTON, D. C.—Donald Thompson, the first American war photographer to reach the fighting line at Verdun, at the National Press Club, showed twelve reels of war pictures, which, after official inspection, were purchased by the Army War College. These films, which pictured the actual explosion of shells in a full-manned trench, bore the official stamp of the French war office and were the "closest" battle pictures ever shown in America. Mr. Thompson, in the name of Leslie's Weekly, offered the use of this film gratis to any organization that would agree to donate the benefits to the American Red Cross.

Donald Thompson, whose bandaged head, as well as his first trench views, testified that he was nearer the battle front than most photographers, acted with the sanction of General Joffre as the official war photographer before Verdun. Mr. Thompson, who is the war correspondent of Leslie's Weekly, has been on every European battle front with the exception of Roumania, and his portrayal of "the real story of the war" was such that Major Moses of the General Staff, requested the privilege of purchasing his films for the United States Army War College.

As the films were shown, Mr. Thompson explained their significance and described the attitude of the men on the battle front, together with the peculiar means used to bring them to the condition where they were able to face the terrible ordeal of the charge.

"Men are kept in camps," said Mr. Thompson, "until the monotony of camp life makes them ready for everything that means change. Segregated from any diversion, they go through a monotonous drill and are given no entertainment or diversion of any kind. They see their comrades marching by and it is carefully explained that these men have done their 'bit' and are going home on a furlough. Then for days the drill continues, always within earshot of the booming guns. Finally, when they are ready to do anything rather than stay where they are, the order comes to advance. They are hurried to the first line trenches, and before they have time to think of danger or fear, comes the order 'charge,' then battle madness does the rest."

Mr. Thompson declared that this was universally true for all the troops on the battle front and that all were only too anxious to "do their bit" and get home.

Shells that tore the earth from beneath the very nose of the camera, scurrying men who sought shelter from the terrible death doled out by the "busy Berthas," and finally, the awful tragedy of an explosion in a fully manned trench, were actually pictured on the screen.

The audacity of the photographer, which enabled him to register this scene with his camera also cost him the wound which ended the picture and resulted in his being invalided home to recover. As he spoke, his head was bandaged. After the exhibition of the pictures, the Department of the Interior requested the use of the film, which was granted by Leslie's, and the Army and Navy League also registered their official desire to make use of the picture.

A chest full of battlefield relics, including German helmets, lances of the Black Hussars, officers' swords, gas masks and hand grenades, were exhibited and their uses explained by Mr. Thompson.

Interesting Building Rumor.

Washington, D. C.—During the past few weeks there has been considerable talk concerning big houses to be erected in this city in the near and the distant future, but thus far nothing has been done along these lines. Plans have been drawn for a large motion picture theater, involving several thousand dollars, on what is known as the Willard estate on F street. Another of the projected theaters is for F street, near Ninth street, while a third contemplates the rebuilding of the present Penn Gardens, on Pennsylvania avenue, at 21st street. It is reported that a Mr. S. Edelman, of New York, is in town in connection with the latter proposal, and that when the work is completed the house will have a seating capacity of 2,700, making it the largest in the City of Washington. It is stated that the plans call for the building of the new theater right over the present house, without any interruption to busines, and when the work is completed the latter is to be torn down. The airdome adjoining Penn Gardens would be included in the project, the new theater covering this as well as the present house. An effort will be made to secure a full story on this project in time for the next issue of the Moving Picture World, for it is believed that Mr. Edelman's plans will be highly interesting.

R. D. Craver on Way to New York.

Washington, D. C.—Among the visitors of the past week were R. D. Craver, of Charlotte, N. C., where he is at the head of the Craver Film & Supply Company, who is on his way to New York to contract for a number of state's right propositions for this territory. While here he obtained a number of bookings for films which he already has. Mr. Craver reports business improving in his section, and just prior to leaving he received an order for a Rembush silver fiber screen and two Motiograph projecting machines, which are to be installed in the new theater that is being erected in Greensboro, N. C., on the site of the McAdoo Hotel, which was destroyed by fire last year. This house will be ready for opening about the middle of October.

H. E. Flaherty Comes to Local World Film.

Washington, D. C.—H. E. Flaherty is the latest arrival at the local office of the World Film Corporation, of 1004 E street, northwest. Mr. Flaherty, who for a short time was connected with the New York office, comes to Washington to act as a representative of this branch and will cover the Capital and the Baltimore section. He has been making the rounds and getting acquainted with the local trade.

Manager Whitaker of Artcraft Busy

New Local Offices Not Quite Complete But Contracts are Not Waiting on the Painters and Carpenters.

WASHINGTON, D. C.—V. P. Whitaker, who has just opened the offices of the Artcraft Pictures Corporation, at 1322 F street, northwest, is right on the job making contracts for future releases of the new company. He is, however, working under some little difficulty, for the work of getting the exchange ready is by no means completed, and there is the sound of hammering and sawing, which seems to predict the coming of a very attractive place when all of the work is completed.

The new exchange is quartered on the second floor of the building. Eventually the entire floor is to be taken over, but at present Mr. Whitaker must content himself with a single large room at the head of the stairway. This contains a partition, which sets off a part of the space for a reception room, the balance being the manager's private domain. There is another room to which entrance may be had from the private office, the reception section and the outside hall, which is to be used as a film and paper room, while the third room is also to be used for storage and office purposes, this room being opposite the one previously referred to.

The manager's office is attractively fitted out with quartered oak furniture, and when completed the exchange will be one of the neatest in the city.

The manager himself, V. P. Whitaker, is well known among the exhibitors of this section, and is an old-time showman with an experience of twenty-two years. He started in with the L. Lawrence Weber Company, and was located in Atlanta, Ga. He remained with this company for about fourteen years, when he joined Z. Poli, taking charge of his houses first in Waterbury, then in Hartford, Conn. In Syracuse, N. Y., he was manager of the Shubert house.

About two years ago Mr. Whitaker came to Washington, joining George Mann, who was opening up the office of the Paramount Pictures Corporation, becoming assistant manager of the exchange. He left this company to accept his present position. While with Paramount, he covered the entire local territory and made the acquaintance of large numbers of exhibitors, all of whom are now wishing him the best of success in his new endeavors.

H. F. Lavelle Going to Clarksburg U Office.

Washington, D. C.—Henry F. Lavalle, formerly manager of the Washington Film Exchange, stopped over in Washington, last week, visiting his brother, who now has charge of this exchange. He is on his way to Clarksburg, W. Va., to become associated with the Universal Film Company's exchange in that place, of which the brother, now in this city during the absence of J. Leo Yates, who is still very ill, is manager. The Washington correspondent regrets that there should be such a mixup between two brothers, and that a diagram should be required to tell who's who and why, but he did his best and then, both are on the same payroll, so why worry.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Hope Plague Ban May Be Lifted.

BALTIMORE, MD.—It is like balm to the wounded to know that there is a hope that by the time this is published that the health regulations which have recently been issued by the Health Department, one of them being the prohibiting of children under thirteen years of age from attending theaters, will be abolished and that business will then again be able to resume normal conditions. What few cases of the infantile paralysis plague there have been in Baltimore, have fallen off rapidly for the past several weeks, and Health Commissioner Dr. John D. Blake's opinion is that he now holds no fear of an epidemic in this city, for the situation is well in hand. He will not lift the bans too quickly, however, owing to the uncertainty as to whether it will grow warmer or not. It has been rumored, however, that September 20 has been set as the date for the rescinding of the bans. On Tuesday, September 12, Frederick Clement Weber, president of the Lord Valvert Theater Company, and Paul J. Prodoehl, treasurer of the same company, representing several motion picture theaters called on the Health Department to

ask whether the exhibitors could hope for a lifting of the bans in the near future. It was stated by Mr. Weber that forty-one motion picture theaters had been obliged to close on account of this edict.

Annapolis Health Ban Lifted.

The health edict in Annapolis, Md., barring children under sixteen years of age from attending moving picture theaters in this city, due to the infantile paralysis plague, was rescinded by Mayor Stranne on Saturday, September 9, since a clean bill of health was given to the city. The attendance of the theaters has again resumed its normal condition and the children are delighted with the news.

Twilight Theater Reopens.

The Twilight theater, 625 Columbia avenue, which is owned and managed by Wm. Nagorosky, reopened to the public on Monday, September 18. This theater has been closed during the summer months.

Price Raised at Lafayette.

Baltimore, Md.—E. McCurdy, manager of the Lafayette theater, Lafayette avenue at Stricker street, is now charging a straight ten-cent admission price every night. Heretofore, this rate has only been in effect for two nights a week. Mr. McCurdy has booked the "Crimson Stain Mystery" serial, and the first episode was shown here on September 14.

Brightening Dream Theater.

Baltimore, Md.—Samuel G. Smith, who recently took over the management of the Dream theater, 582-4 North Gay street, has had a number of improvements made in this theater. A new coat of paint has been given the exterior, while the interior has been entirely redecorated and renovated. Mr. Smith states that he is now arranging a program of the largest productions for the fall.

Weniz Extends to Washington.

Baltimore, Md.—It is announced by Isador Weniz that the Weniz Film Company, 104 North Gay street, is to extend its activities to Washington, and that very shortly a branch office will blossom out for the benefit of the exhibitors in the Capitol City. Mr. Weniz states that the film which is brought to his Baltimore office will also be sent to the Washington branch for the benefit of those exhibitors. The branch office will have a manager, although Mr. Weniz will travel from one city to the other, and a full line of moving picture supplies, appliances and machines will be handled.

Ladies Attracted by Wizard Theater.

Baltimore, Md.—As a special feature for the attraction of the ladies, the Great Wizard theater, 30 West Lexington street, ran as part of their program for the first three days of last week, the Florence Rose Fashions. When this writer stopped for a short chat with Mr. Levy on Monday, September 11, it was very evident that the ladies had read the announcement by the number seen entering the house.

Singers at Palace.

Baltimore, Md.—The fall opening of the Palace theater, Gay and Hoffman streets, was arranged by Frank Durkee, the owner and manager, for Monday, September 11, and as a special feature for the opening week, Mr. Durkee engaged four singers to render selections between the showing of the pictures. These singers were billed as "The Palace Four."

Vocalists at New Theater.

Baltimore, Md.—L. A. DeHoff, manager of the New theater, 210 West Lexington street, is now engaging artists from the New York booking offices to render vocal and instrumental selections during the intermission, at his house, between pictures. For the past two weeks songs have been given and prior to this a violinist played with great skill.

Pittsburgh Selznick Office

Charles F. Schwerin Leaves World Film Office to Take Charge of the New Selznick Features in This Territory—Temporary Office in Exchange Building—Leo F. Levison Now at World Film Helm.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa

PITTSBURGH, PA. Considerable surprise is expressed in local film circles over the announcement just issued of the resignation of Charles F. Schwerin from the managership of the Pittsburgh branch of the World Film to take charge of the office of the Louis J. Selznick Corporation, which he will establish here.

Mr. Schwerin is well known to the moving picture fraternity, not only in this city but throughout the country, having been connected with the exhibiting and exchange business for about ten years. He opened the Dreamland theater in Chattanooga, Tenn., in 1906, and in 1908 went to New York, where he became secretary and treasurer of the Essanay Amusement Corporation, operating the Princess and Janice theaters there.

Later he became associated with the Actograph Film Company, which was absorbed by the General Film Company. He then became special representative for the Fox corporation, touring the country several times, and settled down to the managership of the St. Louis office of that company. For a time he was manager of the General Film branch at Twenty-third street and Fourth avenue, New York, and was connected with the home office of the World Film when placed in charge here.

Taking up his duties as manager of the new Lewis J. Selznick branch in this city, Mr. Schwerin has established temporary quarters in the Film Exchange building, 938 Penn avenue. Permanent quarters are now being arranged for. Mr. Schwerin states that he has already received many requests for the first releases of the Selznick Company, "The Common Law," featuring Clara Kimball Young, and the Nazimova feature, "War Brides."

To succeed Mr. Schwerin the World Film Corporation has named as manager Leo F. Levison, formerly manager of the Newark branch of the World. Mr. Levison is a familiar figure in the film business here, having successfully managed several enterprises in this city and having taken a prominent part in the activities of the Pittsburgh Screen Club in the past. Two years ago he had charge of the World Film office in Pittsburgh, but resigned to go with the Fox at Dallas, Tex. Later he returned to this city to establish the New Film Corporation office, after which he again joined the World organization, taking charge at Newark.

Kittanning's Lyceum Reopens.

Kittanning, Pa.—After undergoing an extensive remodeling process, the Lyceum theater, Kittanning, Pa., has been reopened to the public with high class feature pictures exclusively. The improvements to the house cost $15,000 and include much new equipment of the latest type, in addition to beautiful decorations throughout. A more convenient and up-to-date seating arrangement has been installed and the gallery removed. The theater was formally opened under very auspicious circumstances and all indications point to a successful business. Andrew Condoleon is the owner and W. J. Marrian, a well known Pittsburgh man, is house manager of the Lyceum.

H. T. Miller Buys Theater in Duquesne.

Duquesne, Pa.—The Lyric theater here, has been recently taken over by H. T. Miller, formerly manager of the Lyric theater at that place. The new owner has changed the name of the house to Miller's theater. A number of improvements and additions to equipment are contemplated by Mr. Miller.

Fine Parkersburg Theater.

Parkersburg, W. Va.—P. W. Barret has recently opened his Star theater, at Parkersburg, West Va., after combining it with the Bijou theater, and remodeling it into one of the most up-to-date houses in the state. The seating capacity is 600. Feature pictures are shown daily, and the admission price is 10 cents.

J. Spiegel Heads Local Unicorn.

Pittsburgh, Pa.—Jaques Spiegel has been appointed manager of the Unicorn exchange in Pittsburgh, to succed R. E. Peckham, who was recently transfered to the Cincinnati office of the company.

Metro Manager on Vacation.

Pittsburgh, Pa.—J. E. Davis, manager of the Pittsburgh branch of the Metro Picture Service, accompanied by Mrs. Davis, is spending several weeks' vacation in Ohio.

Rebooks "Hulda from Holland."

The Regent theater, in the East End, Pittsburgh, the finest of the Rowland & Clark chain, has re-booked the Paramount production, "Hulda from Holland," featuring Mary Pickford, for an additional two days' showing, as the house did a record business during its first presentation despite the ban on the admission of children.

Weilands to Become Exhibitors

Pittsburgh Film Circles Interested in New Venture of Prominent Local Exchangemen—Are Building Large Theater in Knoxville—

Pittsburgh, Pa.—One of the most important business ventures that has been announced here in some time is the reentrance of J. A. and A. A. Weiland, owners of the Weiland Film Company, 113 Fourth avenue, Pittsburgh, into the exhibiting field with the erection of a large modern theater in Knoxville, a suburb of this city. Tentative plans are under way for other houses, and it is likely that the firm will secure a chain within the next year.

The first of the Weiland theaters will be built at once. It will occupy a very desirable site in one of the most populous residential sections of Pittsburgh. The lot measures 60 by 100 feet, and has been leased for a long term of years. The house will be modern in every respect, and will have a seating capacity of 1,000. Several unique features will be embodied in the construction and arrangement of the house, which will combine the highest degree of comfort and beauty. The cost will run between $40,000 and $50,000.

Henry Blume Remodeling the Gem.

Pittsburgh, Pa.—The Gem theater, in the outer Fifth avenue district, Pittsburgh, is being extensively remodeled by its owner, Henry J. Blume. Alteration of the front of the house, and a more convenient arrangement of the audtorium are among the improvements, now going forward, while both exterior and interior will be handsomely redecorated as soon as these changes are completed.

Buffalo Club Wants Exhibitors

Idea That Exhibitors Are Not Wanted Has Got Around—Club Is Doing Its Best to Get Them In—Statement by Club's Board of Governors—Regular Monday Luncheons to Be Feature This Fall.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Plans for increasing the membership of the Buffalo Screen Club were discussed at a meeting of that organization on September 11, President Christoffers presiding. An effort will be made to get more exhibitors into the club. Many exhibitors have the erroneous idea that the club is antagonistic to them, but it was emphasized at the meeting that this was wholly wrong. The real object of the organization is the well-being of the entire film industry, all branches of it. In this connection the board of governors issued a statement:

"The primary object of the club is to work with and for the exhibitors and to eliminate misunderstandings, lack of faith, etc., that have existed between them and the exchange men. That is what the Buffalo Screen Club means."

Each member at the meeting agreed to try to bring in two new members at the next session. It was stated that the purpose of the club was not only to furnish social pleasures for the members, but to co-operate in opposing all unjust legislation directed toward the exhibitors and all others in the moving picture industry.

The club also decided to hold a series of Monday luncheons, about once a month, at which subjects of vital interest to the film business will be discussed by competent speakers. Prominent producers, projection experts and others will be invited to address the club.

"When these leaders are making a trip from New York to Chicago, for instance," said one speaker, "we would be delighted to have them stop off at Buffalo and pay us a visit. A few remarks by them would prove very beneficial to us."

Among the new members of the club are J. L. Levy, of the World Film, and Basil Brady, of the International Film. C. A. Taylor, representing the Motion Picture News, and Joseph A. McGuire, representing the Moving Picture World, were made honorary members.

Manager Hickey Returns to Triangle.

Buffalo, N. Y.—George A. Hickey has been appointed manager of the Buffalo office of the Triangle Film Corporation. This position was formerly held by Mr. Hickey. He opened the local quarters of the Triangle last year and resigned April 8th to become manager of the Syracuse, Albany and Buffalo offices of the Unicorn Film. Mr. Hickey received many congratulations from local exhibitors, members of the Buffalo Screen Club and others on his return to Buffalo.

"Complete co-operation with the exhibitors" will be our slogan, and they will have the freedom of this exchange as if it were their home, he said.

Mr. Hickey succeeds J. E. Willis, who is now Chicago manager of the Unicorn Film. G. A. Woodard will continue as Triangle traveling representative in the Buffalo territory.

Charles Barlott Heads Syracuse Unicorn.

Syracuse, N. Y.—Charles Barlott has been appointed manager of the Unicorn Film in Syracuse.

L. E. Barger Reopens Linden Theatre.

Buffalo, N. Y.—The Linden moving picture theater in Jefferson street, near High, Buffalo, has been reopened under the management of L. E. Barger. The house had been closed for the summer. Mr. Barger recently distributed 1,000 complimentary tickets entitling the holders to witness "The Mysteries of Myra" at his theater on a certain date. Mr. Barger came here from the Sampson theater, Penn Yan, N. Y., which he managed for one year. Before going there he managed the Motion World theater of Geneva, N. Y., and at the same time was superintendent of the Temple theater of that city.

Mid-State Theatres Now Dark.

Ogdensburg, N. Y.—The Hippodrome theater, Ogdensburg, has been closed, and the building will be used for other purposes. Other houses that have closed permanently are the Eureka and the Bijou of Oswego, the Happy Hour of Fulton and the Rex theater of Syracuse. A large clothing concern will occupy the Rex building.

Theatre Notes from Syracuse.

Syracuse, N. Y.—Ground has been broken for Keith's new theater in Syracuse.

The Crescent theater, Syracuse, has reopened, with Keith's vaudeville and the Triangle film service.

Archie Moses, assistant manager to Emmett Cornell, of the Echo theater, Syracuse, has resigned and is now with Gene Logan, taking pictures for the Pathe Weekly.

It is reported that fourteen moving picture theaters have been closed in Syracuse on account of the infantile paralysis quarantine. St. Bridget's Hall, Skaneateles, N. Y., which shows moving pictures, has been closed for the same reason. It is reported that only three houses in Utica have not been affected by the quarantine.

Good Soloists at New Victoria.

Buffalo, N. Y.—Edward L. Hyman, manager of the New Victoria moving picture theater, Buffalo, is treating his patrons to extra attractions. He has secured the services of Bruce Weyman, baritone soloist, for two weeks. Mr. Weyman comes here from the Strand theater, New York. He will be followed on the New Victoria program by Miss Autumn Hall, a violin virtuoso.

"These soloists, in addition to our feature films, give our patrons a diversified entertainment unequaled in Buffalo," said Mr. Hyman.

Manager George Stockton Pleased.

Buffalo, N. Y.—"We have two hundred patrons who visit us every day, and our other visitors are transients from the trains and boats entering Buffalo," said George Stockton, manager of Keith's Columbia theater, Buffalo, a five-cent moving picture theater. "The hot weather didn't hurt us. The films we are using are the Triangle, Bluebird and Mutual masterpieces."

Harris and Lee Lease Opera House.

Corning, N. Y.—L. E. Harris, proprietor of the Family theater, Albion, and Jack Lee, of that city, have leased the Corning Opera House. The theater has been redecorated throughout and has new opera chairs. The house seats 1,000 and will have an orchestra each evening. Mr. Harris will look after the mechanical end of the theater and Mr. Lee will take care of the executive duties. Road shows, vaudeville and moving pictures will be featured.

M. A. Pappalardo's Elite to Reopen.

Kenmore, N. Y.—M. A. Pappalardo will open the Elite moving picture theater in Kenmore, a suburb of Buffalo, October 1. The house was damaged by fire and has been closed for two months. New seats, a new steel ceiling and other features have been installed. The stage will accomodate sixty persons.

"After each show, as my patrons are leaving, I ask them for suggestions," said Mr. Pappalardo. "I also show slides on which I request my patrons to tell me what films they want. In this way I am able to please them."

"The Shielding Shadow" is being booked extensively in this territory by N. I. Filkins, Pathe traveling representative.

Canada Lets in German Films for Soldiers

Need of Showing Rookies How Hindenberg's Men Move and Fight Lifts Censor Ban from Films—Will Be Generally Shown.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ontario.

TORONTO, ONT.—Canadian soldiers now training at Camp Borden and other encampments in the Dominion for service overseas are being given a chance to see German soldiers in action before leaving the country by means of moving pictures which, otherwise, would be banned, it is officially admitted. These views are of Von Hindenburg's German army on the Eastern front, and were taken by Durburough and Graham, the press photographers. The subject consists of nine reels and the first showing under military auspices was at Camp Borden, Ontario, for the three nights, Friday, Saturday and Sunday, September 8-10, under the direction of Manager Bissell of the Strand theater, one of the camp's film houses. So far as the exhibition at this camp is concerned, the pictures were intended to reveal to the latest rookies of Canada's citizen-soldier army what German soldiers look like and how they move.

So interested have the military officials become in this release that the 234th Battalion paid the duty on the nine reels when they were being brought into Canada, it is declared. It is understood that Manager Bissell will look after the screening of the German war feature throughout Canada, as it has been announced that he holds the Canadian rights for the release.

Practically no German war views have been screened in Canada since the outbreak of hostilities, as the censorship has been very strict in this respect. Not long ago a Toronto exhibitor was fined in the police court for permitting the advertisement of a German army scene to appear in the list of subtitles for a news weekly when the said scene had been entirely "lifted" by the censors. The admittance of the nine reels of von Hindenburg into the country is, therefore, considered extraordinary.

Proud of Its Record.

Toronto, Ont.—Local 173 of the I. A. T. S. E. is now advertising itself in Toronto papers as "An organization with a Record." The Toronto local has 120 members, of whom thirty are now serving with the Canadian or Imperial armies.

New Faces at Local Standard Office.

Toronto, Ont.—A reorganization of the Ontario branch of the Standard Film Service, Limited, distributors of Metro features in Canada, has just been announced. Both the office and road staffs have been reconstructed. J. P. O'Loghlin, vice-president of the Canadian company, has come to Toronto from Montreal to take charge of the local office, while Walter C. Davidson, formerly with the Universal and World exchanges, has been engaged as manager

for the Province. The assistant manager will be B. Culleton, who has been, until recently, on the Metro staff at New York. A. E. Atkinson is the head shipper and his assistant is P. Laurin. Miss L. G. McGuffin will continue as secretary for the Toronto headquarters.

Artcraft Comes to Canada.

Toronto, Ont.—The Artcraft Pictures Corporation of New York, behind which Mary Pickford is the moving spirit, has made a start in Canada. This company has taken out a Dominion charter with a capitalization of $50,000, and has been authorized to trade in Canada under the title of the Artcraft Pictures Corporation, Limited. As Mary Pickford is one of Toronto's native daughters, local film followers are watching with interest.

New Toronto Downtown House.

Toronto, Ont.—R. S. Marvin of the Metropolitan Theater Company, Toronto, which controls the Strand at Toronto, Strand at Camp Borden, and the Palace theater at Angus, has made preliminary arrangements for the erection of a brand new downtown theater in Toronto.

Montreal News Letter

By Lane McLean, 7 Phillips Square, Montreal, Quebec.

Samuelshon and Freed Buy the Tivoli.

MONTREAL, QUE.—The Tivoli theater, one of the "heart of the city" houses, was recently sold by Messrs. Hirsch & Rosenthal to the firm of Samuelshon & Freed. Mr. Freed himself will have the management of The Tivoli and will offer a very attractive program of Triangle and Fox features.

Sidney Taube Goes to Famous.

Montreal, Que.—Famous Players Limited, distributors of the Paramount program in Canada, are making great preparations for the releasing of the Pickford Artcraft pictures in Monreal. Harry Kaufman, the local manager of "Famous," has secured the services of Sidney Taube, who formerly had charge of the Universal office in this city, to assist in pushing the Famous fall program in the Province of Quebec.

Robertson Travelogs Here.

Montreal, Que.—The Robertson travelogs are being shown in this city at His Majesty's theater for a period of four weeks. By an arrangement with the Montreal Daily Star wide publicity has been given to these travelogs and Mr. W. A. Edwards, manager of His Majesty's, states that these "tours in picture in lands 'cross the sea" are proving a great success in his house.

Cooper to Release Selig and Essanay.

Montreal, Que.—Beginning September 16, Selig and Essanay subjects will be released in Montreal through the Cooper Film Company, representatives in this city for Klein-Edeson.

H. E. Jodoin Managing Crystal Palace.

Montreal, Que.—Henry E. Jodoin has taken charge of the Crystal Palace theater, one of the most prominent houses of the city, and under his efficient management local filmdom is expecting big results from this quarter. Mr. Jodoin is one of the most popular film men in this province and has a record in Montreal of having managed with the greatest of success five local theaters, the construction of two of which he personally superintended.

Local Film Men at Halifax Convention.

Montreal, Que.—Prominent among Montreal exchange managers attending the exhibitors' convention in Halifax, Nova Scotia, on September 16th, were Mr. Watrous of V-L-S-E, Mr. Ouimet of Pathe, and Phil Kaufman of Famous Players.

Open Shop in Cleveland

Exhibitors' League Gets Report from Special Committee on Wage Controversy—Tells Why It Failed to Reach Understanding With Union—Breaking of Union Agreement—Recommendations to Come Later.

By Hubert Persons, 410 Standard Theater Building, Cleveland, Ohio.

CLEVELAND, O.—An "open shop" has been declared by Cleveland moving picture exhibitors as a result of the failure to amicably adjust the wage dispute with the moving picture machine operators.

Coupled with the written declaration of an "open shop," the exhibitors blame lack of co-operation on the part of the exhibitors, violation of pledges by the operators, and the "fine Italian hand" of the legitimate theater managers for the failure of their efforts to defeat the operators.

All this is set forth in detail in a partial report submitted to members of the Northeastern Ohio Motion Picture Exhibitors' League at a meeting, Sept. 12, by the special committee which handled negotiations with the machine operators. In part this report was as follows:

"The committee regrets to report that owing to lack of co-operation by the exhibitors of Cleveland, we have been unable so far to accomplish what we expected to do for our members in opposing the proposed increases of $3.25 per week.

"We held three lengthy meetings at union headquarters, first a meeting of all the operators lasting from midnight until almost daylight. At this meeting 120 operators heard our plea for a square deal and if necessary, arbitration of our differences by a neutral outside arbitration body. Mr. Sheck, New York representative of the I. A. T. S. E., practically "ran" the meeting, the operators being largely silent spectators.

"Our second meeting was a joint committee from both sides before Secretary Owens of the Cleveland Federation of Labor. This was on a request from Chairman Ernest Schwartz.

"Owens declined to assume the responsibility of acting further than to agree to allow the entire matter to go before the Federation Grievance Committee.

"Our third meeting was a joint committee hearing before the said Federation Grievance Committee on Friday afternoon, Sept. 1st, from 2 to 5:15 o'clock, at which time conditions, figures and statistics were submitted by Messrs. Schwartz, Bullock, Schumann, Slimm and I. Morris in detail, and the necessity for arbitration by outside parties was strongly emphasized in stating our grievances to this committee.

"However, it was noticeable that the Federation men were frankly and brutally prejudiced from the start in favor of Sheck's demand. For that reason two of our committee gave notice of our intention to demand arbitration in the event of our grievances not being favorably received by the committee.

"We finally offered to concede to a flat minimum scale of $18.00 per week, operators to be permitted to work at other occupations as formerly, or a scale of $25.00 per week (evening shows), with the services of an operator 42 hours per week, giving us about two hours each day of his services at whatever we could find for him to do. The answer came to Chairman Schwartz by telephone the next morning that our grievance was voted down by the committee. This we expected and Chairman Schwartz, with President Sawyer, dictated a written demand for arbitration. This was delivered at once personally by our committee secretary, Mr. Bullock, to Secretary Owens, inasmuch as he had conceded our right to this procedure under Federation rules.

"Notwithstanding this, we have been brutally ignored. The operators immediately followed the tactics of two years ago. Automobiles were requistioned and managers were waited upon with orders to sign or face the alternative of a strike on Monday at noon, Labor Day. Some signed, but we are proud to say that the majority did not and the result is that the operators' union, under orders from Mr. Sheck, have, by their action in signing up individual managers, made "open shops" of every theater in Cleveland. They thus deliberately broke their pledges, made to us in their all-night meeting, to deal with this League as an organization, a fact which our committee notified each member of by mail immediately after said meeting.

"The position of those who signed is an unenviable one. They are in the merciless grip of a coterie of I. A. T. S. E. professional agitators, whose expressed intention is "thirty dollars a week for all operators no matter how few hours we work." This may suit a few so-called "big" managers and it has undoubtedly been inspired by the so-called legitimate theaters whose love for the "little movie man" is proverbial. We propose to find out how the rank and file of managers feel on this.

"Your committee will make recommendations as to our future course of action at a later date."

This report, signed by Chairman Schwartz and committee members Sam Bullock, W. J. Slimm, S. F. Deutsch, William Miller, Samuel Aubrey, John Sliney and Henry Lustig, was unanimously approved. President Sawyer informed League members that non-union operators with city licenses, could be employed if needed by members.

Screen Club Membership Grows.

Cleveland, O.—The Cleveland Screen Club, organized only a few weeks ago, now has a membership of sixty-five. This was annnouced at a meeting Sept. 6, when twelve new members were elected. The new members were E. M. Mandelbaum, G. H. Gardner, I. Groh, Max Schachtel, W. C. Watson, A. H. Abrams, L. C. Thompson, J. D. Mooney, J. D. Kennedy, C. A. Meade, August Illig and George Schade.

Jeff Davis, who calls himself "King of the Hoboes," was the principal speaker at a luncheon meeting of the Cleveland Screen Club at the Hotel Olmsted, Sept. 13. Davis says he is a member of the Los Angeles Screen Club.

Cleveland News Weekly.

Cleveland, O.—Walter R. Stahl and Ernest M. Reynolds of this city are about to release the first number of a Cleveland Weekly, in which local news events will be reproduced in pictures. A few hundred feet taken at a recent million dollar lumber yard fire is included in the first release. The pictures have already been booked at a number of the biggest picture theaters in the city.

Phillip Selznick Made Sales Manager.

Cleveland, O.—Phillip Selznich, brother of Louis Selznich, the producer, has just been appointed sales manager for the Standard Film Company in Ohio and Kentucky. His headquarters have been in this city.

Noonday Show at the Stillman.

Cleveland, O.—General Manager Mandelbaum of the new Stillman theater, has just announced that a noonday show for business men will be a permanent feature of the new house, opening Sept. 30. He plans special pictures on travel, comedy and news topics from 11:30 to 1:30 each week day.

Assisting Mr. Mandelbaum in managing the new house will be Harry H. Lichtig, treasurer and house manager; H. L. Spitalny, musical director, and James H. Rogers, chief organist.

Louisville U Exchanges Combine

Universal Film Exchange and Central Film Service Co. Now Conducted Under Single Management of A. C. Farrell—Takes Name from Latter Company and Has Office in Illinois Building—Manager Tickner Goes to Chicago.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, Ky.—The principal happening in Louisville during the past few days was the consolidation of the local exchanges of the Universal Company, which were operated as the Universal Film Exchange, and the Central Film Service Co. Both of these exchanges have been handling Universal service, and to some degree working along the same line.

The Central company was a branch of the Central of Indianapolis, a Universal project, handling Universal films, and now a part of the main organization. The Universal office was formerly a branch of the Standard of Chicago, but was bought out by the Universal Company at the time the Chicago Standard was purchased.

H. B. Ticknor, an old Standard manager, who has been with the Louisville office for years, will return to the Chicago office, while the local Universal office has been closed, and the business taken to the Central Film Service Co., in the Illinois building. The business is to be handled under that name for the time being. The office will continue under the management of A. C. Farrell, who has been in charge for two years or thereabout, having succeeded Bob Shrader, who later managed the World and V-L-S-E offices at Cincinnati.

Local Exhibitors Show Good Feeling.

Louisville.—Showing the good feeling that exists among some of the managers of picture theaters in Louisville, it is interesting to note that almost all of the houses ran slides in their houses advertising Al. G. Fields' minstrel show, which opened at the Masonic-Strand theater, on Monday, September 4, under the management of Judge W. Allen Kinney, head of the Princess Amusement Co., which operates two picture theaters in the city. Judge Kenney leased the Masonic house to run a few special shows early in the season while Macauley's theater is being remodeled. This is the first time that the picture men have boosted a legitimate playhouse, and incidentally it was done by the exhibitors on their own hook, and without a charge of any kind being made, showing the esteem in which the exhibitors hold their friend the Judge. Judge Kinney recently gave out a statement to the local papers to the effect that he had not taken a regular lease on the house, and had arranged only to operate a few shows.

Hippodrome Man a War Prisoner.

Louisville.—News has been received from Charles Porter, formerly connected with the Hippodrome theater, who was thought to have been killed in the European war, while fighting with Canadian troops. At present Mr. Porter is a prisoner inside of the German lines in Westphalia.

Joe Goldberg With Big Feature Rights.

Louisville.—Joe Goldberg, who for some time has been manager of the Hippodrome, has left that concern to go with the Big Features Rights Corporation, of which his brother, Lee Goldberg, is an officer and director.

Harry Bilger Is About Again.

Louisville.—Harry Bilger, formerly manager of the old Hopkins theater, and manager of Fontaine Ferry Park, has partially recovered from a severe nervous breakdown, and is able to be about again.

Blankenbaker at Helm of the Uno.

Pineville, Ky.—S. W. Blankenbaker, of Louisville, who has had a number of years' experience in moving picture circles, has taken charge of the Uno theater, and will reopen the house as soon as he can receive shipment of two moving picture machines which have been ordered. Freight congestion has been acute of late on account of the recent strike agitation, and the opening is being delayed.

J. H. Johnson Moves Theater.

Taylorsville, Ky.—J. H. Johnson has moved his moving picture show to a ground floor location in the Cox building on Main street, and has named his theater "Music Hall." New chairs, electric fans, etc., have been installed. Shows are now held on Thursday, Friday, and Saturday nights, with matinees every Saturday and on court days. "The Broken Coin," has been booked to show every Friday.

Cincinnati Theaters and Union Agree

All Moving Picture Houses in and Around the City, With One Exception, Have Signed the New Wage Scale.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—The announcement that all of the moving picture houses in and around Cincinnati, with a single exception in Covington, Ky., have signed the wage scale agreed upon between the exhibitors and operators, indicates that at least for another year there is no prospect of trouble between the exhibitors and their employees. Affairs between the unions and the houses have been handled diplomatically and for the most part good-humoredly on both sides, and in several instances threatened breaks have been taken care of in smooth fashion, demonstrating the superior wisdom of compromise as opposed to fighting.

Camera Work at Top Speed.

Cincinnati, O.—The inaugural auto race meet at the new Cincinnati motor speedway at Sharon on Labor Day, which was featured by the 300-mile International Sweepstakes, gave to Clarence Runey, the local cameraman, one of the hardest and at the same time one of the most interesting subjects he has ever handled. The speed at which the machines moved in the race, approximately 100 miles an hour, made it necessary to take the pictures at the highest possible speed of the camera, yet excellent results were obtained, although Mr. Runey figured that he got a picture at each three feet of movement of one of the speeding racers. The pictures at various Cincinnati theaters have made a decided hit.

Manager Holah Wants Bigger Quarters.

Cincinnati, O.—Manager C. E. Holah, who automatically becomes the head of the Greater Vitagraph Company's exchange, in view of that company's succeeding the V. L. S. E. organization, is much pleased with the change, which he had for some time had an inkling of. He is still looking for larger and more convenient quarters for the exchange under his charge, as the business of the exchange has for some time crowded the force considerably on West Seventh street. Ample space is desired not only for the office, but for those indispensable adjuncts of the modern exchange, an exhibition room, a storage room for films and another for paper. Available quarters in the center of town possessing these qualities are not common in Cincinnati just now, as rental space is at a premium, so Mr. Holah's search has so far not been successful.

Star Shines More Brightly.

Cincinnati, O.—The Star theater, one of the two houses in the very heart of Cincinnati, on Fountain square, has received a renovation treatment which has immensely improved its appearance, inside and out. The three-story front has been entirely redecorated, freshening it up wonderfully, and the rest of the house has been similarly handled, to considerable advantage. With short programs of one and two reel stuff, nearly always at a five-cent admission charge, the Star has been holding its own in fine style, and bids fair to remain a good money-maker indefinitely, despite the competition of the larger houses with their feature programs.

Middleport Theater Sold.

Pomeroy, O.—Earl Titus, one of the owners of the Majestic theater here, and Ralph Windsor, a former partner in its ownership, have purchased of J. H. Williams the Gem theater of Middleport, O. They have taken charge of the house and opened it for the season's business, with excellent prospects of success.

Smittel Sells Temple Theater.

Portsmouth, O.—O. A. Smittel, who has operated the Temple theater, on Eleventh street, for the past five years, has disposed of the house to J. F. Potts and Thomas Chucales. The house has been a success from the start, and Mr. Smittel sold it only because other interests demanded his personal attention. The house draws largely from the residents of the East End of the town for its patronage, and has acquired a hold on them which speaks well for the kind of work Mr. Smittel has done.

Pictures That Have Attracted Attention.

Cincinnati, O.—The success of the big eight-reel Vitagraph feature, "God's Country and the Woman," dramatized from James Oliver Curwood's novel, was so striking during its week's engagement at the Grand Opera House that the management promptly took advantage of the opportunity to book the picture there for a second week, beginning September 10.

Cincinnati, O.—A private showing of a Mutual star feature, "Youth's Endearing Charm," with Mary Miles Minter in the principal role, and written by Maibelle Hikes Justice, brought a larger number of exhibitors to the Colonial theater one morning recently, and they were much pleased with the picture. Manager R. H. Haines of the Cincinnati Mutual exchange was the host of the occasion, and reports very successful booking of this and other forthcoming releases of the company.

Chillicothe, O.—The recent meeting of the Ross County Teachers' Institute in this city was marked by a special exhibition at the Majestic theater, through the courtesy of Manager Meyers, of "Silas Marner," which was attended by the Institute in a body. The educational value of this film presentation of the well-known classic was fully appreciated, and served to demonstrate again the possibilities of the picture theater in this respect.

Canton, O.—Manager Abrams of the Odeon theater did himself a good turn not long ago when he entertained as his special guests the local organization of Boy Scouts on the occasion of the first showing of the new Universal serial, "Lib-

erty." The boys were enthusiastic over the picture, and the chances are that most of them will hereafter attend regularly on the days when the installments of the serial are shown, in order to follow it to the end.

The Washington Raises Its Prices.

Detroit, Mich.—It is evident that the large photoplay houses will soon be getting increased admission prices. The Washington theater has raised the price of all balcony seats during the evening performances to fifteen cents, selling ten-cent seats only in the gallery. It is working out very satisfactorily and without any complaint on the part of the public. The Majestic theater recently announces: "Starting Sunday, September 3, prices of admission to this theater on Sundays and holidays will be twenty-five cents. On other days, the prices will be the same as usual, ten cents in the afternoon and ten, fifteen and twenty-five cents in the evening, with fifty cents for the auto boxes. While raising the price to twenty-five cents to everyone on Sundays and holidays may seem revolutionary to some, we beg to state that Detroit is far behind other cities in the regulation of theater admissions. Cleveland, a few weeks ago, prices in practically all the leading picture theaters were advanced to twenty-five cents for every day in the week."

Frank H. Marshall is handling "Purity" in the Middlewestern States for the American Film Company. He is disposing of state rights.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

For Co-Operation in Detroit

Meeting Held on September 12 to Promote More Efficient Working Together of Branches of the Trade Results in Forming of Two Committees—These Will Be Separate Yet Work Toward the Same Ends.

By Jacob Smith, 303 Free Press Building, Detroit, Mich.

DETROIT, MICH.—A meeting of exhibitors and exchange managers was held at the Hotel Griswold, Tuesday afternoon, September 12, for the purpose of discussing the possibility of some sort of an arrangement to promote closer co-operation between those two branches of the industry for better protection on legislation, city ordinances, building codes and regulations. It was decided that an organization combining the two branches would be a good thing, but a mighty difficult thing to bring about, so instead a committee will be appointed by the exhibitors, and another by the exchanges; these two committees will work together and endeavor to get the same result. Any matters coming up for the attention of the moving picture business will be handled by these two committees, each committee representing its particular line of trade.

Through a Show with Manager Starr.

Detroit, Mich.—"The patron is always right" is the slogan on which M. Harlan Starr, manager of the Washington theater, Detroit, constantly works. He does not believe in arguing with patrons or questioning them about details; he would rather give them the benefit of all doubt and keep them good natured. The writer has stood in the lobby of the Washington theater many and many a night, watching Mr. Starr handle the tremendous crowds—often you run across a patron who tries to put something over, but Mr. Starr nevertheless does not argue with them.

"Make every patron your friend," he says. "We go to any reasonable limit to make our patrons thoroughly satisfied, and while often in little things that come up, they may be wrong, we find it does not pay to argue with them. Let them believe they are right and NEVER ARGUE. Often on Sundays for the last evening performance we find patrons who are sore because they cannot get seats—we assure them that we will gladly refund them their money or else we do our best to seat them. When you are handling thousands and thousands of people every week, you are bound to run across kickers and patrons who do things that they should not, possibly unintentionally, but we continue to hold our temper—to be patient and say to ourselves 'the patron is always right.' It pays."

Jack Weil Assistant at World Film Office.

Detroit, Mich.—Jack Weil, direct from the main office of the World Film Corporation in New York, has come to Detroit to become assistant manager of the local exchange. He will co-operate with Manager Dembow.

"We have had a big jump in business in the last two weeks," reports Mr. Dembow. "It has come suddenly and most of the exhibitors have signed up for regular service. Mr. Brady has the confidence of the exhibitors and he has shown what he can do in the latest World pictures. We look for a tremendous fall and winter business."

The Regent Theater Opens.

Detroit, Mich.—The Regent theater, Woodward and Horton avenues, Detroit, owned by William F. Klatt, opens as we go to press with invited guests; the public opening is to be Tuesday afternoon, the 19th. The Regent is certainly one of the most beautiful photoplay houses in this country and one of the largest—it must really be seen to be appreciated. It seats 3,100 and is a mammoth place. Charles W. Porter is house manager, while the booking of the pictures is done by C. A. McVicker, who has been appointed general director of all the William Klatt houses. For the first week the Regent will run one picture, "God's Half Acre" (Metro), for which it has exclusive first run; the regular policy of the house, however, will be twice-a-week change. There is a throw of 135 feet from the booth; this booth has three six-Powers B machine, two generators and three thermostats. Next week we will have an account of the opening and details of the house with full technical description later.

Girl Ushers at the Empire Theater.

Detroit, Mich.—The Empire theater, Detroit, has put in all girl ushers, replacing the young men. A. J. Gilligham says the new arrangement is much more satisfactory—the boys were changing too often, while he believes the girls will be more permanent. The problem of ushers has been solved at the Broadway-Strand by the employment of girls—there being few changes since this policy was adopted over a year ago.

Harry Garson's Advertising Auto.

Detroit, Mich.—Harry I. Garson recently purchased a special designed motor car for use as an advertising medium for the forthcoming Clara Kimball Young productions, which he controls in Michigan. He is having attractive signs made for the front and back. The machine will travel all over Michigan, advertising the Young pictures.

Pros and Cons of Open Booking Plan

Detroit Exchange Managers and Picture Men Discuss Programs and Free Booking —Both Have Advantages for Certain Houses.

DETROIT, MICH.—There has been a growing sentiment lately for open booking, but it's a question whether this would be a good thing for all concerned. The writer has put the question to quite a number of exhibitors and exchange men, and this is the result: From the standpoint of the exchanges, it is not thought to be a good thing—it makes the business too uncertain and leaves a lot of film on the shelf; it also causes much wrangling and keeps the exchange constantly in hot water. It is not a good thing for the exchange nor the producer, according to local exchange managers, even though there is sentiment for it.

From the standpoint of the exhibitor, it has its good and bad side. An exhibitor running a daily change policy can well afford to book four days, say, of program film, and then shop around for the other three days. It makes a mighty fine program, gives diversity to the exhibitor and gives him a chance to book in a lot of money-getting pictures that come out as specials that he could not book if he had to play an all-program show. On the other hand, he gets four days of good protection.

One exchange man who has been in the business a long while said that the open booking policy would break any producer who is getting out just one feature weekly. The best answer in favor of contract booking is the policy of Detroit's leading and most successful playhouses, the Majestic, Washington, Broadway-Strand and the houses that book a new picture every day, such as the Empire, Drury Lane, Strand, Alhambra, Knickerbocker, Rosedale and many others. These houses do very little open booking.

Getting Special Films.

No house playing a daily change should tie up its entire week on program booking, said another exchange man. He is better off by letting at least two days go on open booking. Of course, exhibitors admit that with the many new special releases that are coming out they find that in order to get them, their houses must be on the open booking basis at least two or three nights a week, otherwise they will not be in a position to get these specials. There isn't any question that there has been a growing sentiment in favor of open booking, but it is sure to apply to only a part of the motion picture business and would put the business in a chaotic stage if all pictures were put out on that basis. The producer must know where he stands if he is going to be encouraged to make good pictures. Take the legitimate business as an example. A house playing the Klaw & Erlanger circuit or the Shubert attractions, plays all of them as they come along.

Where the Plan is Good.

Some houses do better on open booking than they do on contract booking, such as the Garden and Liberty theaters, owned in Detroit by John H. Kunsky. Business has picked up considerably at these houses with open booking, but then that is due to their location and local conditions. Mr. Kunsky admits himself that the same policy would not be a good thing in all cases. His advice is to study your location and then act accordingly.

Knoxville Theater Picketed

Operators in Majestic Theater of the Crescent Amusement Company Walk Out—Union Makes Claim of Unfairness—Company Says That This Is Not the Truth—Pickets Arrested.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

KNOXVILLE, TENN.—After terming the policy of the Majestic theater as unfair, the operators employed at that house went on strike September 4, in response to an order issued by their international organization. The Majestic is operated by the Crescent Amusement Company, Tony Sudekum, president, which company controls a string of about twenty houses in Tennessee and Kentucky. It is claimed by the labor people that a contract was made between the Moving Picture Operators' Union and the local house, in which it was agreed that all other houses operated by the Crescent Amusement Company should employ union operators, and that violation of this clause would render the contract null and void. The amusement company refused to sign the union contract at Nashville, some months ago, and the union operators in all its Nashville houses went out on strike as a result.

Officials of the Crescent Amusement Company steadily maintain that they have at all times treated their employees in a fair and just manner, and have been rewarded with efficient service. As evidence of this fact on Labor Day a signed statement from the employees of the company at Nashville was presented to the president, in which they declared their loyalty to the company, and willingness to stand by it during the current period of strike agitation throughout the country.

After the operators had walked out of the Knoxville house, certain of the men were assigned to "picket duty" outside the theater, and cards were handed out, informing the public of the alleged unfairness of the Majestic. The city police department then interfered and the striking operators were rounded up and carried to jail, where they were assessed individual fines on a charge of disorderly conduct. Attorney J. Alvin Johnson represented the amusement company in the case, together with City Attorney J. Pike Powers, with Attorney C. L. Cates for the defendants.

A representative of the I. A. T. S. E. and M. P. M. O. of the United States and Canada has been in Nashville for a number of months in the interest of the local operator's union, and claims to have been treated unfairly by the Crescent Amusement Company. It was stated at the company's headquarters, however, that this was positively not the case, and that it was merely a question where the company preferred to operate its shows as it saw fit, without domination by the union, and that so long as the satisfactory service was maintained by the present arrangement, no quarter would be allowed the striking operators.

Two Cleveland, Tenn., Houses Sold.

Cleveland, Tenn.—The Ocoee and Moneta theaters, two local houses which have been closed for some time, pending litigation, were sold by Trustee W. O. Taylor at public auction, bringing $925 on first bid. Geo. N. Shorey, owner of the Gay and Queen theaters, Knoxville, was the highest bidder, but owing to contention on the part of a number of the audience, the crowd accompanied the trustee to Chattanooga, where the matter was submitted to the Federal authorities. Approval of the sale was declined, and bids were ordered again opened on the property in the Chattanooga Federal building. The second bid was won by W. H. Durkee, of Cleveland, who took over the houses for $1,185, but on his return to Cleveland he transferred the property to Mr. Shorey for the sum of $1,200. One of the houses will probably be operated at this point, and the equipment of the other transferred to Mascot, Tenn.

Sale of Strand Property.

Chattanooga, Tenn.—E. R. and J. W. Lawless, former owners of the Strand theater, have disposed of this property to D. S. Etheridge of Chattanooga for the sum of $20,000. The theater occupies a two-story brick structure, located at 240 Main street. The property has been owned for several years by the Lawless brothers, they having obtained possession of it for $15,000. The Strand will continue to operate under the lease.

New Policy at Strand.

Nashville, Tenn.—Manager Roy Shelton has again assumed full control of the Strand theater, which has been under the joint supervision of W. H. Wassman since the formation of the Wasshelton Operating Company in April. Mr. Shelton will look after all bookings in the future, and contracts have been closed to handle the entire output of both Fox and Metro pictures.

The Majestic Opens.

Chattanooga, Tenn.—The Majestic opened its season on Labor Day with vaudeville and pictures. The theater has been thoroughly renovated and improved throughout, and the opening week rewarded the management with good houses.

The Excel Under New Management.

Nashville, Tenn.—The Excel theater, a Cedar street house for negroes, has been sold to Sam and Paul Anderson, who are now operating the theater. This house was formerly owned by William Hartman, being under the management of J. W. King. Mr. King is still connected with the Hartman interests, and retains a general supervision over all the theaters.

Tennessee Film Topics.

Sewanee.—Students of the University of the South, located here, are operating a first class moving picture theater for the benefit of the college patrontage.

Nashville.—C. Hardcastle, from the Atlanta office of George Kleine, was in the city last week, looking after the run of his Billie Burke serial.

Nashville.—Triangle's Atlanta offices sent their Mr. Wilson to Nashville, where he has been going over some important bookings with the local Triangle houses.

Nashville.—L. Levine, prominent film man, spent a couple of days in the city last week.

The Film Week in Atlanta

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

R. E. Barron Heads Local Fox.

ATLANTA, GA.—R. E. Barron has been appointed manager of the Atlanta branch of the Fox Film, and has taken active charge of the office. Mr. Barron has been in the film business for a number of years, working up from salesman to branch manager, and has made good in every department. He had charge of the Los Angeles Fox Film office for a number of years, and was transferred from there to New Orleans, where he has had charge for the past year and a half. When the vacancy occurred in the Atlanta office, he had won the position by merit, and was immediately ordered to report in Atlanta.

Reymond Rasberry has accepted a position as traveling salesman for the Fox Film Corporation and is out on his first trip.

J. J. Jackson Takes Charge of Savoy.

Atlanta, Ga.—James J. Jackson, who returned to Atlanta recently and assumed charge of the Alamo theater No. 1, Monday, returned to the Savoy as manager, the house which in connection with the Alcazar, he managed so successfully for several years, until he went to Lynchburg to manage the Trenton.

Alamo No. 2 Has New Manager.

Atlanta, Ga.—C. D. Danford has been made manager of the Alamo No. 2 theater.

New K. S. E. Announcement.

Atlanta, Ga.—Ted Hardcastle, manager of the Piedmont theater, also manager of the southern branch of the George Kleine attractions, with headquarters in Atlanta, has announced that Edison, Selig and Spoor will market all features through the Kleine offices. The first release under this new arrangement to be October 2.

The new service will be known as the Klein-Edison-Selig-Essanay company.

Sig Samuels Buys Theater Interests.

Atlanta, Ga.—W. T. Murray, widely known in moving picture circles as the manager of the Alamo Nos. 1 and 2, has sold his interest in the Criterion theater, on Peachtree street, to Sig. Samuels. Mr. Murray has also disposed of his interest in the Alamo No. 2 to the Samuels interests.

Personal Notes from Atlanta.

S. A. Lynch, of the Lynch Enterprises, with headquarters in Asheville, N. C., was in Atlanta, Thursday.

A. P. Thompson has been made assistant manager of the Strand theater.

Gus Evans, former manager of the Vaudett theater, Atlanta, has returned from a trip through the West.

Manager Sheldon, of the Strand theater in Nashville, was in Atlanta during the week, booking new attractions for his theater.

W. C. Brandon, manager of the Artcraft picture corporation, has completed the furnishing of his office in the Moore building.

Illinois Picture Trade News

By Frank Madison, 623 South Wabash Avenue, Chicago, Ill.

Urbana Votes Down Sunday Shows

URBANA, ILL.—A movement to conduct Sunday moving picture shows in Urbana was not favorably received by the city council. It took this stand upon receipt of the petition of the Princess theater that it be allowed to operate the seven day shows. The aldermen voted down the request 7 to 3.

Recent Theater Changes Hereabout.

Quincy, Ill.—C. E. Brosi is now manager of the Bijou theater. J. H. Neuman, who is doing the booking, is adding some vaudeville to the moving picture program.

Highland Park, Ill.—William Pearl, owner of the Highland Park theater, has purchased a site on First street for the erection of a 50 by 140 brick and steel theater seating 800 persons. Construction will be complete early in the spring. Big features will be used at the new house and the present Highland Park theatre will be used for popular price film attractions.

Monmouth, Ill.—The Princess theater, Manager Stults, which was closed during the hot weather, has been reopened with a picture policy.

Elmwood, Ill.—Consolidation has been effected by J. A. Vance, owner of the Photoplay, and John McCorkle of the Palace theater. The Photoplay has been

closed and shows are now given at the Palace.

Freeburg, Ill.—Adolph Hepp of Belleville has opened a moving picture theater here. He also will operate a transfer business.

Worth a Passing Glance.

Canton, Ill.—The Garden theater has added a new $5,000 orchestral instrument.

Dixon, Ill.—The Family theater showed for the benefit during the teachers' institute meeting "The Curtis Vocational Pictures."

Peoria, Ill.—John F. Prybil, representative of the Barker-Swan Film Company, is moving with his family from Chicago to Peoria.

Pittsfield, Ill.—Burr Swan, manager of the Knights of Pythias opera house here, made money on his engagement of "The Birth of a Nation." He had the big film for two nights and two matinees and played to 1,520 admissions. Swan has booked "Ramona" for September 26-27.

MICHIGAN FILM NOTES.

C. & H. Amusement Co. Growing.

Cassopolis, Mich.—John Conners and John W. Harpstrite of St. Joseph, who operate a string of theaters in the Middle West, have added to their holdings the Colonial theater in this city, which they have leased from William Jones, the owner. Conners will make his headquarters at Cassopolis. Moving picture shows will be given on Tuesday, Thursday and Saturday nights. Some vaudeville and theatrical attractions will be used. Conners and Harpstrite operate the C & H Amusement Company, controlling the Majestic theater at Union City, The Calumet Hippodrome at Chicago, and the Majestic at Homer.

Theatre Notes of Interest.

Ludington, Mich.—The Eagle theater on West Ludington avenue, which was closed for several months, has been opened under the management of Rudolph C. Kraft, who will operate it as a five-cent picture house. A number of improvements have been made, including the installation of a second projecting machine.

Adrian, Mich.—W. O. Kenan, proprietor of the Crescent theater, has just celebrated the seventh anniversary of his entry into the photoplay field as the owner of the popular little local theater.

Grand Rapids, Mich.—The Ramona theater showed for a week a 1,000-foot film of local guardsmen on duty at Camp Cotton, Tex. The Grand Rapids News was responsible for the production.

Republic, Mich.—J. B. Casper, a dry goods merchant of this place, has taken over the management of the Pastime theater.

Big Indiana Theater Company

Albert F. Brentlinger, a Fort Wayne Exhibitor, Organizes Stock Company to Buy Up and Operate Many of the Better Class of Picture Theaters in the State—No House Will Be Taken That Has Paid Less Than Forty Per Cent.

From the Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

FT. WAYNE, Ind.—Albert F. Brentlinger, for a number of years the owner of the Orpheum theater, the most prosperous house in the city, has organized a moving picture theater stock company which is called the Bankers' and Merchants' Theaters Company, with himself as general manager, and Brentlinger has started on a campaign to buy up and operate the biggest and best theaters purchaseable in the state. It is the announcement of the new stock company that only theaters paying 40 per cent. or better will be owned by the new company. Stock is selling at a rapid rate, and the plans of the well known theater owner are expected to go through without a hitch. The Orpheum is already under the management of the new company, and negotiations are under way for the purchase of other theaters in other cities of the state. The names and locations of these theaters have not been announced, but deals for them are expected to be closed in a few days. If the plans of the managers of the new concern go through, they mean in Indiana, the organization of the biggest company yet operating moving picture theaters in this state.

A close study of the conditions presented by the company in the sale of its stock shows no flaws. It is a well established fact that individual owners and small firms are reaping big profits from high class theaters throughout the state, and the plans of Mr. Brentlinger seem reasonable to this writer.

Linton's Nicklo Moves.

Linton, Ind.—Manager Scherer of the Nicklo theater has moved into a new location, leasing one of the handsome new store rooms of the city, and installing his popular play house there.

Says the Film Had Nothing to Do With It.

Vincennes, Ind.—The fact that Robert J. Sullivan, the owner of the Princess theater, was showing his patrons the film, "Where Is My Husband," on the same night that his marriage to Miss Jessie Herschell took place, had nothing at all to do with the marriage or what may be expected to follow. He explained this by saying that the picture had been "booked" ahead of his marriage, which, while expected by many of his Vincennes friends, was rather impromptu. Mr. Sullivan is reported to have made some enemies among his friends by stealing away and returning with a bride. They wanted to be "in" on the ceremonies, and all of this was known to Sullivan. Perhaps he knew or suspected, anyhow, no one was told. The wedding was quiet, and now the bunch is sore.

Muncie's Arcade Has New Front.

Muncie, Ind.—The Arcade theater, owned by Allen R. Hiatt, got a new "front" recently. The theater had been housed in one of the old land marks of the city, which did not hurt its popularity a bit, but now it is beautifully finished, and is a credit to the city.

C. O. Gerard Opens the Colonial.

Warsaw, Ind.—The Colonial theater, which has been closed for several weeks for repairs, has been reopened to the public under new management. The theater was purchased by Charles O. Gerard and his son, Hurley, and they will operate the theater along lines different from those adopted by the original management.

New Studio Announced.

South Bend, Ind.—It is announced that the LaBadie-Judd film company of Chicago will open a studio in South Bend.

R. S. Shrader Goes to Local Pathe.

Indianapolis, Ind.—R. S. Shrader has been appointed agent for the Pathe exchange of Indiana.

Wisconsin News Letter

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Illinois.

The Triot Theater in Marshfield Opens.

MARSHFIELD, WIS.—The Triot theater is the name bestowed upon the handsome new house which has just been opened here by Kliner, Lang & Scharman, with E. S. Kliner in charge. The derivation of the title from the fact that three men are interested in the enterprise is obvious. Roominess for patrons is the keynote of the house, which seats 519 comfortably in the tastiest of surroundings. Peter Post will have charge of the projection and Mr. and Mrs. G. D. Judkins will be responsible for the musical program.

Other New Houses and Changes.

Stevens Point, Wis.—P. J. Bresnahan has leased the Della theater to P. McMann, who will operate a moving picture show.

Beaver Dam, Wis.—The Associated Theaters Company of Wisconsin has been formed with capital stock of $25,000. The concern is headed by R. C. Diggins.

Sheboygan Falls, Wis.—R. B. Guyett, proprietor of the Rose theater, has had construction started on a theater to replace the house which he now occupies.

Park Falls, Wis.—F. W. Smith is now in control of the Savoy theater.

Deerfield, Wis.—The Palm theater has been reopened with the beginning of the serial, "Peg o' the Ring."

New London, Wis.—The Mer Mac theater is now under the management of Claude Watkins.

Milwaukee, Wis.—Oliver Webb, architect, has been commissioned to draw plans, it is reported, for a moving picture theater to cost $20,000, to be erected at Ninth and Walnut streets.

Oconto Falls, Wis.—The Grand theater has been sold by Coholas Brothers to Mr. Baldwin of Menominee, Mich.

Alderman Van Slyke Champions Films

In Anderson, Ind., Mayor Mellett Wants a Censor Board—Alderman Brings a Few Plain Truths to General Attention.

ANDERSON, Ind.—Anderson is witnessing a pretty little scrap between Mayor Mellett and Councilman Albert Van Slyke, both of whom have met before in combat. The cause of the latest altercation is moving picture censorship. Mayor Mellett has announced that he believes a board of censors should be established in this little city to view all films or those reported questionable before they are thrown on Anderson screens. Van Slyke took the floor on behalf of the moving picture theater owners, who are set against permitting a board of censors to pass on the films which they show. Van Slyke said he did not believe a censorship could be established in Anderson without the creation of more than one board, which would put heavy expense upon the city. Then, he said, the censorship of the films would probably be worthless. He said he believed the citizens of the city could trust the theater owners to show no pictures which would in any way tend to corrupt the morals of the city. Van Slyke continued with the remark that censorship for any theater should include censorship for all, including the burlesque houses which have operated here. Nothing has been done officially by the mayor or city council.

New Theater in Warsaw.

Warsaw, Ind.—Contracts have been placed for a new downtown moving picture theater for Warsaw, and it is said by the owners of the proposed theater that it will be one of the finest and most up to date in Northern Indiana. It will be known as the Widamanz McDonald theater, it is said. In the building which is being erected for the theater will be store rooms. The theater will be ready for use the latter part of November, the work on the building to be rushed through as rapidly as possible. The house will seat 600 persons, according to the plans.

Kansas City License Fees Remain Too High

Finance Committee of City Council Thinks Exhibitors Pay Less Than in Other Cities—No Very Good Argument.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The finance committee of the upper house of the City Council reported adversely on an ordinance reducing the license fees for moving picture theaters from $100 to $12.50 a year. Exhibitors were present to show that this tax is far in excess of the tax of merchants operating with similar volume and capital. The basis of the rejection of their claims was the statement of Mayor Edwards that the exhibitors in Kansas City pay less now than exhibitors in most cities.

The Moving Picture World is now compiling data to show what other communities are asking for licenses to conduct picture shows. But we fail to see what the civic conscience of other places has to do with Kansas City. If the City Fathers have no other reason, the one they have is somewhat thin and shoddy.

Club Wants Outside Members.

Kansas City, Mo.—The Kansas City Screen Club is about to start its membership campaign among the exhibitors outside the city. There are now around one hundred active members who are Kansas citizens, and it is believed that the visiting exhibitors will enjoy the facilities of the club. The club is on a self-supporting basis already, and is even now arranging for social events to keep interest lively, and to accomplish the most good. Frequent dances will be arranged, and every Friday night is to be ladies' night. I. H. Case, distributor at Kansas City for the Fotoplayer, is installing a machine in the club rooms for demonstration purposes, which will be used for club purposes also.

New Theater at Columbia.

Columbia, Mo.—The new Hall theater has had its formal opening, but is to undergo slight remodeling before the horde of students arrive for the state university. An error had crept into the construction of the balcony, the slope of which had to be modified. The main part of the house is being used, however, while boxes and balconies are undergoing alterations.

G. A. Kuhn Likes to Read This Paper.

Ellis, Kan.—"My wife says the Moving Picture World comes first, and she next," said G. A. Kuhn of the Crystal theater, Ellis, Kan. The Crystal seats 740, and the airdome 650—and both are being used this summer, at five cents for children, ten cents for adults. Mr. Kuhn is quite sincere and serious in his praise of the paper—he studies his business carefully and technically, and the Moving Picture World is his text book, where he gets practical help, suggestions and ideas.

H. G. Gill Gets Experienced Repair Man.

Kansas City, Mo.—H. G. Gill, manager of the Motion Picture Supply Co., Kansas City, Mo., has employed R. B. Moore, experienced operator and repair man, as manager of the repair department of the company.

Midwest Photoplay Headquarters.

Kansas City, Mo.—The Midwest Photoplay Corporation has been organized, with headquarters at 920 Main street, Kansas City, Mo., to distribute Clara Kimball Young pictures. The president and treasurer of the company is A. H. Blank, owner of theaters in Omaha, Des Moines and Davenport, and who has also had exchange experience. Mr. Blank has been making Des Moines his personal headquarters, and will continue to do so; he will handle from there, probably, branch offices that will be established in St. Louis and Omaha, as well as the Des Moines branch office, already opened. W. H. Bell is vice-president and general manager of the corporation, and he will have charge of the Kansas City headquarters.

New Theaters and Missouri Notes.

Altamonte, Mo.—A new show has been opened here by Wilder & Sons, and called the Idle Hour. They are showing two nights a week, to a number weekly nearly equal to the population, which is 300.

Gallatin, Mo.—R. A. Bush has bought the Duchess theater from J. R. Bauer.

Trenton, Mo.—The Majestic theater has been re-opened by Byron Sherwood of Centerville, Iowa.

Brookfield, Mo.—I. H. Ives has opened the Best theater here.

Gainesville, Mo.—The Gem theater, formerly owned by J. H. McKiddy, has been sold to E. A. Burch, who is now in possession.

Visitors in Kansas City.

Among the recent visitors in Kansas Ctiy were Dick Garrety, Jewell theater, Winfield, Kan.; O. C. Canary, manager of the Wareham theater, Manahattan, Kan., and Mrs. Canary; Robert Holmes, manager of the Royal, Emporia, Kan., and Mrs. Holmes; J. G. Swanson, Bartlesville, Okla,; J. F. Flynn, Bartlesville, Okla.; O. A. Brady, manager Mystic theater, Pittsburg, Kan.; Forest Snyder, manager Forest theater, Deepwater, Mo.; E. L. Green, Herington, Kan., and M. Wilkerson and young son, also of Herington.

Minneapolis News Letter

By John L. Johnston, 814 Produce Exchange, Minneapolis, Minn.

During the State Fair Week.

MINNEAPOLIS, Minn.—Minnesota State Fair week brought thousands of people to the Twin Cities, and incidently thousands to the theaters of the two cities. The weather during a greater part of the week was cool and rainy, but this aided rather than harmed the theaters' business. At the Lyric, Minneapolis, Elliott and Sherman began an unlimited run of "Ramona" on Sept. 3, and the picture drew large crowds at each performance. At the Minneapolis, the Shubert "Civilization" continued to attract capacity houses, and the New Palace, New Garrick, New Grand, Strand, Orpheum, Aster, Unique, and New Garden all did a good business. In St. Paul the Strand attracted crowds with "Whispering Smith," and the Princess, Majestic, Blue Mouse, and Alhambra did well respectively with "Gloria's Romance," "The Stronger Love," "The Count," "God's Half Acre," and "The Patriot."

The Alhambra Theater Burglarized.

St. Paul, Minn.—Cracksmen made an unsuccessful attempt to rob the safe at the Alhambra theater here Saturday night, Sept. 2. The men it is belived waited until the watchman had gone home to the bedside of his sick child, broke into the back door of the theater, and tried to get into the safe by filing the combination knob off the outer door. They were successful in filing off the knob and getting the outer door open, but it is believed that when they reached the inner door and found it locked they feared capture and fled. The safe contained two days' receipts of the Alhambra and Gem theaters. Entrance to the theater office was secured by breaking the glass door from the outside and reaching in and turning the Yale loek. The Alhambra is owned by James G. Gilosky, president of the Motion Picture Exhibitors' league of the Northwest.

Out Ahead of "The Spoilers."

Minneapolis, Minn.—Benjamin Friedman of the Friedman Film Corp., here, has sent his road man, Mr. Wilke, through Missouri, Kansas, and Nebraska to arrange for dates on the "Spoilers" road show Mr. Friedman intends to put out about October 1.

"End of the World" Road Show.

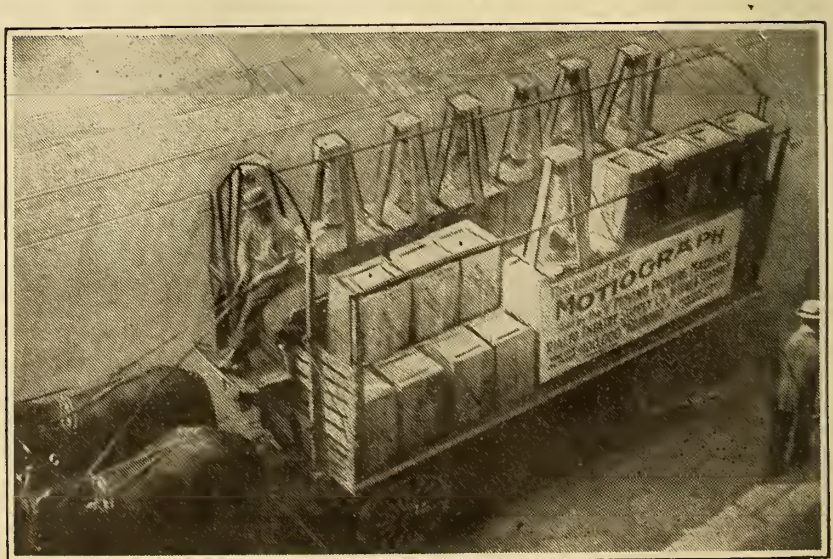
Minneapolis, Minn.—Following a run at the Starland theater, St. Paul, during the first half of State Fair week, M. R. Dick's "End of the World" road show started on its initial trip Thursday, Sept. 7. Mr. Dick will send out a second company Sept. 22. Harry Rowe, who has "Uncle Tom's Cabin" working as a road show with a Pickaninny band and orchestra, reports a big success through Southern and Central Minnesota.

Local Exchange Notes.

Minneapolis, Minn.—Upon his return from a 1,200 mile automobile trip through Iowa, A. R. Nelson of the Independent Film Corp., Minneapolis, reported that he had booked "The Yellow Menace" in almost every city of the first and second class in the state.

The Commercial Company Begins.

Minneapolis, Minn.—The Commercial Motion Picture Co. has begun operation here, and has leased quarters on the sixth floor of the Film exchange building. E. E. Levin, who is managing the plant, has



How Motiographs Are Delivered in the Northwest.

received the contract to do work for the Pathe news in Minnesota, and he was at the State Fair early on the opening day shooting scenes for the weekly.

Rath-Seavolt Gets Contract.

St. Paul, Minn.—The Rath-Seavolt Film Co. here received the contract to take the official motion pictures for the Minnesota State Fair board. The Rath plant is turning out many hundred feet of commercial film each week, and is doing considerable animated cartoon work.

Open House at the Kayancee.

Minneapolis, Minn.—The Kayancee Film Corp., Jewelers' Exchange, held open house during state fair week, Al Kimball, in charge of the laboratory, taking state fair visitors through the plant and explaining the various ways of developing and printing motion picture film.

Ben E. Drum Goes to Artcraft.

Minneapolis, Minn.—Ben E. Drum has changed his mind. After resigning from the local V-L-S-E exchange last week, Mr. Drum intended to join forces with the Supreme Features and handle "Civilization" in Wisconsin, but last Monday, when offered the Northwest office of the Artcraft Pictures Corp., which distributes the future Mary Pickford features, he accepted. His exchange will be located on the sixth floor of the Film Exchange building.

Opening of the Bowling.

Minneapolis, Minn.—If present plans carry, the Minneapolis Moving Picture Men's Bowling League will officially open its season on the Central Alleys, Monday evening, September 25. Officers for the year and the playing schedule for the league are to be decided upon this week.

Important Business Notes.

St. Paul, Minn.—S. R. Thompson, manager of the Feature Film Company, 27 East Seventh street, St. Paul, reports a brisk demand for his educational, scenic and "Chinatown" features.

Minneapolis, Minn.—H. C. Andress, manager of the Hearst International Film Service exchange here, staged a special showing of "Jaffery" at the New Grand theater, Saturday, September 8. A large number of exhibitors, newspapermen and clergymen viewed the film.

Minneapolis, Minn.—The Zenith Feature Film Co., Inc., has procured rights to distribute the Christie comedies in Minneapolis, Wisconsin, North and South Dakota. The first release will be made September 18.

Minneapolis, Minn.—F. H. Zolin has been secured to handle "The Dumb Girl of Portici" in the Iowa territory of the Favorite Feature Film Co., Minneapolis.

Minneapolis, Minn.—Charles D. Wells, roadman for the Minneapolis Kleine-Edison exchange, covered twenty-one towns in six days last week and booked either "Gloria's Romance" or "Musty Suffer" comedies in a majority of them. Manager Harry Graham of the Kleine exchange was in Chicago last Sunday, attending the special meeting of exchange managers.

Minneapolis, Minn.—Manager Otto N. Davies of the Minnesota Metro Corporation exchange, is in New York, attending the monthly meeting of the board of directors.

Minneapolis, Minn.—W. R. Frank, owner of the Vista theater here, has procured state rights for "Inspiration," "Miracle of Life," and several other features, and plans to put them out in a big way.

Minneapolis, Minn.—Harry Rowe has resigned as manager of the Unicorn film exchange here and will devote all his time to the managing of his "Uncle Tom's Cabin" road shows in the future. His successor at the Unicorn offices has not been chosen as yet.

Minneapolis, Minn.—Manager Harry Rathner of the Supreme Feature Film Co. of Minneapolis, has announced that his attorney has secured an injunction restraining the Fine Arts Film Co. of Omaha from displaying a feature entitled "Where Are Your Children?" and claimed to be a re-edited copy of "Where Are My Children?", controlled in Iowa, Minnesota, Wisconsin and North and South Dakota by the Supreme Co.

The South St. Louis Chiefs

The World Representative Makes Visit to Pow-wow Wigwams Among South St. Louis Cherokees and Chippewas—Finds Game and Tepees Filled the Tribes of the Contented—Fall Weather Good Medicine.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, MO.—When you go down in one particular South St. Louis neighborhood, it is just like paying a visit to an Indian reservation. The streets are named after various bands of noble red men, and to make the similarity more striking, the big chiefs of the pow-wow houses have built them altogether, in a sort of village, or community, which makes it mighty easy on the small change and the corns of a correspondent, since he can walk from one wigwam to another.

We took a scouting expedition down among the Cherokees, Ohios, Chippewas and Winnebagos the other night, and found all of the big chiefs alive and kicking, and gathering much wampum from the various tribes.

Begins as Usual with the Best.

The first stop was made at the Best theater, ruled over by Fred Wehrenberg. We'll admit that doesn't sound much like an Indian name, but Fred is a "good Indian" all right, and just as full of schemes to get people into his lodge as any wily sachem ever was in arranging a tribal war dance. Mr. Wehrenberg formerly conducted a big meat market and grocery store, and was in the show business as a side line, but he has sold out everything but "The Best," and is now devoting all his time and energy to pictures. Just now he is in the throes of his annual popularity contest, with sixty of the young braves and squaws of the bailiwick in sharp competition for the elegant prize he will give to the one who gets the most votes. Fred is a firm believer in short length films and serials. He runs four serials a week, "The Iron Claw," "Liberty," "Beatrice Fairfax" and the "Mysteries of Myra." He has a cart and donkey that parades the neighborhood boosting the show, and he tours the town in an automobile that looks like a perambulating lobby display of banners and pennants.

Chief Renzow's Vandora.

The next stop was with Charles Renzow, of the Vandora, just around the corner on Jefferson avenue. Renzow was happy. He was filled with satisfaction, and his tepee was filled with a fine array of tribesmen and tribeswomen, resplendent in their feathers and war paint, and applauding Theda Bara very vigorously as she depicted the story of the "Eternal Sapho." The Vandora has always been a five-cent house, but a month ago Mr. Renzow started running features on Monday, Tuesday and Wednesday nights, and raised the admission to ten cents. The success that the experiment has met with was another cause for the satisfaction of the manager of the Vandora. Renzow has also added to his orchestra, and has made a number of minor changes in the house for the comfort of his patrons.

The Cinderella Heap Big Tepee.

Down the street two or three pony paces is the Cinderella garden, the outdoor wigwam of the Cinderella theater, just across Iowa avenue. Here we smoked the cigar of peace with Chief Eugene Freund, and listened to him make talk about the opening of the Cinderella, which will take place on the 25th. The Cinderella is the largest seating capacity house in the city. It has been redecorated during the summer, and a large portico added to the entrance. The orchestra has been increased to eight pieces by the addition of a cello, saxophone and flute. Five hundred loge box seats have also been added. Seats in these boxes will be twenty cents. This brings the seating capacity of the Cinderella up to the three thousand mark. The Freund brothers, Harry and Eugene, who operate the Cinderella, are two of the pioneer exhibitors in the city, and the Favorite theater, a half block east of the Cinderella, was the first building erected in South St. Louis exclusively for the showing of pictures. The Favorite and the Cherokee theaters have both been dark during the hot weather, but will open again about the 25th.

Chieftainess Stoddard's Theater.

It is only a hop, skip and jump from here to the settlement of the Chippewas, and we hopped and skipped it to the Monroe airdome, which was doing a nice business. Mrs. L. B. Stoddard, proprietor and manager, was very proud of a new stage she has had built. The stage has full sets of scenery, and all the other appurtenances of a regular theater. Mrs. Stoddard will open her theater, the Monroe, around the corner on Chippewa street, in a couple of weeks.

Down in the twenty-nine hundred block on Chippewa, the Melvin, presided over by Joseph Halleman, was just closing, with the audience of the second show coming out as we went in. Joe was on the job, though, and said business had been good all summer, good enough for him to keep inside during the hot months.

Pageant Theater's Newspaper Space.

St. Louis, Mo.—A. E. Morcloek, manager of the Pageant theater, at 5851 Delmar block, has been spreading himself and some mighty good advertising copy all over the daily papers for the last three weeks. Mr. Morcloek started his campaign when he put on a V-L-S-E review program. One Big Four subject was used each day for a week. After that he changed to week runs, starting off with "The Spoilers." Big newspaper space was used in all St. Louis daily papers, the campaign for the three weeks amounting to very nearly a thousand dollars. That it pays to advertise is amply proved by the capacity houses that have been the rule at the Pageant since the fall opening.

Rosenthal Exploits Liberty.

Barney Rosenthal, manager of the Universal exchange, at 2116 Locust street, has again shown his ingenuity in advertising the serials his company puts out. When "Peg o' the Ring" was ready for release he mounted a "Peg" impersonator on a snow-white horse, and sent her all over town, with a clown and ring-master following. This time he exploited "Liberty, a Daughter of the U. S. A.," by decorating his automobile with bunting and flags, and having an actress, dressed in the costume of Liberty, on a raised seat in the auto, with an American soldier on one side and a Mexican on the other. The decorated automobile with the three strange passengers attracted much attention on all the streets in the districts through which it passed.

Ft. Worth Sunday Show Fight Is On

"Daddy Joe" Phillips, Manager of the Odeon Theater, Takes Lead in Fight for Sabbath Freedom—Fined $35 by Criminal Court for Violating Old Blue Law—Case Will Be Taken to Higher Court.

By E. E. Belcia, 902 West 2nd Street, Fort Worth, Texas.

FORT WORTH, Tex.—As a result of the conviction in the County Criminal Court of J. S. Phillips, manager of the Odeon theater, who was found guilty of operating a picture show on Sunday, the case probably will be taken to the Court of Criminal Appeals. A stenographer was present to take down the entire court proceedings. According to Attorney Baskin, representing the manager, the case will be appealed immediately providing a new trial is refused by Judge Jesse M. Brown.

Motion for a new trial was filed soon after the jury returned its verdict assessing a fine of $35. It is alleged that the evidence was insufficient, and that the court erred in refusing to admit any plea that the city has passed an ordinance on giving picture theaters the right to open on Sundays. It is further claimed that the court erred in refusing to allow the defendant to present his license from the city allowing him to open his show on Sundays, and that the court also erred in failing to instruct the jury that it should bring in a verdict of "not guilty" if it believed Phillips opened his show without intent of violating the state law.

This case took less time to try than any or the three preceding Sunday opening cases, when two convictions and one acquittal resulted. Messrs. Fiegel and Andrew Zucarro having been found guilty and fined $25 and costs each, and Pierre Levy, manager of the Hippodrome having been acquitted. There are now more than one hundred of these cases to be tried, but should the Phillips case be won in the higher court, no doubt they will be thrown out. Should the case be lost it is feared that it will have to be appealed to still higher court at considerable expense, or film men may ask that this law be enforced to the letter throughout the state, which means that nothing can be sold on Sunday except prescriptions at drug stores. This law having been made more than forty years ago is of little value at the present day, and sooner or later will have to be repealed or another passed to take its place, and moving picture men throughout the state have been working to this end for several years.

The leader of the Fort Worth managers is J. S. Phillips, in fact "Daddy Joe," as he is familiarly known among the trade, has been a leader not only in this movement but in nearly every movement for the best interests of exhibitors everywhere. For many years he was manager of the Pathe exchange in Dallas. He was also an exhibitor at the same time owning and managing indirectly the Odeon theater at Fort Worth. Several years ago at an Exhibitors League meeting someone raised objections to "Daddy Joe" being present, as he was a manager as well as exhibitor, but the majority voted unanimously that he stay as his heart had always been with them first, last and all time. Shortly after this he resigned from Pathe, and these people had such confidence in him that they asked him to select his own successor, which he did, in W. G. Underwood, who still holds that post. Mr. Phillips was at one time national vice-president of the league, and we do not believe that there has ever been a movement for betterment of exhibitors' conditions that was not either started by "Daddy Joe," or if he did not start it he was the leading factor in its movement and accomplishment. When it became time for the shows in Fort Worth to open on Sunday Phillips had but little support among the managers. He had almost a lone battle to fight at first, he went to it bravely, and now nearly all the managers have stood by him, and not only the managers but the biggest part of the Fort Worth business men as well.

Strand Soon to Reopen.

Fort Worth, Tex.—The World correspondent called on J. D. Wheelan at his Strand, which is now being remodeled after the fire several weeks ago. When we walked into the New Strand it fairly took our breath away at the improvement. Mr. Wheelan was personally "straw-bossing" the contractor, and we will say that he certainly has good taste in the decoration of a theater. The entire inside of the building is covered with staff work with blending colors of gold, ivory, and tan, which is undoubtedly one of the prettiest combinations we have ever seen. A new exterior will also be put on the building, and we have no hesitancy in saying that if the "front" averages with the interior it will be a good looking theater. The Strand seats 500, and is a 20 cent house.

Texas Exchange Notes.

Dallas, Tex.—L. B. Remy was a visitor in San Antonio and Houston last week. This week Mr. Remy is taking a few days off visiting some of his customers, and prospects in Eastern Texas.

Alfred Raymond has accepted a position with the Mutual Film Corporation as roadman. Mr. Raymond was formerly with the World.

Other Film Men in town this week were, Joe Gillican, Pathe; Ed. Kennedy, Gloria's Romance and Kleine; J. W. Salles, Universal; H. F. Botto, Universal; E. C. Leaves, Serial Film Corporation; D. Callaghan, Metro.

C. B. Peterson the money-handler of the Consolidated Film (Universal) is back on the job after a two weeks vacation. We never did learn where Pete went, but we bet he had a good time anyway.

H. F. Botto has just finished his third week with Universal, and has averaged a new account for each day of this period including Sundays.

Among Local Exhibitors.

Fort Worth, Tex.—The Hippodrome theater, Pierre Levy, manager, has installed a $10,000 pipe organ and unit orchestra. Prof. Fillimore and an assistant from Los Angeles will be in charge of the music. Mr. Levy has been on a two weeks extended vacation spending several days in San Antonio, Houston, and Galveston. House Manager Gould reports an enormous Labor Day business at the Hippodrome.

Waco, Tex.—L. P. Everett, manager of the Hippodrome (a Hulsey House), reports business excellent. Mr. Everett has had charge of this theater for more than a year and a half, and deserves especial credit for having built up the business to its now large proportions.

PRAIRIE STATE NOTES.

By Frank H. Madison, 623 Wabash Avenue, Chicago, Illinois.

Mid West Photoplay Corporation.

DES MOINES, IA.—The Mid West Photoplay Corporation of Des Moines, which will operate theaters in the Mid-West, has been incorporated with a capital stock of $75,000. A. H. Blank, president. D. C. Burgum, secretary.

New Iowa Theatres and Changes.

Ida Grove, Ia.—The Grand Opera House has been leased to J. I. Murray and W. A. McLaughlin.

Knoxville, Ia.—H. H. Fish, formerly of Emmetsburg, Ia., has purchased a moving picture theater here.

Altoona, Ia.—A moving picture theater has been opened in Lang's Hall by Virgil Hawkins.

Davenport, Ia.—The Burtis theater, which opened its season September 25 with a policy of big road shows, also has booked several spectacular films, including "Civilization" and "The Fall of a Nation."

Trent, S. D.—Otto K. Olson, who operates a harness shop and cream station here, has purchased the moving picture theater here from L. M. Lien and Edwin Benson, and will give shows Tuesday and Saturday nights of each week.

Drake, N. D.—An opera house, to cost $10,000, will be constructed here.

Grand Forks, N. D.—The vaudeville season has opened at the Grand theater and the moving picture shows have been transferred to the Foto. Triangle service is being used there. An advance to ten cents for children and fifteen cents for adults has been made in the evening admission prices.

Ryder, N. D.—Ed E. Fredeen will erect a moving picture theater here.

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MOVING PICTURE WORLD

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San Francisco Briefs.

Fred E. Miller, of Miller's theater, Los Angeles, was a recent visitor.

Pat Lynch, manager of the American Film Manufacturing Company, was here recently from Santa Barbara.

Mark Leichter, manager of the Rex theater, is expected home shortly from a business trip to New York.

E. W. Castle, the popular Gaumont cameraman, will shortly make a six weeks' visit to New York.

R. R. Reams, with the Atlas Educational Film Company, has returned from a three months' stay at Lake Tahoe.

California Notes.

Oakland, Cal.—Through the offices of Fred Frisk, of San Francisco, the Park theater, on East Twelfth street, has been transferred from J. E. Loughrey to Mr. and Mrs. W. H. McMekin. Extensive improvements will be made.

Fruitvale, Cal.—Brown's theater is to be remodeled and enlarged to a capacity of about 700 by Sam Wolf, and when the improvements are completed will be known as the Fruitvale theater.

Lindsay, Cal.—The Rink theater has been purchased by C. W. Woeser.

Redding, Cal.—The Mount Shasta Photoplay Company has been formed to conduct a circuit of small houses. R. A. Murray is manager.

Oakland, Cal.—The new Reliance theater, on San Pablo avenue, was opened on September 2.

Savoy Theatre to Reopen.

San Francisco, Cal.—The Savoy theater, on McAllister street, near Market, is to be reopened at an early date as a high-class moving picture theater, under the management of James Beatty of San Jose. Mr. Beatty has made a brilliant success of the Liberty theater in the Garden City and is expected to duplicate this record.

San Francisco's New Royal Opens

Neighborhood Theater at Polk and California Streets Has Brilliant Premier on September 6—Mayor James Rolph, Jr., and Other City Officials Present—Some of Its Noteworthy Features—Prices of Admission.

By T. A. Church, 1507 North Street, Berkeley, California.

SAN FRANCISCO, CAL.—The Royal theater, at Polk and California streets, was formally opened to the public on the evening of September 6th, and the opening performance was witnessed by an audience which included many of the merchants of the Polk and Larkin streets districts and a number of city officials, including Mayor James Rolph, Jr.

The entrance to the new photoplay house is on Polk street, but the theater proper runs parallel to this street, with the rear on California street. It has a seating capacity of about 1,600, the ground floor accomodating over one thousand and the balcony the rest. The house is decorated in quiet tones of brown and yellow, with designs in blue and gold. Some of the distinguishing features of the theater, which represents an investment of about $200,000, are the excellence of the seating arrangements, the care given to heating and ventilating, the pipe organ installed at a cost of $20,000 and the system of indirect lighting. It is a beautiful neighborhood theater, erected along the lines of a downtown playhouse.

The opening exercises were held under the auspices of the Polk and Larkin District Association and the presentation speech was made by L. H. Honey, chairman of the executive committee, in behalf of the owners, Oppenheimer, Karski & Levy, who are well known here as the proprietors of the Sunset theater. Later Mayor Rolph was introduced by A. C. Karski, manager of the new house, and was enthusiastically received. The program for the opening evening consisted of a Bluebird feature, "Little Eve Edgarton," the latest International Film Service Weekly, and a Vitagraph comedy, "The Yellow Girl." The pipe organ was not in a completed form, but appropriate music was rendered by organist Edward White.

The prices ruling at the Royal theater are 10 and 15 cents for evening performances, with loge seats 20 cents. The latter can be reserved two weeks in advance. The matinee prices are 10 cents for adults and 5 cents for children. Program will be changed every Monday, Wednesday, Friday and Saturday, and use will be made of World, Big-Four and Bluebird features. Smoking will be permitted in the balcony, and so perfect is the system of ventilation that it is believed that no one will be inconvenienced by the granting of this privilege. Hats and robes are checked free of charge and a maid is in regular attendance in the ladies' rest room.

The operating room is equipped with two type S Simplex machines and is complete in every detail, the experience of the owners in other houses having brought home the need of the very best in projection. The organ was made by the American Photoplayer Company at its factory at Berkeley, and is one of the largest of its kind turned out there. Full advantage has been taken of the long lobby to install built-in poster and photograph frames and a fine display was made on the opening evening, when more than 2,000 persons inspected the house.

Exchangemen Stop Indecent Exhibition

Film Exchange Board of Trade of San Francisco on Guard for the Good of the Business Has Undesirable Posters Destroyed.

San Francisco, Cal.—The members of the Film Exchange Board of Trade of San Francisco recently demonstrated in a striking manner that an indecent exhibition can be stopped in short order without a Board of Censorship or any ordinance other than those now in effect. The Empire theater, on Market street, recently offered "The Traffickers," a film alleged to have been made up of parts of "The Inside of the White Slave Traffic," with additions of portions of other films of a similar nature. No particular objection was made to the film, but film exchange managers objected strenuously to the lobby display. This purported to depict the interior and exterior of brothels, all being scenes not shown on the film. Manager J. D. Gibbs of the theater was interviewed and asked to remove the objectionable display and upon his refusal F. S. Peachy, manager of the Board of Trade, swore to a complaint and caused his arrest and the removal of the posters. When the case was called by Police Judge T. I. Fitzpatrick the magistrate asked to be shown the offending pictures, and at once gave the theater manager and the promoters of the show a stinging rebuke, ordering that the posters and literature be destroyed within five days. The decisive manner in which this matter was handled has brought forth many expressions of satisfaction from other theater owners and from the members of women's and welfare clubs.

Doing Big Feature Business.

San Francisco, Cal.—Sol L. Lesser, head of the All Star Feature Distributors, Inc., states that a splendid business is being done in booking the new Clara Kimball Young productions. Among the houses that will show these are the Portola and Royal theaters, of this city; the Pastime theater, Eureka; Brown's theater, Fruitvale, and the house at Modesto, conducted by A. A. Richards. Sam Wolf, of Brown's theater, enjoys the distinction of having been the first exhibitor in California to book these.

Since returning home Mr. Lesser has completed arrangements to handle "The Little Girl Next Door," "The Battle Cry of Peace," the Capt. F. E. Kleinschmidt war pictures, and "War Brides" in California, Arizona and Nevada. Irving Lesser, manager of the Los Angeles branch of the firm, was a recent visitor here to confer with his brother in regard to the handling of these new productions. Word has been received from Fresno to the effect that "Where Are My Children," which recently played at the Barton Opera House for eight days, broke all former records for attendance there.

Artcraft Exchange Soon.

San Francisco, Cal.—Arthur S. Kane, the Western representative of the Artcraft Pictures Corporation, was a recent visitor here with C. Mell Simmonds, and a location for an exchange is being sought. It is understood that Mr. Simmonds will have charge of the San Francisco branch and, if true, this will be welcome news to exhibitors in this territory, as he is very popular here.

Visitor from Australia.

San Francisco, Cal.—William Szorka, of the firm of Szorka Bros., which conducts the Enmore theater at Sydney, New South Wales, was a recent visitor here and before returning home will tour the United States.

Metcalfe Visits Northwest.

San Francisco, Cal.—George A. Metcalfe, of the supply house bearing his name, is home from a trip of several weeks through the Northwest. He visited many dealers and exhibitors while away and reports that the newly installed Seattle branch is making a fine showing.

Carl Laemmle Visits San Francisco.

San Francisco, Cal.—Carl Laemmle, president of the Universal Film Manufacturing Company, was a recent visitor here, coming up from Universal City for a few days to inspect the local branch exchange. In commenting on the foreign demand for American made films Mr. Laemmle stated that there is a very heavy call at the present time from Great Britain for comedies, more of these being wanted now in that country than here. France is taking very little film of any kind and the same is true of Italy.

Supply Man Visits Northwest.

San Francisco, Cal.—Tom Maguire, of the Breck Photoplay Supply Company, Inc., has returned from a trip to Portland, Ore., where he made his home for several years, and other cities of the Northwest. He called upon exhibitors and dealers and made a number of sales of machines. Among the California houses that have been fitted up by this concern of late has been the Liberty theater at Hollister, which was recently reopened.

Edward H. Kemp Visits Factory.

San Francisco, Cal.—Edward H. Kemp, who represents the Enterprise Optical Company in this territory, has gone to Chicago to confer with the management regarding improvements planned for the Motiograph. Before leaving projection equipment was disposed of to the First Congregational Church at Oakland and the Empire theater at Napa.

Portland Admits of No Appeal

City Council Knifes Motion Picture Men's Right of Appeal to Courts in Censorship Ordinance—Plea to Commissioners of Approximately 30,000 Theatergoers of No Avail.

PORTLAND, Oregon.—By a vote of three to one, the City Commission knifed the censorship ordinance requested by the film men, disregarding the petitions of approximately 30,000 theater-goers and business men for fairer censorship. The action of the Commission was anticipated by the film men. Commissioner George L. Baker, who introduced the ordinance August 9, cast the only vote in its favor. Those voting against it were Mayor H. R. Albee, Commissioners R. G. Dieck and C. A. Bigelow. Commissioner Daly was absent.

The censorship of motion pictures in Portland comes under the city department, of which Mayor Albee is the head. In order to show the unfairness of the no-appeal censorship to which Portland's films are now being subjected the film men cited instances of censor board unreasonableness in their recent campaign for the ordinance which necessarily censured the mayor's department of the city government. Said the mayor after the ordinance had been defeated:

"If an appeal board is all you want, I would suggest that you back up and get a new start. I will say that you had better come here with a clean slate and make an appeal on that basis rather than in the manner the fight has been conducted heretofore. Some of your members have come dangerously near the criminal in their statements in the past. In view of the falsifications, I would suggest that you wipe the slate clean and organize some more of the level-headed picture men in the interest of an appeal board."

The picture men strongly resent the falsification charges by the mayor and his attitude on the appeal question as above stated, and it was the opinion of many of them that the big issue, namely, their plea for the American right of appeal to the courts, was clouded in the council chamber by these falsification charges.

Ask for Right of Appeal.

Members of the Oregon Motion Picture Men's Association said that no amendment to the present ordinance is desired that will provide for an "appeal board" such as referred to by the mayor. The picture men have made it clear that they desire the right of appeal to the courts and that they are not going to give up the fight until they have exhausted every means the law gives them to obtain it.

Commissioner Baker read extracts from the report of a committee in Congress on a proposed Federal censorship bill and showed wherein the Federal censors, if the bill had passed, would have had their rulings reviewed by the Court of Appeals of the District of Columbia. Commissioner Dieck, who sided with the mayor, stated he believed the film men's complaint to be with the administration of the ordinance and not with the ordinance itself. D. Solis Cohen, representing the picture interests, repeatedly asked the mayor and the commissioners to tell the people present why they were so determined that the picture men should not have the right of appeal to the courts granted to them by ordinance, and each time the question was put the big issue was evaded.

Club Women Believe in Appeal.

Club women of the city addressed the commissioners on the subject before them. Mrs. Josephine Sharp said she believed the rulings of the National Board of Review to be sufficient censorship. Mrs. A. L. Stephens of the Parent Teachers' Association stated that her organization was not opposed to giving the picture men a right of appeal, but believed the Municipal Court was not the proper tribunal to review censors' decisions. Commissioner Baker explained that appeals to the courts from matters comprehended by city ordinances must be started in the Municipal Court.

The plea to the commissioners was the first step of the picture men in their outlined campaign for censorship fairness, and, it failing, they are preparing to proceed with their next step.

Globe Theater Sold.

Portland, Ore.—The Globe theater has been sold by the Portland Amusement Company to Louis Gerlinger, of the firm of Gerlinger-Richards Company, insurance men. Mr. Gerlinger will operate the house himself. The first show under his management was given Sept. 15. The house has been renovated and beautifully decorated.

The Portland Amusement Company, former owners of the Globe, and who now operate the American, Casino, and Burnside theaters, still have their offices in the Globe Building.

Circle Theater's Children's Shows.

Portland, Ore.—During the summer months G. T. Holtzclaw, Circle theater, has been giving a treat to the kiddies who could not get out of town for vacations. He gave free shows for children each Saturday at 9 a. m. Mr. Holtzclaw says he had most appreciative audiences because only deserving children had ambition enough to be at the theater at that early hour.

Round-up Picture Plans.

Portland, Ore.—L. E. Chalenor of Chalenor & Van Tress of Spokane, owners of the film rights to this year's Pendleton Round-up, spent a few days in Portland arranging for the photographing of this event. J. G. Sill has again been employed as cameraman. Mr. Sill was run over by a runaway stage coach and severely injured while photographing last year's Round-up, but that experience did not prevent him from taking the job again. Chalenor & Van Tress are making elaborate plans to handle this year's picture. L. E. Chalenor formerly conducted the Alta theater in Pendleton, and C. G. Van Tress is an old state rights man.

Theater Change in the Dalles.

The Dalles, Ore.—Lew Cullins has sold the Casino theater to T. O. Mead, a former operator in the house. Mr. Cullins has conducted the Casino for several years and is a well-known showman in this part of the country. He has not divulged his future plans.

Ben Ketcham at the Columbia.

Portland, Ore.—Ben Ketcham, formerly manager of the Alhambra at Seattle, is temporarily relieving E. J. Myrick as manager of the Columbia. Besides being manager at the Columbia, Mr. Myrick is president of the Oregon Motion Picture Men's Association, and his strenuous duties during the censorship campaign have earned him a two weeks' rest.

Pertinent Portland Briefs.

M. E. Mead, road man for Triangle, passed a few days in Portland en route to Seattle. Mr. Mead says he booked his service second run in a house in the eastern part of his territory, which theater also has its first run. It's that popular, says Mr. Mead.

R. C. ("Foxy") Montgomery, road man for Fox, has returned to Seattle, now that the first step in the censorship campaign is over.

A. T. Lambson, Reelplay Feature Company, Seattle, was a recent visitor in Portland.

Mike Rosenberg, De Luxe Feature Film Company, Seattle, spent a few days in Portland trying to get a few of his pictures passed by the censor board.

Last month the censors didn't condemn a single picture in Portland.

Film Week in Seattle

By S. J. Anderson, East Seattle, Wash.

Pendleton Round Up in Great Fashion.

SEATTLE, WASH.—When the Mission theater puts on the pictures of the great annual round up at Pendleton, Ore., it will be in regular Western style. The girl ushers will be dressed as cow girls and the door men as cow boys. The pianist will be armed with a revolver in each hip pocket, and when the exciting shooting scenes are thrown on the screen he will make them more realistic by firing his own guns. The first showing of the "Round Up" will be Sunday, September 10.

Colonial Theater's Labor Day Crowd.

Seattle, Wash.—Manager E. H. Smith of the Colonial theater beat his biggest days when he put on Charlie Chaplin in "The Count" Labor Day. Although the Colonial is one of Seattle's oldest motion picture theaters, more than a thousand more patrons came that day than the house had ever shown to before.

"Purity" a Tremendous Success.

Seattle, Wash.—The first viewing of Triangle's new feature, "Purity," met with instant success. The De Luxe Feature Film Corporation has purchased the state rights of the film in four states, viz., Washington, Oregon, Montana and Idaho, and Manager Rosenberg anticipates big things for the picture in the Northwest territory.

Houses Change Hands.

Ballard, Wash.—The Idle Hour theater, Ballard, Wash., which has been closed for some time, is to be opened shortly by J. T. Nelson, former owner of the Princess theater, Columbia City.

Sumner, Wash.—The Leonard Brothers of the Ruston theater, Tacoma, have taken over the Sumner theater from its former owner, F. D. Robinson.

Interesting Personal Notes.

Seattle, Wash.—The new manager for the George Kleine exchange has just arrived in the city. He is Carl Stearn, formerly with Bluebird in Denver.

Harry K. Brinn of the Western Import Company, foreign representative for Triangle, is spending three weeks' vacation in and around Seattle.

J. Von Herberg of Jensen and Von Herberg, Seattle theater owners, is just back from his trip to California, where he spent several weeks looking over the film industry.

The Alhambra of Seattle has closed for changes and improvements before being opened as a vaudeville house on the Orpheum Circuit, as announced in last week's Moving Picture World. Ben Ketchum, its former manager, acting for its owners, Jansen and Von Herberg, has gone to Portland to help out E. J. Murrick, manager for Jansen and Von Herberg of the Columbia theater of that city. Mr. Murrick is off for a vacation.

W. A. Crank, road man for Metro, has just returned from a trip to the territory north of Seattle. He has been booking Metro features and the "Crimson Stain Mystery" in towns along the Sound, and

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Edward L. Grafton Presents The Argonauts of California 1849 Through the Grafton Publishing Film Co.

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This Thrilling Historical 10 Reel Masterpiece Scored a Tremendous Success at its Initial Run at the Columbia Theatre, San Francisco. Press and Public Unanimous in its Praise.

"A battle between Indians and Argonauts fairly lifted the spectators out of their seats. * * * Culmination of action comes with wild ride of Vigilantes. A love theme is beautifully interwoven through dynamic action."—Oakland Enquirer.

Gootlob, Marx & Co., Managers Columbia Theatre, San Francisco, write:

"We have never played a picture that gave more satisfaction than did the 'Argonauts.'"



"It is a big production. * * * The 'Argonauts of California' will stand as a vivid and thrilling illustration of the history of the gold seekers."—San Francisco Examiner.

'49 - The ARGONAUTS of CALIFORNIA - 1856







CALIFORNIA

FLORIDA

Buyers are offered the opportunity to obtain State Rights through

GRAFTON PUBLISHING FILM COMPANY, Hewes Block, Los Angeles, Cal.

expects to leave in a few days for the Okanogan country and Spokane.

John W. Drum, special representative for World Film, arrived in Seattle recently from Spokane. Manager Rennie is very well pleased with the results of his trip and is planning to send him down soon to stir up Oregon.

Frederick Mercy, popular exhibitor of North Yakima, has just returned from New York City after a period of five weeks. Mr. Mercy brings back glowing accounts of the big things being done in the motion picture field in New York.

G. Blanchard of the Dream theater, Puyallup, drove over yesterday in his big new car to make Fall bookings. Among others he contracted for Universal's new serial, "Liberty."

Other visitors on film row during the past week were: A. H. McDonald of The Rex theater, Eugene, Oregon; Henry Newman, Arcade theater, Hoquiam; W. H. Connor, Folly theater, Stanwood; R. W. Cram, Arcade theater, Walla Walla, and T. J. Burke, Shell theater, Tacoma.

SPOKANE FILM NOTES.

From S. Clark Patchin, E1811 11th Avenue, Spokane, Wash.

Good Business During Fair Week.

SPOKANE, Wash.—With the return of fall and the opening of the Spokane Interstate Fair, moving picture exhibitors of Spokane reaped big profits during the week, and every house had an extra good program to attract the visitors to the city during the week.

Starting with Sunday, the houses were packed to capacity, and hundreds waiting to get in for the next show. As fast as seats were vacated others took them that day, and business continued good during the week.

Strand Opens at Livingston.

Governor S. V. Stewart of Helena, attended the opening of the new $60,000 Strand theater at Livingston, Mont., recently. It was built by A. W. Miles. Including the equipment the place represents an investment of $100,000. It has a large pipe organ.

Members of the Spokane Business Girls' Club appeared in moving pictures, their club having a candidate in the popularity contest for the fair, who won third prize. The pictures were shown at the Liberty theater, and the girls gave a theater party.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

IN BRITISH COLUMBIA.

Changes at Local Famous Players.

Calgary, Alberta.—A number of changes have recently been made in the staff at the local headquarters of the Famous Players Film Service, Limited—the head office for Western Canada, in charge of H. J. Allen.

Harold F. Moore, for many years with the General Film, has been installed as booker and assistant manager.

Irving H. Allen, formerly in the office, is going out on the road to meet the exhibitors face to face. Mr. Gleason, representative of the Western Canadian offices, is also making an extended trip, and will cover the Western territory thoroughly.

Mr. Sessions has also been added to the staff, and A. Smith is the new shipper.

A new film cleaning machine has been installed, and with the assistance of Miss Smith, is keeping the film in first-class condition.

C. O. D. Rule in British Columbia

Vancouver Exchanges Supplying All British Columbia Now Require Payment for Films in Advance—Checks Must Be on Hand or C. O. D. Shipments Go Forward—Discontent at Move Expected to Pass.

By E. C. Thomas, 621 Rogers Building, Vancouver, B. C.

VANCOUVER, B. C.—On September 4, in accordance with a previous arrangement, all the local film exchanges, supplying the whole of British Columbia, put into effect the pay-in-advance system ot collections for service, and this method will be continued hereafter. Considerable trouble has been experienced with collections in some quarters, and the exchanges decided that this was the only way to protect not only themselves, but also the exhibitor who expected to pay, and did pay, for his films.

The exchanges are requesting payment on Friday morning for the following week's service, although of course an exhibitor may obtain films at any time by paying for them in advance. In the case of out-of-town exhibitors, if the rental for films to be supplied has not been received, a C. O. D. shipment will be made.

Although there has been some objection to the plan on the part of exhibitors generally, the fact that the rule will be rigidly enforced in all cases removes any possible cause for any exhibitor to feel offended, and it is thought that within a short time, when the beneficial effects of the system have become apparent, all objection will disappear.

Sunday Shows for Patriotic Benefits.

Winnipeg, Man.—If the moving picture exhibitors of this city desire to run their theaters on Sunday with the object of donating the proceeds to patriotic purposes, they will not be likely to find any difficulty about the matter, according to hints dropped recently by Hon. A. B. Hudson.

Mr. Hudson said he would not promise immunity to the picture men for this purpose, but significantly added that he was not compelled to issue a fiat for the prosecution of exhibitors provided the exhibitions were legitimately patrotic ones.

This may be the opening wedge for Sunday shows.

For Film Distribution Moves

Vancouver, B. C.—The Dominion Exclusives, Limited, distributing Fox features in Western Canada, is the latest local exchange to move, and Manager E. R. Fauser is now located in the Orpheum Theater Building, which is fast becoming the film center of the city. The Fox offices are on the fifth floor, while directly underneath, on the second floor, are the Metro quarters, with the Famous Players Film Service located on the third floor.

Paris Apaches and the Empire.

Winnipeg, Man.—The inter-provincial board of censors, with headquarters in this city, has just condemned a picture for a peculiar reason, which parallels the British Columbia censor's excuse for rejecting "The Campbells Are Coming"—the reason for the latter being that East Indian troops, now fighting with the Allies, are shown in revolt.

In the present instance the Manitoba-Saskatchewan board has followed this highly diverting line of reasoning: France is an ally of Great Britain; therefore the Paris apaches are friends of the British Empire. As the five-reel film, "A Child of the Paris Streets," bares the life of the underworld of Paris a little too vividly, and shows the apaches to be persons whom one simply does not know, the picture has been condemned.

An appeal has been entered against the decision, but as the appeal board has so far upheld the judgment of the censors in every instance when an appeal has been taken, there appears to be little likelihood of a favorable decision following the review of the film.

Charles Robson, the Saskatchewan representative on the censor board, is at present on a vacation, and his place is being filled by Mr. G. Cooke of Regina.

A Tax Bill Not Generously Worded.

Calgary, Alberta.—The proposed municipal business tax on musicians in this city, recently put forward by the city council, has encountered determined opposition among all classes of people, and a largely attended meeting in regard to the matter has just been held at the public library. A committee was appointed to present the musicians' side of the case to the council, in an effort to have the question reconsidered. There is no objection to a tax on musicians' incomes, it is stated, but a flat rate, without regard to the income of the person paying the tax, is considered unjust.

Lieut.-Col. Dennis, presiding at the meeting, as well as many other persons present, commented particularly on the generosity of local musicians at this time in playing without charge at patriotic and other entertainments, and agred that this is an inopportune time for levying a new tax upon them.

British Columbia Notes of Interest

Calgary, Alberta.—J. B. Cronk, manager of the Allen Theater, has returned to the city, and reports that business has picked up wonderfully in the past few weeks.

Victoria, B. C.—B. S. Heisterman, proprietor of the Majestic Theater, recently closed the house for a week, to allow an opportunity for a complete renovation of the theater, and reopened on September 6, using Mutual service. A great change is noted in the appearance of the interior of the theater.

Winnipeg, Man.—Jack Herron, road man for the Mutual Film Corporation, recently started on a trip covering the whole of Western Canada, and at the present writing is working through the Alberta territory. He is expected to reach the coast about the end of September.

Fernie, B. C.—H. J. Allen of the Famous Players Film Service was here a short time ago, calling on G. M. Alexander of the Orpheum and Isis theaters.

Trail, B. C.—G. H. Adams, formerly of Prince George, is about to build a moving picture theater here.

Edmonton, Alberta.—Manager Max Allen of the Monarch Theater has just increased his orchestra, and reports constantly improving business.

Vancouver, B. C.—Dr. T. B. Hall of this city has just purchased the Western Canadian rights for the Williamson Submarine Pictures, which will be exhibited at the Orpheum Theater at advanced prices for three days, commencing September 14. These pictures have never before been exhibited in this territory.

Calgary, Alberta.—B. Allen, president of the Famous Players Film Service, is on a trip through the West, and after spending some time here has visited Edmonton and Moose Jaw, where he attended the opening of the new Allen theater.

Vancouver, B. C.—Miss C. M. Smith, accountant, and Miss Helen McDonald, stenographer, have been added to the staff of the local Mutual office.

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Calendar of Daily Program Releases

Releases for Weeks Ending September 30 and October 7

(For Extended Table of Current Releases See Pages 2176, 2178, 2180, 2182.)

General Film Company.

Current Releases.

MONDAY, SEPTEMBER 25, 1916.

SELIG—Power of the Cross (Two parts—Drama).. 21198-99
VITAGRAPH—Getting By (Comedy) 21200
SELIG—The Selig-Tribune No. 77, 1916 (Topical)..... 21201
BIOGRAPH—The Sunbeam (Drama) (Biograph-Reissue No. 83) 21202

TUESDAY, SEPTEMBER 26, 1916.

ESSANAY—Peter, the Hermit (Two parts—Comedy-Drama) 21203-04
KALEM—Bumping the Bumps (Comedy) 21205
BIOGRAPH—The Wedding Gown (Two parts—Drama) (Biograph Reissue No. 84)..... 21206-07

WEDNESDAY, SEPTEMBER 27, 1916.

ESSANAY—Dreamy Dud Has a Laugh on the Boss (Catroon—Comic) 21208
A Scenic subject on the same reel..... 21208
VIM FEATURE COMEDY—Artistic Atmosphere (Comedy) 21209
KALEM—A Battle in the Dark (No. 8 of the "Girl from 'Frisco" Series) (Two parts—Drama).... 21210-11

THURSDAY, SEPTEMBER 28, 1916.

SELIG—The Selig-Tribune No. 78, 1916 (Topical). 21212
VIM—The Reformers (Comedy)..... 21213

FRIDAY, SEPTEMBER 29, 1916.

KNICKERBOCKER STAR FEATURE—For the Governor's Chair (Three parts—Drama).....21214-15-16
KALEM—Rival Artists (Comedy) 21217
VITAGRAPH—She Who Last Laughs (Comedy).... 21218
VIM—Tangled Ties (Comedy)..... 21219

SATURDAY, SEPTEMBER 30, 1916.

ESSANAY—Twin Fates (Three parts—Drama).....21220-21-22
KALEM—The Death Swing (No. 99 of the "Hazards of Helen" Railroad Series) (Drama)..... 21223
SELIG—The Raiders (Drama) 21224

General Film Company.

Advance Releases.

MONDAY, OCTOBER 2, 1916.

BIOGRAPH—An Indian's Loyalty (Drama) (Biograph Reissue No. 85).
SELIG—In the House of the Chief (Three parts—Drama).
SELIG—The Selig-Tribune No. 79, 1916 (Topical).
VITAGRAPH—Getting By (Comedy).

TUESDAY OCTOBER 3, 1916.

ESSANAY—An Old Fashioned Girl (Two parts—Drama).
KALEM—One Step Too Far (Comedy).

WEDNESDAY, OCTOBER 4, 1916.

BIOGRAPH—Under the Gaslight (Three parts—Drama) (Biograph Reissue No. 86).
ESSANAY—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy)
KALEM—The Web of Guilt (No. 8 of the "Girl from 'Frisco" Series) (Two parts—Drama).
VIM FEATURE COMEDY—A Grain of Suspicion (Comedy).

THURSDAY, OCTOBER 5, 1916.

SELIG—The Selig-Tribune No. 80, 1916 (Topical).
VIM—Royal Blood (Comedy).

FRIDAY, OCTOBER 6, 1916.

KNICKERBOCKER STAR FEATURE—A New Day (Two parts—Drama).
KALEM—Stolen Plumage (Comedy).
VIM—Strictly Business (Comedy).

SATURDAY, OCTOBER 7, 1916.

ESSANAY—His Little Wife (Three parts—Drama).
KALEM—"Hazards of Helen" Railroad Series No. 100, "The Blocked Track" (Drama).
SELIG—The Canbyhill Outlaws (Western-Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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OCT. 4
EDELMAN

Calendar of Daily Program Releases

Releases for Weeks Ending September 30 and October 7

(For Extended Table of Current Releases See Pages 2040, 2042, 2044, 2046.)

Universal Film Mfg. Company.

Serial No.

SUNDAY, SEPTEMBER 24, 1916.

REX—To Another Woman (Two parts—Drama)..... 01776
IMP—A Desperate Remedy (Comedy-Drama) 01777
L-KO—No release this day.

MONDAY, SEPTEMBER 25, 1916.

RED FEATHER—If My Country Should Call (Five parts—Drama) 01783
NESTOR—Model 46 (Comedy) 01784
UNIVERSAL SPECIAL FEATURE—A Hero by Proxy (No. 7 of "Timothy Dobbs—That's Me" Series——Two parts—Comedy) 01785
UNIVERSAL SPECIAL FEATURE—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama) 01786

TUESDAY, SEPTEMBER 26, 1916.

GOLD SEAL—Husks of Love (Three parts—Drama). 01785
VICTOR—No release this day.

WEDNESDAY, SEPTEMBER 27, 1916.

LAEMMLE—No release this day.
L-KO—A Surgeon's Revenge (Two parts—Comedy).. 01786
UNIVERSAL ANIMATED WEEKLY—Number 39 (Topical) 01787

THURSDAY, SEPTEMBER 28, 1916.

VICTOR—No release this day.
BIG U—The Lie Sublime (Two parts—Drama)..... 01788
POWERS—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational) 01789

FRIDAY, SEPTEMBER 29, 1916.

IMP—No release this day.
BIG U—The Shadow Sinister (Drama) 01790
NESTOR—No release this day.

SATURDAY, SEPTEMBER 30, 1916.

BISON—A Jungle Hero (Two parts—Drama). 01791
LAEMMLE—No release this day.
JOKER—The Inspector's Double (Comedy) 01792

SUNDAY, OCTOBER 1, 1916.

REX—Ashes of Remembrance (Two parts—Drama) 01793
VICTOR—In the Laps of the Gods (Drama)..... 01794
L-KO—No release this day.

MONDAY, OCTOBER 2, 1916.

RED FEATHER—Under Suspicion (Five parts—Drama) 01801
NESTOR—With the Spirit's Help (Comedy)..... 01802
UNIVERSAL SPECIAL FEATURE—Borrowed Plumes (No. 8 of "Timothy Dobbs, That's Me" Series (Two patrs—Comedy)..... 01813
UNIVERSAL SPECIAL FEATURE—Liberty No. 8, "Clipped Wings" (Two parts—Drama)..... 01814

TUESDAY, OCTOBER 3, 1916.

GOLD SEAL—In the Heart of New York (Three parts—Drama) 01803
VICTOR—No release this day.

WEDNESDAY, OCTOBER 4, 1916.

LAEMMLE—No release this day.
L-KO—Safe in the Safe (Two parts—Comedy)..... 01804
UNIVERSAL ANIMATED WEEKLY—No. 40 (Topical) 01805

THURSDAY, OCTOBER 5, 1916.

VICTOR—No release this day.
BIG U—The Eternal Way (Drama)..... 01806
POWERS—Pen and Inklings In and Around Jerusalem (Educational) 01807

FRIDAY, OCTOBER 6, 1916.

UNIVERSAL SPECIAL FEATURE—Somewhere on the Battlefield (Two parts—Drama) 01808
REX—No release this day.
VICTOR—A Charming Villain (Comedy) 01809

SATURDAY, OCTOBER 7, 1916.

BISON—A Mountain Tragedy (Two parts—Drama). 01810
LAEMMLE—No release this day.
JOKER—Father Gets in Wrong (Comedy)..... 01811

Mutual Film Corporation.

Serial No.

SUNDAY, SEPTEMBER 24, 1916.

GAUMONT—Reel Life No. 21 (Mutual Film Magazine) 05064
VOGUE—Paste and Politics (Two parts—Comedy).... 05062-63

MONDAY, SEPTEMBER 25, 1916.

MUTUAL STAR PRODUCTIONS—The Manager of the B. & A. (Signal—Five parts—Drama) (No. 138)..
MUTUAL STAR PRODUCTIONS—The Torch Bearer (American—Five parts—Drama) (No. 139).....

TUESDAY, SEPTEMBER 26, 1916.

BEAUTY—The Deacon's Card (Comedy)..... 05065

WEDNESDAY, SEPTEMBER 27, 1916.

MUTUAL—Mutual Weekly No. 91 (Topical)..... 05066
GAUMONT—See America First (Scenic)..... 05067
—Kartoon Komics (Cartoon)..... 05067

THURSDAY, SEPTEMBER 28, 1916.

GAUMONT—Fantomas No. 4, "The Crook Detective" (Three parts—Drama) 05068-69-70

FRIDAY, SEPTEMBER 29, 1916.

THANHOUSER—The Black Terror (Two parts—Dr.) 05071-72
CUB—Catching that Burglar (Comedy)..... 05073

SATURDAY, SEPTEMBER 30, 1916.

CUB—Foiled (Two parts—Comedy) 05074-75

SUNDAY, OCTOBER 1, 1916.

VOGUE—Poultry Ala Mode (Two parts—Comedy).. 05076-77
GAUMONT—Reel Life No. 22 (Mutual Film Magazine) 05078

MONDAY, OCTOBER 2, 1916.

MUTUAL STAR PRODUCTION—Lulcie's Adventure American—Five parts—Drama) (No. 140).....

TUESDAY, OCTOBER 3, 1916.

BEAUTY—Slicking the Slickers (Comedy)..... 05079

WEDNESDAY, OCTOBER 4, 1916.

MUTUAL WEEKLY—Number 92 (Topical)..... 05080
GAUMONT—See America First, No. 56 (Scenic)..... 0508-
—Kartoon Komics (Cartoon-Comedy).... 05081

THURSDAY, OCTOBER 5, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Shadow (American—Five parts—Drama) (No. 141).....
GAUMONT—The False Magistrate (No. 5 of "Fantomas" (Three parts—Drama).....05082-83-84

FRIDAY, OCTOBER 6, 1916.

THANHOUSER—Arabella's Prince (Two parts—Dr.) 05085-86
CUB—Oh! For a Cave Man (Comedy)..... 05087

SATURDAY, OCTOBER 7, 1916.

CUB—Won by a Fowl (Comedy)..... 05088
CUB—That Wonderful Wife (Comedy)..... 05089

A GIANT AMONG SERIALS

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Stories of the Films

General Film Company

KALEM.

PATENTED BY HAM (Sept. 12.)—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mr. Gettout N. Push (A. Edmondson); His Daughter (Ethel Teare).

"Gettout N. Push, the millionaire auto manufacturer, offers $10,000 reward to the inventor of a substitute for gasoline," says the newspaper story. It requires but a few seconds' thought for Ham to find a substitute, and fortunately for him the daughter of the auto magnate passes at the moment. Her ninety-cylinder car suddenly comes to a stop and she discovers that it is out of gasoline. Ham puts his substitute to work—which consists of nothing else than having Bud push the car, unknown to Ethel.

The following day Ham is in strong favor with Gettout N. Push and his daughter as arrangements are made for the official test. All goes well, even though the car does do some weird stunts when it strikes a hilly section and gets beyond Bud's control, until the latter, pushing valiantly, falls down a manhole. Then the deception is discovered. Ham's rescue of Bud from the water main is shown in the finish.

THE TREASURE OF CIBOLA (Sixth Episode "The Girl From Frisco"—Two Parts—Sept. 13.) The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Harris (Ronald Bradbury). Directed by James W. Horne.

Searching through the library of the monastery of Santa Barbara, Barbara Brent learns of the Moqui Indian legend which tells of a fabulous treasure supposed to be hidden in a cave in the mountains and guarded by a ghost clad in mailed armor. Her adventurous spirit prompts her to get up a party for a visit to the cave, though she is warned by the padre of the mission that it will arouse the Indians, who revere the "iron ghost." Included in the party is Harris, an Eastern promoter seeking to interest her father in a railroad deal.

An Indian guide takes the party to the foot of the mountain where the cave is located. The appearance of the "iron ghost" frightens the guide and he refuses to allow the party to go any further. Barbara determines to press on, but the others in the party decide to camp in the valley until the following day. Harris offers to accompany her. By sliding down ropes they succeed in reaching the cave, but the Indian guide, his superstition aroused, pulls the rope up, preventing their return. The guide then speeds to the pueblo village to arouse the Indians.

How the discovery of the treasure uncovers the real character of Harris, how Barbara succeeds in escaping from his brutal clutch and later, when the campers in the valley are besieged by the enraged Indians, she saves the day for them, are the subjects told in the following scenes of this drama.

THE MYSTERIOUS DOUBLE (Sept. 15.)—The cast: May Wells and Thelma Deane (Ivy Close); Jack (Arthur Albertson); Bookwormer (C. D. Peruchi); Jazbo, the Janitor (Henry Murdoch). Director, Robert Ellis.

May Wells leads a double life—to the "low-brows" she is May Wells, the popular cartoonist, to the "high-brows" she is Thelma Deane, writer of deep scientific works. All goes well until she falls in love with Jack, who admires her cartoons, and under the name of Thelma Deane is pestered by Bookwormer, who reads her scientific essays. She leads a merry life for a time trying to maintain the two identities until Jack discovers the truth when the main problem becomes that of getting rid of Bookwormer, which they do neatly.

THE HOODOO OF DIVISION B (No. 97 of "The Hazards of Helen"—Sept. 16.)—The cast: The operator at Lone Point (Helen Gibson); Kent, a veteran engineer (G. A. Williams); Bexton, just breaking in (P. S. Pembroke); the new superintendent (George Routh). Author, E. W. Matlick; producer, James Davis.

The new superintendent scoffs at the men's fear of Engine 3615, and declares that it must be put into service at once. Engineer Kent, a veteran of the road, refuses to take the throttle and is discharged. Dick Benton, a young engineer, is induced to take the engine out and "kill this talk of a hoodoo." But the engine lives up to its ill-fame, and after a series of exciting incidents runs wild with Benton disabled in his cab. Helen, who receives word of the impending disaster, saves the day by a daring exploit that brings her within inches of death.

THE MUD CURE (Sept. 19.)—The cast Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Doc Pullem (A. Edmondson); his daughter (Ethel Teare).

Poor Bud has a toothache and Ham brings him to Doc Pullem to have the offending molar extracted. The dentist's pretty daughter aids him in administering the gas, but as she is busy flirting with Ham she bungles the job—and what a dream follows for Bud. He finds Ham and himself the attendants at a mud bath health resort where Doc Pullem and his daughter come for treatments. The things that happen then would make any Welsh rare-bit dream seem a sweet lullaby.

THE GUN RUNNERS (Seventh Episode "The Girl From Frisco"—Sept. 20.—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Arenzo (Ronald Bradbury); "English Rose" (Josephine West); Jimmy, a reporter (Edward Clisbee); The Blind Mole (Karl Formes, Jr.). Directed by James W. Horne.

Barbara, finding her automobile disabled, is forced to go to the Storms reception in a taxi. The chauffeur brings her to the wrong house, and she finds herself greeted by The Blind Mole, as "English Rose." The Blind Mole, a picturesque Central American character, takes her into his confidence regarding his plans for a revolution in Costa Blanca. Suddenly Arenzo, a rival revolutionist, arrives with his followers, and in the battle that follows The Blind Mole is killed. Arenzo also thinks that Barbara is "English Rose," and forces her to accompany him.

The scenes that follow, telling in exciting manner how Wallace and a reporter succeed in unravelling the mystery of Barbara's disappearance and how that adventurous girl thwarts the schemes of the "gun runners," culminate in a spirited conflict aboard the schooner which was to bear the revolutionists' arms to Costa Blanca.

THAT PESKY PARROT (Sept. 22.)—The cast: Nell (Ivy Close); Jack (Robert Ellis); Pete, the paperhanger (Henry Murdoch); the maid (Mary Taylor Ross); Jack's boss (William McKey). Director, Robert Ellis.

The newlyweds have a parrot quick of memory and loose of tongue. With the aid of Pete, the paperhanger, the parrot causes all sorts of mix-ups when Jack goes away on a business journey and returns unexpectedly. Jack finds the parrot alone in a wildly upset house, and decides that his bride has been kidnaped. But after a swift succession of laughable incidents all ends well.

DEFYING DEATH (No. 98 of "The Hazards of Helen"—Sept. 23.)—The cast: The operator at Lone Point (Helen Gibson); President of the road (G. A. Williams); Dick Benton (P. S. Pembroke); Riggs, the rival lawyer (George Routh). Director, James Davis.

Dick Benton, a young attorney of the railroad, is on his way to the Capitol to deliver evidence involving Riggs in a conspiracy arising out of a fight with the railroad over a franchise. At Lone Point he learns that by leaving the package to be picked up by the express it will reach the Governor sooner than he can bring it on the local. He leaves it in Helen's care. But Riggs, who has been following Benton, succeeds in getting away with the box and boarding an auto standing outside the station. He has scarcely gone a hundred feet when a momentary loss of control causes the car to ram a telegraph pole.

Helen recovers the box, but looks up to find another automobile with Riggs' aides bearing down upon her.

While they are tending the injured Riggs she boards an electric speeder, a development of the handcar, and races down the track. In a moment the conspirators are after her. Suddenly the express swings around the curve, on the adjoining track. Ahead, Helen sees the switch which will send her to almost certain death under the wheels of the express unless her speeder is brought to a stop. She tries frantically to apply the brakes, but they will not work, and in a twinkling she is at the switch and under the express. By a matter of inches she escapes the wheels of the train and races along the other track apace with the express above her. When she has finally mastered the brake she calls to the trainmen above her, and both express and speeder are brought to a stop together. The trainmen quickly effect the capture of Riggs and his fellows.

SELIG.

SELIG-TRIBUNE NO. 72 (Sept. 7):

Kansas City, Mo.—The old boys in blue of the G. A. R. hold their last parade here, fifty-one years after the conclusion of peace between the North and the South.

Forest Hills, N. Y.—The National Tennis Championship tournament attracts great throngs of enthusiasts who witness the defeat of McLoughlin, the one-time champion, and favorite.

Washington, D. C.—The Selig-Tribune camera records for all time, the President signing bills in his office at the White House, thus making them laws. He signs first the Army and Navy Bill, making available $582,000,000 to be spent next year in preparedness.

San Antonio, Tex.—The first hospital train for the United States Army, under the command of Captain Howard H. Bailey, M.B., arrives here and is put into instant service.

New York, N. Y.—Countess Von Bernstorff, wife of the German Ambassador to the United States, arrives in New York on a safe passage guarantee from the Allies and is met by Count Von Bernstorff.

Along the Somme, France.—The sky above the warring lines is filled with bursting shrapnel, and along the entire front great craters are dug by the high explosive shells.

Los Angeles, Cal.—An unusual and interesting incident attracting attention here is the adoption of a tiger cub by a Great Dane, herself the mother of two puppies.

Chicago, Ill.—Shapely show girls introduce single, double and triple aquaplaning on the waters of Lake Michigan, with the result that next season will see the lake front streaked with speeding aquaplanes.

SELIG-TRIBUNE NO. 73 (Sept. 11).

Chicago, Ill.—Mrs. Edna Rothard Passapae, while attending the convention of the National Association of Dancing Masters, demonstrates her new "Skating Waltz."

Paris, France.—Clad in the prosaic garb of men's fashion, King Nicholas of Montenegro

New Jersey Exhibitors ATTENTION

Important State Convention will be held on Wednesday, October 4th, 11 A. M., at Achtelstetters Hall, 842 Broad Street, Newark, N. J.

At the Request of the Organized Exhibitors of Hudson and Essex Counties.

Topics for Discussion and ACTION

1. Abolition of Deposit System.
2. Reduction of Light and Power Rates (The New York Organization has Accomplished such a Reduction).
3. Arbitrary Practises of Film Exchanges.
4. Formation of a Legislative and Political Platform.

Both Candidates for Governor have been invited to attend or Give a Clear Statement of their Position on Censorship.

EVERY COUNTY IN THE STATE SHOULD BE REPRESENTED

Write to F. J. Lischke, 967 Summit Avenue, Jersey City.

presents in the streets of this city anything but kingly aspect.

Vallejo, Cal.—The great granary of the Sperry Flour Company burns to the ground after an explosion causing $1,000,000 loss.

Loveland, Colo.—Charles Evans Hughes' campaign party attends the county fair here, where the presidential candidate makes one of the most vigorous speeches of his trip.

San Antonio, Texas.—These scenes show how reluctantly the boys of the Illinois National Guard accepted the news that they were to be ordered home.

Hodgensville, Ky.—A little Kentucky farm becomes a nation's shrine, when President Wilson accepts on behalf of the United States, the birthplace of Abraham Lincoln, now transformed into a beautiful memorial.

Surrey, England.—Lloyd George, the new British War Minister, accompanied by Sir Samuel Hughes, in uniform, Canadian War Minister, reviews the 4th Division Canadian troops prior to their departure for France.

New York, N. Y.—Aviators, who flew to their rendezvous in hydro aeroplanes, indulge themselves in the first "aviation luncheon" tendered to the members of the new Flying Yacht Club.

POWER OF THE CROSS (Three Parts—Sept. 25).—The cast: Madge Johnson (Virginia Kirtley); Her Mother (Eugenie Forde); Francis Randall (Robyn Adair); Horace Anderson (E. J. Brady). Written and directed by Burton L. King.

Madge Johnson, a young stenographer employed by Horace Anderson, a wealthy broker, is loved by Francis Randall, who is working his way through college. The broker for whom Madge works, admires the young girl, and ultimately the time comes when she must choose between the love of Francis Raudall, which love she returns, and the love of the wealthy business man, whom she really does not care for.

In her imagination, she sees the struggle with poverty she will have as the wife of Francis Randall, and on the other hand, she appreciates the luxury that will be hers should she consent to marry Anderson the broker. Between happiness and wealth, she chooses the latter and marries the rich man, and Randall's heart is broken.

Randall becomes interested in the work of the Salvation Army. Finally he joins the organization, and resolves to devote his entire life to the cause of religion. He rapidly rises in the ranks until he becomes an official and has charge of the meetings in the Salvation Army barracks. Madge's married life is not happy. She does not love her husband, who, seized with an attack of heart trouble, dies suddenly. Then it is that Madge resolves to seek Randall, the only man she has ever loved.

When they meet face to face, Madge tells him of the mistake she has made, and that finally she appreciates that love is more than all the riches in the world. Randall, however, tells her that it is too late, that he has sacrificed all worldly thoughts in order to work for the Master, and that the power of the Cross is greater than the power of Love.

THE RAIDERS (Sept. 30).—The cast: Tom Gardner (Tom Mix); Vicky Nelson (Victoria Forde); Jim Nelson (Sid Jordan); Ramero (Pat Chrisman). Written and produced by Tom Mix.

Tom Gardner, a Texas ranger, while riding the border looking for raiders, visits his sweetheart, Vicky, who is just leaving with her father, Jim Nelson, for town. Ramero, leader of Mexican outlaws, sees Tom, and vows to "get" him if possible.

Later, Ramero and his band give chase to Nelson and his daughter, who are returning home with their supplies. Nelson is killed during an exchange of shots. Tom hears the shots and goes to the rescue, arriving just in time to save Vicky. Ramero escapes. Tom and Vicky pursue him, and later he falls dead before Tom's well directed shot. Then it is that Vicky consents to become Tom's new deputy for life.

VIM FEATURE COMEDY.

ARTISTIC ATMOSPHERE (Sept. 27).—Wife reads that every woman must create an artistic atmosphere in her home to avoid becoming old. She thinks she already shows signs of age, and takes up painting—the first thing that enters her head.

Hubby stands for the litter of artist's paraphernalia all over the house, but objects when wife decorates his collars with her landscapes, causing him to become the laughing-stock of the men in the office. When wife gets his best friend to pose as a model for "A Perfect Man," hubby is fired for staying at home, jealously watching lest a love affair develops.

Hoping a baby will cure her mania for painting, hubby adopts one, only to find that babies are not in her line, and he puts it on a rich man's doorstep. A policeman is about to arrest him, but hubby claims he was only going to change its diaper, producing his handkerchief to prove it. He takes it home, gets it to sleep, and goes out to look for work. Wife tells him to get something artistic. He gets a job as butcher. Returning home, he sees the painting outfit flying out of the window, finding that wife has discovered a Caruso in the person of the baby. Hubby is overjoyed to hear that wife intends to find her "artistic atmosphere" cultivating the baby's voice.

VIM.

THE REFORMERS (Sept 28).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Vampire (Florence McLoughlin); Mrs. Ogden (Edna Reynolds); Her daughter (Ray Godfrey); Her son (Bert Tracey).

The fact that an unfortunate member of the canine race possesses a rather lurid appellation should not necessarily mean that the free passage of his breath ought to be prevented by means of a piece of hemp. Plump and Runt were jail birds. A religious revival hits a buried chord in their being and they reform in so much as they get jobs as a butler and as a chef. The same household shelters a wayward son, who is being bled by a woman of the world. To meet his demand for money his sister steals her friends' money and jewels, the blame falling upon our (this time innocent) heroes. How they emerge from the clouds of suspicion and finally bring the real culprits to justice is graphically told in the picture. The closing scenes show them, covered with virtuous indignation, vegetables and a few clothes, enthroned among the household gods.

TANGLED TIES (Sept. 29).—The cast: Mr. Pokes (Robert Burns); Mr. Jabbs (Walter Stull); Mrs. Pokes (Mabel Best); Mrs. Jabbs (Ethel Hurton); Mr. Newlywed (Harry Naughton); Mrs. Newlywed (Melba Andrews); Hotel Prop. (Frank Hanson); Old Maid (Edna Reynolds).

Pokes, a supposed nervous wreck, is sent by his wife to a hotel in the country that he may enjoy a well-earned rest. However, instead of resting, Pokes begins to flirt with the wives of Jabbs and Newlywed. Both husbands are incensed at Pokes' conduct, and finally their patience is exhausted; so they agree that Pokes must be taught not to flirt so promiscuously. Jabbs' wife, overhearing her husband's plan to punish Pokes, tries to warn the latter to escape, but when her husband discovers her in Pokes' room he is infuriated and refuses to listen to her explanations.

In the fight that follows Pokes defeats both Jabbs and Newlywed, but when his wife appears at the hotel he seeks refuge in flight. He escapes from the hotel via the telegraph wire but slips and falls into the well, out of which he is dragged in a half-drowned condition. But, upon his recovering consciousness, rather than face his irate spouse he again falls to the bottom and rises no more.

BIOGRAPH.

THE UNVEILING (Reissue—Sept. 18).—The cast: The show girl (Mabel Normand); the boy (Robert Harron); his mother (Grace Henderson).

The boy, who is the idol of his widowed mother, returns from college with a record of which she is proud. To mark the occasion his boyhood sweetheart and her mother come to spend a few days. The too-indulgent mother, however, is blind to the fact that the boy is spending most of his evenings in full dress, which should have told her that Bohemian society was engaging his attention. A show girl, who learns that he will soon come into great wealth, determines to win him.

Unsophisticated as he is, he is an easy prey. A friend of the family warns the mother of her boy's danger, which she is loath to believe until positive proof is presented. Pleadings are in vain for the boy is fascinated, and so the sorrowing mother, feeling she has lost all that she has lived for, determines upon self-destruction and is prevented only by the timely appearance of her visiting friend, who devises the plan that awakens the boy. She has the mother pretend suicide on account of the loss of fortune. This shows the boy the true nature and design of the object of his infatuation.

THE SUNBEAM (Reissue—Sept. 25).—The cast: Sunbeam (Inez Seabury); The old maid (Claire McDowell); Sunbeam's mother (Kate Bruce); The bachelor (Dell Henderson).

The little one is playing with her doll while her mother lies sick. The poor woman dies, and the child, thinking her asleep, goes downstairs in search of a playmate. First she visits an austere old maid, and by her artlessness soon melts her coldness. Next she goes across the hallway to a crabbed old bachelor and affects him the same way. The old maid misses one of her hair puffs and goes after the child, thinking she took it. While she is in the bachelor's room talking to the child, several tenement house youngsters steal a "scarlet fever" notice and stick it on the bachelor's door. This quarantines the three until the Health Officer appears and releases them. They then take the child to find its mamma and are horrified at finding her dead. As each wants to take the child they end the argument most logically—a wedding results.

THE WEDDING GOWN (Reissue—Two Parts—Sept. 26).—The cast: The girl (Gertrude Robinson); Her country sweetheart (Marshall Neilan); Her city sweetheart (H. S. Mack).

Billy had always loved May Belle. They were given parental consent to marry and mother decided to make a wedding gown as a surprise for May Belle. One night when she had invited Billy to supper with May Belle there came a hindrance to their plans in the form of a letter from mother's sister, Marion, who dwelt in the city. Aunt Marion was one of those individuals who believed in progress in life and indeed she had proved it in her own case, for she had left the country and had become the wife of a well-known man of wealth who had since died and left her all his money. But there had been no children, so it was natural that Aunt Marion should think of little May Belle and want her to come to the city. There, as she stated in her letter, she hoped to broaden out her life and bring something different into it. There was a party to celebrate May Belle's departure for the city and her engagement to Billy. Mother and Billy consented that May Belle might go to the city and be broadened.

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The broadening process, as far as May Belle was concerned, consisted in attending musicales, parties and teas and at last Aunt Marion introduced her to the son of her most particular friend and implied that here indeed was an opportunity to broaden out her life, for she told little May Belle that it was her duty to marry this man. May Belle, being a conscientious person and, knowing how much her mother and she owed Aunt Marion for her kindness to them when they had been in trouble after her father's death, believed it was her duty to give her consent. She wrote to her mother; but she advised that she had better not tell Billy until it was over with. Billy, who brought the letter from the postoffice, thought it meant that May Belle would soon be coming home. Mother was grief-stricken when she read the letter and handed it to Billy, who smothered his sorrow and agreed to bring the wedding dress which mother had finished to May Belle. On the dress was a note which read: "My dear little May Belle. This was to be a surpriso for my little girl when she stood up with good faithful Billy on her wedding day. Every stitch means love, dear, and a happy life with a good honest man. Momzie." The dress came while May Belle was in the height of enjoying the new trousseau that her aunt had prepared for her.

Later, called down into the drawing room to meet her fiance, she withdrew unexpectedly after telling him that she did not know whether she cared to be married to him or not. There in her room she found her aunt's friends making fun of the dress her mother had sent. Marion showed them the letter and they retired in shame, while Aunt Marion took aside the young man and told him not to be troubled, that May Belle would soon get over her tantrum. But May Belle was soon stealing out of the house with the plain wedding gown in her suitcase. That night she crept back into the farmbouse where Billy and mother, good old pals, were waiting by the fireside. She was welcomely received, and everything ended as it should.

KNICKERBOCKER STAR FEATURES.

FOR THE GOVERNOR'S CHAIR (Three Parts —Sept. 29).—Tobias Meeker, an accountant who has been in the employ of the state for years, is dying at his home. Meekers' daughter, Arline, is a stenographer in the governor's office. Ray Sanger, star reporter of "The Globe," on his way to see his sweetheart, Arline, notices the governor of the state, Henry Croft, and his secretary, Mark Ralston, entering the Meeker cottage. Scenting a news story, Sanger remains outside, watching. Within the cottage Governor Croft, through a threat of discharging Arline, persuades the dying Meeker to write and sign a fake confession that Malcolm Rush, Croft's opponent for governor, tried to bribe Meeker to change state records. Ralston signs the confession as witness. Arline overhears the plot. When the governor and Ralston leave, Arline tells Sanger of the scheme, while Meeker passes away.

Sanger at once warns bis friend, Rush, of the conspiracy. Governor Croft controls the police and the District Attorney, so that it is impossible to seek relief through tbe law. Sanger and Rush realize that if the fake confession is published the next morning it will be impossible to counteract it, as the following day is election day. At the governor's office, Croft orders his secretary to make an appointment with the newspaper men for the next morning, then locks the confession in the safe after having a number of copies made.

That night a masked man enters tbe governor's office and takes a paper from the safe. He wears a pair of white gloves so that he will leave no finger prints. The stranger safely climbs out of the window, but as he is standing taking off his gloves he is seen by the watchman. A chase follows, during which the pursued drops the gloves. The watchman loses the trail at the rear entrance to the Hotel Mitchell. Convinced that the prowler has done no harm the watchman forgets about the incident, although he keeps the gloves, which show the initials "M. R." within the wrist.

Next morning Sanger and other newspapermen meet the governor. They are given copies of the confession, but cannot publish it until they have seen the original. The governor discovers the original missing. The night watchman tells his story and shows the white gloves to the governor. The governor sees the initials, realizes that they fit Ralston and that the latter lives at tho Hotel Mitchell. Governor Croft accuses Ralston of being a traitor and attacks him. Sanger separates the two men, reminding the governor that Rush's initials also read "M. R."

Rushing to the office of the chief of police, Croft has officers sent to search Ralston's rooms at the hotel and Rush's office. They find nothing. The chief and the governor go to the latter's office where Ralston is searched and put through a third degree, but in vain. Croft suggests that Ralston be locked up until after the election, reminding Ralston that if he says anything of the obtaining of the fake confession, he (Ralston) will face prison as an accomplice. Ralston is arrested, but manages to escape.

He hurries to Sanger's room and confronts the latter, saying: "Look here, Sanger, you borrowed those white gloves of mine last week." Sanger laughs, tells him to forget the gloves, and working on Ralston's spite against the governor, persuades him to write a statement implicating the governor in the fake confession, Sanger promising to obtain immunity for Ralston in case Rush wins the election. Election day comes, and the Croft men resort to "repeater" methods at the polls Many bitter fights result, but in spite of these tactics, Rush is elected.

On inauguration day, Sanger confronts the retiring governor in his office in company with Ralston. Sanger asks Croft to give him an envelope labeled "Petition from Anti-Vice Society." Sanger tears open the envelope and reveals the Meeker confession. The morning after the robbery Sanger, in the governor's office with other newspapermen, had dropped this envelope on the floor while the governor was frantically searching the safe. Sanger had picked up this envelope and handed it to the governor, saying: "You dropped this out of that bunch of papers." Croft had glanced at the inscription on the envelope, then tossed it into the safe. Sanger, who was the burglar, had figured that this would be the safest place for the confession, so that he might have it later to convict Croft. It comes out at this point that Sanger is the new chief of police and his first duty is to arrest Croft on a charge of conspiracy. Sanger also introduces Arline as his future wife.

Universal Film Corporation.

NESTOR.

MODEL 46 (Sept. 25).—The cast: A Romantic Actress (Gretchen Lederer); Her Physician (Lee Moran); Eddie (Eddie Lyons); Betty (Priscilla Dean); Her Father (Fred Gamble). Written by Tom Gibson and Chas. J. Wilson, Jr. Produced by L. W. Chaudet.

An actress is recuperating at the beach, and is attended by her doctor who is in love with her. Eddie bids Betty, his sweetheart, goodby, as she is going to the beach. Back at the store Eddie is told to take wax model No. 46 to the same hotel, to a salesman there.

Betty and her father see him arrive at the hotel and think that the model is another woman. In the meanwhile Eddie takes the model to the salesman's room which is next to the actress's, and, after leaving it there, he hastens down to Betty. She at once asks for an explanation, so he goes up to get the model.

But the poor fellow gets in the wrong room and is detained there so long that Betty comes up and finds him in the arms of the actress. Of course the whole mixup is explained away in the end, and Betty and Eddie as well as the actress and the doctor are all reconciled.

VICTOR.

IN THE LAPS OF THE GODS (Oct. 1).—The cast: A Girl (Madge Kirkby Jack (Lee Hill); Henry Dent (E. P. Evers); Amy Dent (Alice Hastings); Jane Frances (Marguerite Foss). Scenario by Constance Crawley and Arthur Maude. Produced by Donald MacDonald.

Jack is to inherit a million dollars provided he marries Jane Frances, an authoress, in three days. She is visiting Amy Dent, Jack's sister, whose husband is his very close friend; he informs Jack that his wife and Jane are planning to call that very afternoon, and he gives Jack an unfavorable description of Jane.

As Jack is sitting in front of his fireplace, he hears a knock on the window. He opens it and a small girl dripping from the rain comes timidly in, tells him a hard luck story and begs Jack to shield her; this he promises to do.

He makes her as comfortable as possible, and insists upon her removing her wet dress and putting on a robe of his. Finally his sister comes and notices the shoes and stockings. She leaves, but no sooner is she outside the door, when the girl confesses that she is Jane, and that this had been done to test him.

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JOKER.

THE INSPECTOR'S DOUBLE (Sept. 30).—The cast: Matilda (Gale Henry); John (William Franey); Frank (Chas. Conklin); Bess (Lillian Peacock); A Busy Cop (Millbura Morantl); Dr. Nut (Harry Mann). Written by Harry Wulze and Chas. J. Wilson. Produced by W. W. Beaudine.

It was all because John was the image of Frank, the health inspector. John lost his purse and Frank found it. Then he went to the former's house and Matilda thought her hubby was crazy because he did not recognize her. Frank had forgotten his badge, and so could not prove his identity, and was taken to the insane asylum.

But Bess discovered that Frank left his badge and went to the first house on his list to give it to him. At the corner she met John looking for the wallet. He liked her and said that he would take her to lunch. When he arrived home he thought that Matilda was crazy, and sent to the asiyum for help.

Of course John and Frank were continually mixed up until at last the two came face to face in the asylum, and the whole mystery was explained. The cop and the keepers realized their mistakes, and the wallet and the badge were exchanged, and every one was happy.

REX.

ASHES OF REMEMBRANCE (Two Parts—Oct. 1).—The cast: The Young Husband (Paul Byron); His Wife (Helen Leslie); Grandpap Martin (Allan Holubar); Janet (Betty Schade); Joshua (J. F. Evers). Written and Produced by Allen Holubar.

Through indiscretion, the young wife has compromised herself, and although innocent, is cast out into the world by her young husband. Her efforts to prove her innocence are fruitless. She passes the house of Grandpap Martin, and goes in. The old man welcomes her, and the girl pours out her story. The old man comforts her.

The young husband is filled with uneasiness, and calls on old man Martin for advice. The old veteran rushes the girl into another room, and the boy tells his story. The old man gravely tells him he is on the brink of a precipice, and to impress the matter tells of an experience in his own youth.

When the Civil War broke out, Martin was called to the colors, and left behind him his girl wife. He begged Joshua, a friend, to look after the wife and see that she wanted nothing. Joshua promise. In the struggle, Martin lost his arm, and when peace was declared he returned home with a happy heart, and full of love for his wife.

Upon arrival at the house, he finds his wife and Joshua, his supposed friend, in loverlike attitude, and filled with a frenzy, orders the wife out of the house. Secure in his false pride, he drags along several weary years, and then receives a note from Janet, the wife, begging him to come and see her before she dies. He hurries to the address and finds he is too late. The woman had been taken up by Joshua, and then deserted, and at last had died in poverty and want.

The old man's story makes a powerful impression on the young husband, and he declares he is going to search for his wife. The old man smiles, and opening the door, brings her in. The two are happily reconciled, and leave to build their house of love anew.

POWERS.

BEHIND THE SCENES IN JAPAN (Sept. 28).—In this number of the Dorsey pictures the old capitals of Japan, Nara, and Kyoto, are visited. There are scenes of the streets in Kyoto with the Japanese conveyances shown as well as any of the typical residents. The merchants and harvesting and gardens are all portrayed, and then the spectator is taken for a visit inside of a typical house of a well-to-do merchant.

Then the famous Geisha girls are shown. These girls are very accomplished entertainers, and can dance and sing as well as the best of them. They are shown in all the phases of their private and public life.

BIG U.

THE LIE SUBLIME (Two Parts—Sept. 28).—The cast: Julian Ormond (King Baggot); Mr. Morton (Frank Smith); Mrs. Morton (Mrs. Slattery); Mollie Morton (Edna Hunter); Jack Wilson (A. Von Baussen); The Impresario (Joseph Granby). Written by Harry Ditmar. Produced by Henry Otto.

Julian Ormond, professional actor and musician, is all tired out from a strenuous season, and asks the manager for a vacation. This is granted and he starts out for a real rest. He arrives in a small town and boards with people by the name of Morton. Mollie, the daughter, reminds him of the girl he left behind him when he went on the stage.

That evening the girl plays and sings for Julian, and he is surprised to find that she has a really remarkable voice. He tells her parents that she has a wonderful voice, and sends for a great impresario to come to hear her.

Jack Wilson, the girl's sweetheart, fears that when Mollie is a great artist she will forget all about him. Of course she kisses away his objections, but Julian sees that it will be a repetition of his case and begins to doubt. Later Bonnelli comes in response to Julian's letter. But before the trial Julian tells him what to say. So when the moment comes and the whole family assembles to hear the verdict, the impresario says that, although she has a very pretty voice, she can never be a real operatic singer. He then takes Julian aside and tells him that the girl's voice is the finest he has ever heard. He asks Julian why he has sacrificed the girl's voice, and the latter says that the girl's love for her sweetheart is worth a thousand operatic careers, and tells of how his love was sacrificed on the altar of art.

Julian now makes a sudden resolution, and goes back to the girl who has waited for him all these years. Mildred, now grown grey, says that she knew he would keep his promise and come back, and the picture ends with the happy re-union of the pair.

THE SHADOW SINISTER (Sept. 29). The cast: John Barry (George C. Pearce); Florence Barry (Jane Bernoudy); Dick Stanton (Lloyd F. Whitlock); Peppo (James Farley). Written by Al. Russell. Produced by Al. W. Rice.

Florence lives alone in the mountains with her father, who is an invalid, and is in love with Dick Stanton, the sheriff of the county. But the father says that they ought to wait a while before marrying, as Florence is all he had in the world. Peppo, a Mexican neighbor, is also in love with Florence, whom he secretly covets. Shortly after that the old man dies, but Florence wants to wait for some time before marrying Dick, out of respect for her father.

One night the girl looks up and sees the face of the Mexican in the window. She manages to get out of the house, and runs to the top of a cliff. There the Mexican, in a clumsy attempt to get her, falls over. Later, when she tells Dick he goes to get the body and finds that it is a bandit for the capture of whom there is a reward of five thousand dollars out. So the girl gets the reward, and the picture ends happily as the two lovers marry.

GOLD SEAL.

HUSKS OF LOVE (Three Parts—Sept. 26).—The cast: Mary Holmes (Claire McDowell); Jimmy Hale (William V. Mong); Amos Bixby (William Carlock); Etta Mason (Nellie Allen); Dora Bixby (Laura Lyle); Mrs. Bixby (Mrs. Bertram Grassby). Written and produced by William V. Mong.

Mary Holmes, a reporter on one of the daily papers, is in love with Jimmy Hale, who works on the same paper. Amos Bixby, a society man, takes her to a fashionable cafe for lunch, where they are seen by his sister, Dora, and Etta Mason, who is in love with Amos.

Jimmy is in love with Mary, but she decides to marry Amos. After the ceremony she goes to live at his home, where life is made miserable for her by Mrs. Bixby, who feels that her son has married beneath his station. Amos, too, becomes disagreeable after the ceremony. Things go on in this fashion until Mary decides to return to her father. An open refusal to do his mother's bidding so angers Amos that he strikes Mary.

Some time passes. Mary is happy with her father, but one day there comes a note from Amos telling her he is ill and asking her to come to him. Her father insists that as long as Amos is her husband, her place is with him, so she returns. But Etta Mason is endeavoring to ingratiate herself into Amos' good graces, and being egotistical, does not realize what is happening. Etta endeavors to make friends with Mary, but the latter, realizing her hypocrisy, will have nothing to do with her.

Jimmy has been plugging along at his newspaper work, and one day is given an assignment for a society story. He calls upon Mary and is received in her apartment; Etta, seeing them, stealthily locks the door, and informs Amos that a man is calling upon his wife. In a rage, Amos goes to his wife's apartments. After Jimmie leaves, Mary and Amos are having a struggle, and she finally gets hold of a gun,

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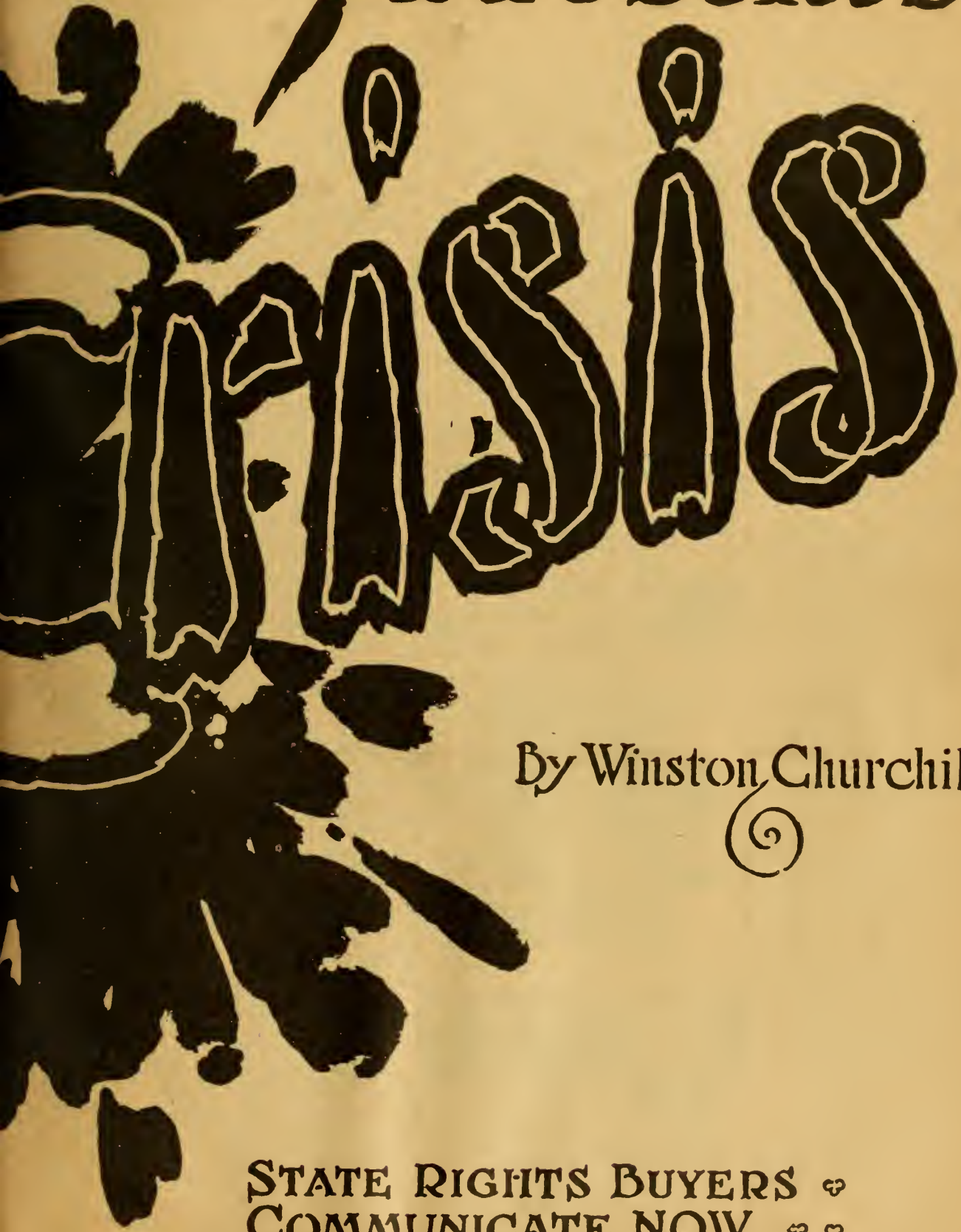
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but Amos takes a vase and is about to throw it at her when she screams, and Jimmy with the whole household comes to the rescue just as Amos sinks to the floor shot by the pistol in Mary's hand. Later Amos dies, so the lovers are free to marry.

UNIVERSAL.

TIMOTHY DOBBS, THAT'S ME (Episode No. 7—"A Hero by Proxy"—Two Parts—Sept. 25).—The cast: Timothy (Carter De Haven); Jeff (Robert Milash); Dollie (Ruth Clifford); Her Father (Hayward Mack); The Director (C. Casey).

Timothy and Jeff are living in the tenement district, being sadly in want of funds when Dollie Dalyrmple, a fluffy-haired girl, who has a penchant for "up-lift" work, visits the house, and is rudely assaulted by some roughnecks, who are trying to roh her. Timothy seeing that her assailant is larger than himself, sends Jeff to fight the battle. When Dollie revives it is Timothy she sees, and, of course, she thanks him and asks him to take her home, which the gallant Timothy gladly does, totally ignoring Jeff, who has a black eye from the encounter.

Dollie's father is very grateful—and shows his gratitude in a monetray way. He also discloses the fact that he is the manager of a film company, and then Carter tells him that he is the great star. Dollie's father offers him a contract at a fahulous salary, and asks him to be at the studio in the morning to sign the contract.

The next morning Timothy is wandering around looking for something to eat when he sees a picture studio; he sneaks in and is nearly knocked over by a prop boy who is trying to escape the ire of his director. The latter offers the joh of props to Timothy, many disastrous predicaments—not so much to himself—as to other directors and sets, but by this actlon, he calls down upon himself the wrath of some three or four directors. He happens to ask the name of the name of the studio and finds that it is the one where he is to be the star, so promptly he loses his overalls, and presents himself to Dollie and her father, who have just arrived. Later the astonished directors are introduced to the new star, hut Timothy loftily ignores them, and assumes his new positlon, and they, being wlse men, forget the morning's incidents—or try to.

BISON.

THE JUNGLE HERO (Two Parts—Sept. 30).—The cast: Lucile Ames (Golda Coldwell); Jack Harding (Colin Chase); Mr. Ames (Rex De Roselli); Lord Arlington (Stafford Pemberton). Written by L. Hutton and Jay Hunt. Produced by Jay Hunt.

Lucile Ames is engaged to an English Lord. Capt. Jack Harding, an English Army Officer, reccutly returned from Africa, visits the Zoo the same afternoon that Lucile and her friends are there, to look after a lioness and two cubs he presented the Zoo.

Lucile ventures too near the lioness' cage, and is saved from injury by Harding. He receives a serious wound in the arm. He conceals the fact from Lucile, and is not able to reach a physician for several hours. The physician tells him that only the best of care can save the arm from becoming useless.

Calling on Lucile the next day, and not wishing to arouse sympathy for himself, he removes his arm from the sling. Several meetings follow and Harding asks her to marry him. But while she loves him she announces her intention to marry the lord.

Harding later learns that his pride has cost him dearly; in removing his arm from the sling he has caused complications to set in which render the arm useless. Unfit for service, he is forced to send in his papers and, accepting a commission from the Zoological Society to secure wild animals for the Zoo, he leaves for Africa.

Lucile persuades her father to allow her to accompany him on a trip to Africa to inspect some mines. Arriving there, Mr. Ames finds that trouble with the natives demands a perilous trip through the wilderness. The Ames party is attacked by the natives, and Lucile is captured. Her refusal to become queen of the tribe so angers the chief that she is condemned to death. Placing her in a native hut, they steal the cubs from a lioness and tie them in her arms.

Harding and his men have been trying to capture these same cubs and trace the lioness to the hut, arriving in time to save Lucile from a horrible death. Their gun shots arouse the natives, and a battle follows.

A runner sent by Ames' party notifies the army post of their peril, and a detachment of cavalry arrive in time to rescue them. When questioned by his old associates of the army post, Harding is forced to tell them why he sent in his papers. In this way Lucile learns of his sacrifice for her, and love triumphs in the end.

RED FEATHER.

IF MY COUNTRY SHOULD CALL (Five Parts—Sept. 25).—The cast: Margaret Ardrath (Dorothy Phillips); Patricia Landon (Helen Leslie); Mrs. Landon (Adele Farrington); Robert Ogden (Frank Whitson); Donald (Jack Nelson); Dr. George Ardrath (Lon Chaney); Col. Belden (Albert MacQuarrie); Zuroff (Carl Von Schiller); Mrs. Ardrath (Gretchen Lederer). Produced by Joseph De Grasse.

The whole Ardath family is collected together to discuss the proposed marriage between Margaret and Robert Ogden, a British citizen. The consensus of opinion is that the match is desirable in every way. The old Colonel says that in case of war the children of such a match would make fine soldiers. This frightens Margaret, as all her life she has had a dislike for war.

Dr. Ardath is on his way to an important conference and gets started on his favorite subject, the heart. He tells those present of a wonderful new drug that has been found by a Russian student who used it to depress the action of his heart to get out of military service and who, taking an overdose, was killed. The story makes a strong impression on Margaret and she falls into a troubled sleep.

A boy is born to Margaret. All through his childhood he shows signs of being a fighter, and when he grows up he wants to join the National Guard. Margaret is forced to give in and consents.

Shortly afterward, Donald, the son, becomes engaged to Patricia Landon. His father is called to England on business and he is put in full charge of the firm. A few months afterward, a letter comes from the other side saying that his father had enlisted when the war broke out. Margaret takes the news seriously, and Dr. Ardath is sent for. The doctor leaves his case of medicines on the table and Margaret sees the cardiac depressant in it. The idea at once comes to her that it might be of use to her in case the government should draft her son, so she takes the vial.

Then comes the news that the United States and Mexico are going to war. She at once makes use of the medicine and so affects the action of Donald's heart that he is rejected. The boy is heartbroken and goes to tell Patricia. He receives a cold reception and later the girl's mother argues with her until she agrees to break the engagement owing to Donald's poor health.

Donald takes to drink. His mother is heartbroken, as she thinks that she is to blame for it all, and hesitates to tell the boy that Patricia has married another man. Then the news comes that Robert is wounded.

Dr. Ardath returns and upon examining Donald, says that his heart is all right. They telephone the other doctor and from what he says, the doctor knows that some of the cardiac depressant must have been used. Donald, when he finds this out, rushes to accuse his mother. She goes to get the drug, but takes it herself instead. As Margaret comes to the head of the stairs she overhears Donald reading a telegram from Europe saying that her husband is dead. With that she falls over and——

With a bump Margaret wakes from her terrible dream. She is delighted to find that her husband is really alive and as the picture closes she says that at last she is convinced that one's duty to one's country is the highest, and says that she will never oppose Robert's responding to his country's call.

UNIVERSAL.

ANIMATED WEEKLY NO. 37 (Sept. 13):

Pittsburgh, Pa.—Protestants March for Preparedness. Giant demonstration takes seven hours to pass grandstand. Subtitles: Mayor Armstrong's smile. Girl nurses ready, too.

Detroit, Mich.—Winning $5,000 Gold Cup. Takes mile-a-minute boat to capture North American championship. Subtitles: Express cruisers start first. Speed demons at top pace. "Miss" Minneapolis leading "Miss" Detroit over the line. The famous gold cup.

Washington, D. C.—Saving Child "Slaves." President signs bill to bar children from factory work.

Berkeley, Cal.—Battling on U. S. Soil. Freshmen make violent attacks on Sophomore trenches, University of California. Subtitles: "Some pull." Jousting tourney. Tie-up contest.

Washington, D. C.—National Champions Win. Undine Club captures eight-oared race at Middle States Regatta. Subtitle: Tired. but winners.

What Milady Will Wear. Latest fall styles, as shown at Long Beach Fashion Show.

New York, N. Y.—They'll Settle Mexican Dispute. Mexican and U. S. commissioners on way to conference. Subtitles: Mexico's Ambassador, Senor Arredondo. Envoy Bonillas. Envoy Pani. The Mayflower bringing the commissioners to New London, Conn. After the first meeting.

Forest Hills, L. I.—Battle for Tennis Title. 1914's champion wrests honor from 1915's star. Subtitles: W. M. Johnson warms up. R. N. Williams getting ready. Victor, "all in." Champion Williams.

Norfolk Navy Yard, Va.—Move Germany to U. S. Interned sailors from converted cruisers Kronprinz Wilhelm and Prinz Eitel Friedrich build miniature city from scraps of wood.

Cambridge, Mass.—Ready for Football. Harvard squad starts practice for fall. Subtitles:

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Chicago, Ill.—Destroying Thieves' Weapons. Police throw into lake seized revolvers and dynamite.

"Somewhere in England."—Train to Fight Again. Wounded soldiers in convalescent camp strengthening selves for more war.

Gravesend Bay, N. Y.—Mosquito Fleet Studies War. Motorboats cruise in preparedness plan to protect coast. Subtitles: Citizen tars on Kentucky. Rookies on New Jersey.

New London, Conn.—Sailors Fight Hotel Fire. Yachtsmen vainly battle to save Pequot Casino in spectacular blaze.

Cartoons by Ily Mayer.

Mutual Film Corporation

GAUMONT.

FANTOMAS (Episode No. 4).—"The Crook Detective" (Three Parts—Sept. 28). The cast: Fantomas, Father Moche and Tom Bob (Victor Navarre); Fandor (Louis Melchior); Inspector Juve and Cranajour (James Breon); Grand Duchess Alexandra (Renne Carl).

Since Juve, the greatest detective in France, had been unable to apprehend Fantomas, there had gradually grown the suspicion that Juve was himself Fantomas. It was argued that no one else had ever advanced the theory of a mysterious criminal, and that it was probably part of a clever scheme to attribute crimes to a phantom. Finally the head of the Department of Justice had Juve arrested and thrown in prison on the charge of being himself Fantomas.

Father Moche was the name given to a secretive man who dwelt on the ground floor of a cheap apartment house in a rather disreputable quarter of Paris. After a bill collector had been paid $1,200 by the old man, the collector went upstairs to get some money from a man named Paulet. When Father Moche heard the sound of a heavy fall, he knew that Paulet and his wife had murdered the collector. Rushing upstairs Father Moche seized the bill collector's wallet and raced back to his own apartment. When Paulet and his wife came after him, he told the couple they were working so clumsily that they would be behind the bars before nightfall. He was finally able to convince them that their only hope of escape lay in obeying his orders implicitly.

The disappearance of the bill collector caused a great outcry and it was attributed to Fantomas. A mysterious American detective, Tom Bob, led the police to an apartment where the body was found behind a wall. He disappeared before he could even be thanked.

Lady Beltham, who had sucessfully concealed her affair with Fantomas, had since married a Russian Grand Duke and was again the pet of Parisian society. She received a visit from Fantomas, who threatened to expose her past unless she opened a subscription to be given as a reward to the person apprehending the criminal. Soon after this Lady Beltham gave a masked ball. This was attended by Fantomas, wearing the celebrated black garb which had always made him more terrible in the eyes of his victims. Fandor, Juve's journalist friend, also went to the ball similarly attired. A third person wearing the Fantomas suit of black was a detective detailed to watch for thieves.

Fantomas murdered the detective, but during the encounter received a stab wound in his arm; this was dressed by attendants who thought him a guest. He disappeared before the murder was discovered. It was then clearly seen that Fantomas had been at work. If Juve was Fantomas, then he would have a wound on his arm. Fandor and police officials rushed to the prison and found the great detective seemingly asleep in his cell. A stab wound was found on his arm and instead of being asleep, he was in a deep stupor. When Juve recovered consciousness he caused the arrest of a keeper, whom he accused of having stabbed him in his cell. Juve was now free to continue his search for Fantomas.

Fandor traced the criminal band to a deserted quarry. Fantomas kidnapped Juve and delivered him to the band at this place. It was his plan to have the police find Juve at the head of the band of Apaches, thus convicting him of being Fantomas. However, Fandor's presence foiled the plot. The bandits were captured, but Fantomas escaped. Needing money, he hastened to Lady Beltham to secure the Fantomas fund. While at her villa he was apprehended by Fandor and Juve. They walked with him through the park on their way to the police station. Fantomas suddenly shoved his captors aside and they fell into pits which had been dug by direction of Fantomas with just such an emergency in view. He was thus able to escape to continue his war against society.

BEAUTY.

THE STINGER STUNG (Sept. 18). The cast: Hezekiah Petrie (Orral Humphreys); Zeb (Rea Berger); Simon Hicks (George Clancy); Miss Popper (Bessie Banks); Mrs. Bean (Lucille Ward).

Beeville is a cross roads town and "The Stinger" is a four-page sheet published by Petrie at spasmodic intervals. Petrie is a man beyond middle age, placid in disposition, perfectly illogical in mind and governed by a desire to follow the course of least resistance, avoiding trouble where possible, but otherwise meeting it with an effort to make a peaceful adjustment at any cost. His desire is to please every one, and in carrying water on both shoulders he comes to grief.

Zeb is Petrie's assistant. A good farm hand was lost when Zeb took up newspaper work. He is lazy, dull-witted, a lout who sets type, runs the press and delivers papers. Simon Hicks dominates the town commercially. Among the women there are two factions, each intensely jealous of the other. One is the Ladies' Aid Society, led by Miss Pepper. These are all small, thin women. The other faction is the Social Reform Society, led by Mrs. Bean. These are all large, heavy women.

Petrie publishes articles in "The Stinger" which are offensive to the two factions and in trying to square himself he gets in deeper. Then to pacify the Social Reformers he attacks Simon Hick's saloon business and loses all of the advertising which had supported the paper. In an effort to mollify Hicks he drinks himself very drunk. In this condition he is discovered by the Ladies' Aid Society leader, and in a supreme effort to get straight with her he attacks the loafers' club that gathers daily before Hick's store. This is the last straw. The loafers organize, seize Petrie and ride him away on a rail.

MUTUAL MASTERPICTURE.

LAND O' LIZARDS (American—Five Parts—Sept. 21).—The cast: The Stranger (Frank Borzage); Ward Curtis (Harvey Clark); Wynne Curtis (Laura Sears); Dave Moore (Perry Banks); "Bobbie" Moore (Anna Little); Buck Moran (Jack Richardson). Directed by Frank Borzage.

Ward Curtis, president of a development company, comes to the western town of Los Huesos with his daughter, Wynne, to investigate a report made by one of his field scouts that there is a gold stream on the land occupied by the Bar C outfit. The Bar C people have no legal title to the land, but they have terrorized the neighborhood, and intimidated the government officials. The land is used for grazing purposes, and the Bar C people know nothing about the gold stream. There has also come to Los Huesos a cowpuncher known only as "The Stranger"—the only man who refuses to be intimidated by Bar C crowd. Curtis meets the Stranger, who consents to assist Curtis in his undertaking, hoping to win favor with Wynne. She is mildly interested in him, but is disappointed and bored by the town and its people, and after a week or so packs her bags and leaves for home, saying that the Stranger is the only picturesque thing she has seen in this land of lizards.

Near the Bar C holdings is a small sheep ranch operated by Dave Moore and his daughter, Bobbie, as a blind to cover more important operations—by moonlight Moore secretly pans the gold stream on the Bar C ranch. Bobbie maintains a disguise as a boy for her own protection from the lawless cowpunchers, and to keep them from becoming interested in her father's affairs. The Stranger sets out to investigate the placer site, and stops at the Moore cabin to make inquiries about the Bar C crowd. He meets Bobbie without suspecting her disguise, and she manifests considerable interest in him. The Stranger locates the placer stream, but is observed by Moore, who hastens to the land office and files on the creek bed.

By moonlight Moore builds on his claim, but is discovered by one of the Bar C outlaws and killed. The Stranger, who has set up his camp in a blind canyon known as the "Cow's Mouth" near the creek, hears the exchange of shots, gets into the scrap and drives away the outlaw, then brings Moore's body to Bobbie. The Bar C crowd, led by Moran, set out to "get" the Stranger. They come to Bobbie's cabin, but she directs them to town. They search the town, then decide that Bobbie has lied to them, and start again for her cabin.

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and falls in love with her. He leaves the cabin and goes to the Cow's Mouth to "hide out" from the Bar C crowd. The Bar C boys come to Bobbie's cabin, and she is handled brutally by Moran to get her to tell what has become of the Stranger. Her hat falls off, and her secret is discovered. Moran claims her as his personal prize, and they set off to pursue the Stranger. They see him enter the narrow passage into the Cow's Mouth. Inside he starts a grass fire, then slips out with his horse through a secret passage which is unknown to the Bar C fellows. Leaving one of their number to guard Bobbie, the others go in after the Stranger, but are soon driven out by the fire. As they come single-file through the passage the Stranger picks off the first two or three with his gun—the rest surrender. Moran is one of the men who was killed.

Bobbie is taken to the Bar C ranch house by the outlaws. The Stranger rides into town and turns his captives over to the authorities, and enlists the men there to go to Bobbie's rescue. Later, as Bobbie and the Stranger are about to board a train for their honeymoon, Curtis rushes up to them and announces that, by the death of her father, Bobbie is now the owner of the gold stream claim.

CUB.

MOVIE STRUCK (Sept. 22).—The cast: Jerry (George Ovey); Tess, his sweetheart (Claire Alexander); Hank, janitor (George George). Directed by Milton Fahrney.

Tess and Jerry contract the movie fever, and decide to enter the profession. Tess' parents object and lock her up in her room. Tess communicates with Jerry, and the latter aids her escape. Jerry secures a rope and attaches one end to a stone which he throws into Tess' room. Just then the butler enters the room with her midday meal on a tray, when the stone hits him on the head and he falls senseless to the floor. Jerry climbs up into the room, and, assisted by Tess, they put the butler to bed, and put a woman's wig on his head to represent Tess. Both then escape by way of the window, and delightedly proceed to the studio where they offer their services.

Jerry gets in wrong right away with Hank, the janitor of the building, and the manager, so he is not admitted to the office. The manager, however, is very much taken up with Tess, and leads her into his private office for a conference. While Jerry is peeking through the key hole, Hank comes along and joins him, a mixup follows, and Jerry finds a handy brick and throws it through the glass window hitting the manager on the head. When Jerry sees the effect of his act he hands another brick to Hank and makes his debut. A general chase ensues all through the studio, wrecking sets and causing general disorder, the result of which is that Jerry is ejected and told never to return.

CENTAUR.

THE FATHER OF HER CHILD (Two Parts—Sept. 23).—The cast: Marion Gray (Ethel Calvert); Farmer Gray (Harry Davenport); Rufus Strong (T. H. Gowland); Eph Little (Al. Blake).

Marion, who has kept house for her father since her mother's death, has two suitors, Rufus Strong, the village blacksmith, and Eph Little, the village beau brummel. She favors the latter and marries him. After their marriage Eph becomes a loafer, and Marion does the work, greatly to her father's disgust. One of the village boys has become a sailor and comes home with the wonderful tales of the sights he has seen, and Eph decides that that is the only thing that will make a man of him. He steals off with the family wealth. The father, hearing someone moving about in the living room, decides to investigate, and gets to the door in time to see Eph remove the money from the old sock, but doesn't stop him as he is glad to get rid of him.

Months later the villagers learn that the ship on which Eph sailed was lost with every soul aboard, and immediately inform Marion. After a long period of mourning, Marion marries Rufus, but still worships her dead hero. Meanwhile Eph is tossed up on an unchartered island, and is rescued by the natives, and, being the only white man on the island, is worshipped by all of the women, much to the displeasure of the natives. A ship being blown out of her course by a storm, sends ashore for water, and the captain offers to take Eph back to civilization, but he is too well pleased where he is, and refuses to go with them. As the crew starts back for the ship the natives beg them to take the bad man away, which they finally succeed in doing.

Like the proverbial bad penny Eph turns up and walks right into the house, not knowing that his wife has re-married and has a child, but notwithstanding this fact she rushes into his arms like a happy child. Rufus tells Marion to choose between he and their child or Eph, and she decides to stick to the father of her child.

VOGUE.

PASTE AND POLITICS (Two parts—Sept. 24.)—The cast: The reformer (Larry Bowes); his daughter (Gypsy Abbott); the boss (Edward Laurie); his son (Arthur Moon); the stranger (Paddy McQuire). Directed by Henry Kernan.

A political campaign is at its height just before the election that will decide the supremacy of either the reform party headed by a popular candidate or the old gang which is swayed by the rule of a typical political "boss." The reform candidate is heard making a speech in which he threatens to close the dives of the city, one of which is owned by the boss of the anti-reformers. Henchmen of the boss hear the speech and inform him. He decides to plot against the reform candidate.

During the election excitement a vagabond walks into town. He gravitates to the dive of the boss and is offered a job. He starts out with paste bucket and bills announcing the slogan of the anti-reformers. A series of ludicrous mishaps follows, in which Paddy, the vagabond, attempts to paste bills in the most impossible places and succeeds in covering most of the city with paste if not with bills.

Returning to the headquarters of the boss, he hears the plot being hatched to ruin the reform candidate, whom he met a few minutes before, having saved his daughter from the attack of two ruffians and the grateful girl having taken him to her home and introduced him to her father. The boss and his henchmen catch Paddy listening to their plot and throw him into the street, leaving to commit their low deed, which consists of luring the reform candidate to the room of a notorious woman, who is to fall and pretend to sprain her ankle just as the reform candidate comes along. All works well until Paddy recovers from the blow that he received when he was ejected from the dive of the boss. He runs to the home of the reformer and notifies his daughter, who has just refused a proposal of the boss's son, a wholesome young fellow to whom she objects on account of his father. All three hasten to the room where the plotters have just succeeded in getting the reformer and the woman together as planned.

Paddy and the two lovers dash in; Paddy explains the plot in the presence of policemen and newspaper reporters. A fight ensues, the reformer and his friends are victorious, the lovers are united, the boss resigns from the election race and shakes hands with the reformer and Paddy—walks out of town after having accomplished a deed that squares him with the world for all the worthless days he has spent.

MUTUAL STAR PRODUCTION.

THREE PALS (American—Five parts—Sept. 18.)—The cast: Louie (C. William Kolb); Mike (Max M. Dill); May (May Cloy). Scenario written by Ritchie & Whitcomb. Directed by Rea Berger.

Mike and Louie are at work pitching hay. In an idle moment they get hold of a Chicago newspaper, and Mike, who cannot read, sits absorbing the dope while Louie spells it out of the paper. Suddenly Louie comes to a want ad seeking Mike Schultz, who is heir to a fortune. They go to Chicago, see the attorney, Philo Markham, and receive the fortune of $10,000. Markham interests them in a western ranch which comes into his hands in lieu of cash for legal fees of $238.00, and, changing the amount to $23,800, sells it to them for $9,500.00, permitting them to retain $500 of their legacy for traveling expenses.

It happens that Markham's daughter, May, elopes on the same train west with Mike and Louie. Her husband is a disappointment. He gambles away all his own money. To avoid him she gets off at a small way station near Crowntown, the point to which Mike and Louie are bound.

Mike and Louie arrived at El Reposo, the name of the ranch, on foot and discover that they have been buncoed out of their wealth. Aside from their return tickets and their live stock, they have nothing in the world left.

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While they are bemoaning their sad fate the goat eats the tickets. He is starting on their life insurance policies when he is discovered and runs away to the hills.

May meanwhile is overpowered by her husband and Pedro Her screams bring Miko and Louie to her rescue. The crooks are routed. May, remembering that her father had renounced her marriage to Chester, tells them she has no father. All go to the home of a farmer named Woods. Woods finds a job for May later as a piano player in a dance hall, but Mike and Louie, who have become her self-constituted guardians, determine to go there also and watch over her.

Steve Barton, a gambler, with the aid of French Bessie, succeeds in getting May into his power. Mike and Louie, however, again come to her aid and escort the weeping and repentant May home.

Mike and Louie realize that the quickest way to save May from total perdition is to immolate themselves on the alter of self-sacrifice, and thus permit her to gather in the coin on their insurance policies. They, therefore, change the names on their policies, making her the sole beneficiary. They decide that the best way to die is to fight each other to the death and the survivor then kill himself. They fire volley after volley at each other. Both fail, but neither is hurt. Then they embrace, but are confronted by Chester and Pedro, who force them to exchange clothes with them. A posse comes in pursuit of Chester and Pedro for bank robbery, and they are chased off a cliff and fall to oblivion. The posse naturally believes that Mike and Louie have been killed, so with the clothes of Chestern and Pedro on them, Mike and Louie decide to hoof it to Chicago. May secures the insurance and leaves for Chicago.

At a small mining town Mike and Louie give away the goat and sell the burro for an extravagant sum, securing enough to return by rail to Chicago. Reaching Chicago, they secure positions in a big hotel as waiter and bus boy. Markham discovers May in Chicago, recognizes her, and they become reconciled. They celebrate the event by a big dinner at the hotel, where May is seen by Mike and Louie, and to the consternation of everybody she embraces them both. Markham rushes up to find out who May is embracing. He is recognized by Mike and Louie and charged with fraud. Markham offers restitution by presenting them with a check for $20,000, and everyone is happy.

MUTUAL.

MUTUAL WEEKLY NO. 90 (Sept. 20).

Somewhere in France.—General Sir Sam Hughes, the Kitchener of Canada, inspects his "boys."

Boston, Mass.—Football season begins. Harvard men hold first practice.

San Diego, Cal.—Take a flight with a Mutual Weekly cameraman in an army aeroplane.

Peterboro, N. H.—Making for physical perfection. Sargent summer school for women physical culture instructors. Sub title: Arrival of the mail man.

Washington, D. C.—Official honors for Memphis dead. Hospital ship Solace returns with bodies of men lost in San Domingo storm.

Toronto, Canada.—Duke reviews war heroes. H. R. H., the Duke and Duchess of Connaught, with Princess Pat, review battle-scarred heroes from the front.

Broad Channel, Jamaica Bay, N. Y.—Annual Mardi-Gras. Quaint bay village holds carnival. Sub title: The duck race.

Oakland, Cal.—First annual bathing girl pageant. Pretty society girls show latest bathing costumes.

The Light Side of a Dark Subject.

Madison, Wis.—National Tractor demonstration. 20,000 farmers witness work done by "steel horses."

Connellsville, Pa.—Stone township retains title in fiercest of water battles. Contestants have skin torn from body, are blinded and almost strangled.

Miscellaneous Subjects

GREATER VITAGRAPH (V-L-S-E).

THE COMBAT (Vitagraph—Six Parts—Sept. 18.)—The cast: Muriel Fleming (Anita Stewart); Phillip Lewis (John Robertson); Graydon Burton (Richard Turner); Mrs. Fleming (Virginia Norden); Herman Slade (Winthrop Mandell). Written by Edward J. Montague. Directed by Ralph W. Ince.

Mrs. Fleming, in secret financial distress, counts upon a brilliant match for her daughter as a way out of her difficulty. Muriel, however, in ignorance of her mother's plight, is attached to Graydon Burton; but when they tell Mrs. Fleming of their love she becomes infuriated and refuses her consent on acount of his poverty. Nevertheless, Burton and Muriel secretly marry and he leaves to seek his fortune in the gold fields of the Northwest. He has two partners, Slade, a renegade lawyer from New York, and Rollins, an Englishman. The men strike it rich and Graydon writes Muriel that he is coming to claim her. Slade attempts to rob his partners during the night and is surprised by Rollins, whom Slade kills with Burton's gun. Slade escapes, but returns with police, who arrest Burton on Slade's charge. Seeing that everything is against him in court, Burton escapes and seeks refuge in the wilderness of the mountains, where he becomes a hunted outlaw. Meanwhile the train on which Graydon was supposed to leave is wrecked, and Graydon is reported to be among the dead. Muriel is griefstricken and decides to keep her secret.

Later Philip Lewis, a wealthy lawyer, becomes infatuated with her, and her mother practically coerces the girl into marrying him because of his wealth, finally telling her of their predicament. Soon after her marriage her mother dies. Graydon meanwhile grows desperate and eventually escapes. He starts for New York to claim his wife. Muriel's husband has been appointed district attorney. While Muriel is attending an opera her spying maid steals her secret marriage certificate and sells it to Slade, who has returned to New York and resumed his blackmailing law practice. He writes Muriel a threatening letter and asks her to come to his home to see him that evening.

Graydon arrives in New York and sees Slade. He plans to go to his home the same evening and force him to confess to the crime of which he is believed guilty. As he stands outside the French window he is amazed to see his wife there and Slade threatening her. Stepping into the room suddenly, he surprises both, and Slade confesses his guilt. While Muriel talks to Graydon, telling him of her life, Slade seizes a gun. In a fight that follows Muriel kills Slade, fearing her husband's life is in danger and intending only to frighten him by the shot. She escapes and Graydon assumes the blame. Lewis, her husband, prosecutes the case and determines to get a trace of the mysterious veiled woman who ran from the house the night of the murder. He gets a clue to his own wife and grills her until she confesses.

Angered and jealous, he prosecutes Graydon knowing he is innocent. Muriel, conscience-stricken, starts for the courtroom to confess, but arrives there after he has been convicted. Lewis promises to pardon the man when made Governor if she will keep her silence. He is elected but refuses to keep his promise. At the last moment when Muriel is determined to kill herself, he weakens and issues the pardon. She then rejoins her true husband.

IVAN FILM PRODUCTIONS.

HER SURRENDER (Five parts—September.) The cast: Rhoda Cortland (Anna Nilsson); Theodore Cortlandt, her father (William H. Tooker); Webster Stuyvesant (Wilmuth Merkyl); Madeline Stuyvesant, his mother (Rose Coghland); Burton Woodrow (Harry Springler); Clarice Lee (Frankie Mann). Written and directed by Ivan Abramson.

Rhoda Cortlandt, daughter of Theodore Cortlandt, a millionaire who is interested in charity, is beloved by Webster, son of Madeline Stuyvesant, a philanthropist who is Cortlandt's competitor. Burton Woodrow, employed by Cortlandt in order to send his consumptive mother to Colorado, steals $250 from his employer. He is detected and sent to prison for a year. Clarice Lee, a thief, is beloved by Chicago Jim, a gang leader. Mrs. Stuyvesant and Rhoda are visiting a poor family residing in the apartment adjacent to Clarice's.

Chicago Jim discovers Clarice in the arms of Pugsy, a member of his gang, and beats her. Her cries reach Rhoda and Mrs. Stuyvesant, who go to her rescue. Jim escapes. Clarice, to work upon the sympathies of Mrs. Stuyvesant, declares that Jim beat her because she would not steal for him. Mrs. Stuyvesant takes Clarice to her home. Cortlandt, believing that Mrs. Stuyvesant has procured a million dollar contract through bribery, calls her a trickster in Webster's presence; he defends his mother. A quarrel ensues. Cortlandt orders Webster from his home.

Clarice while in the Stuyvesant home becomes infatuated with Webster, who ignores her. Hearing of his love for Rhoda, she persuades Pugsy, her admirer, to lure Rhoda to his room for the purpose of degrading her. Pugsy entices and attempts to assault her there. Rhoda, defending herself, is severely wounded and suffers great loss of blood. At the hospital to which she is taken the doctors declare that only a transfusion of blood will save her life.

Webster, hearing of Rhoda's condition, offers his blood. The offer is refused by the stubborn and angry Cortlandt, who orders the doctors to advertise and offer $500 for the necessary blood. Burton, released from prison, unable to secure employment, reads the advertisement and applies at the hospital, where after a test he is accepted and a quantity of his blood is transfused to Rhoda's veins.

Before his discharge from the hospital Burton learns that the recipient of his blood is the daughter of the man who sent him to prison. Cortlandt and the Stuyvesants become reconciled.

Burton in the presence of Rhoda offers to return to Cortlandt the money he stole. Rhoda prevents her father from accepting it, and insists that he re-employ Burton. Cortlandt grants Rhoda's wish. Mrs. Stuyvesant gives a reception in celebration of Rhoda's recovery, during which the engagement of Webster and Rhoda is announced.

Rhoda is horrified by constantly recurring visions of Burton. Wherever she goes Burton appears before her, whatever she does recalls him to her mind. His vision constantly calls to her. She struggles against the thought, but realizes that with the blood given her by Burton has come love. Unable to restrain the call of his blood she surrenders herself to it and telephones asking him to visit her. He does so, and she confesses her love for him. Burton tells her that he loved her long before he was sent to prison, but that his past is a shadow that will darken her future. Rhoda pleads with Burton and declares that his shadow will fade in the warmth of her love.

That evening Webster finds Rhoda in Burton's arms, and is horrified. Rhoda returns the engagement ring to Webster, telling him, "Condemn me if you will, Burton gave me blood, and with it came love." Webster, realizing the power of true love, sacrifices his own love for Rhoda's sake and takes back the returned engagement ring. Cortlandt enters the scene, learns the truth. He is shocked and in great excitement denounces and orders Burton from his house. Webster tells Cortlandt that his stubbornness of not permitting him to give his blood caused it all. He pleads and moves Cortlandt to consent to the marriage of his daughter to the man he sent to prison.

PARAMOUNT.

THE REWARD OF PATIENCE (Famous Players—Five Parts—Sept. 11).—The cast: Patience (Louise Huff); Robert Penfield (John Bowers); Edith Penfield (Lottie Pickford); Mrs. Penfield (Kate Lester); Paul Dunstan (Adolph Menjou). Directed by Robert G. Vignola.

Friend Patience is a sweet little girl who has spent all her days in a delightfully secluded Quaker village. But she has felt the impulse of greater things and in her modest way she yearns for a broader life. Samuel Larabee, the girl's father, has chosen a gentle soul as a fitting husband for Patience—Friend John, whose complete negativeness wears upon the nerves of the girl. John, in his feeble way, attempts to make love to Patience, but she cannot respond and they are not actually betrothed.

Meanwhile Robert Penfield, a bridge builder, has allowed himself to become engaged to Edith, a New York society girl, largely because their respective mothers so willed it and he was too busy to think much about it. Penfield is commissioned to build a bridge at Amity Corner, the home of Patience. As the girl's father is finance councilman of the town, Penfield calls at the house to discuss matters with him and meets Patience, in whom he takes only a passing interest. But the charm of the girl soon captivates him.

Before Edith became engaged to Penfield she had been pursued by Paul Dunstan, who takes advantage of the absence of Penfield to revive his attentions to Edith. The sudden death of Patience's father leaves the girl penniless and Penfield induces his mother to take her as her social secretary. It is a terrible shock to

(Continued on page 2170.)

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If you are not running TRIANGLE PLAYS why not look into the matter now?





"A Typical American Indian Picture"

(*Continued from page 2167.*)

Patience when she learns that Penfield is engaged, for she is in love with him despite the fact that he has never actually made love to her. She lives through infinite torture on his wedding day, but when a son is born to Edith, Patience becomes the child's almost constant companion.

Edith neglects the babe in order to go out with Paul, and Penfield is too busy to notice her gradual hardening. Penfield accidentally stumbles upon the truth, but not until Patience has been discharged by Edith because of the latter's jealousy of the Quaker girl. Returning unexpectedly, Penfield discovers his wife's whole miserable conduct, and orders her out of the house, together with Paul. The two culprits depart upon a yacht which is wrecked.

Patience has returned to Amity Corners to find John married and the heart-broken girl is only saved from giving way to her anguish by the arrival of Penfield, whose thoughts have constantly refused to turn from her since the day he discovered that he was a free man.

GEORGE KLEINE.

GLORIA'S ROMANCE (Chapter 19, "Her Vow Fulfilled"—Two Parts—Sept. 25).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Pierpont Stafford (William T. Carleton); Lois Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn); Nell Trask (Helen Hart); Staas Casinur (Maury Steuart).

Gloria Stafford receives a call from a committee of women, who are arranging a benefit to raise funds for establishing a field hospital for the American troops stationed on the Mexican border, and willingly offers to arrange a children's festival and pageant on the lawn of the Stafford country home, together with an amateur theatrical entertainment to be given indoors. Her father, brother, Doctor Royce, Judge Freeman and the other friends of the Staffords agree to assist in the affair.

After the committee has departed the Staffords are amazed to have Gideon Trask, his daughter, and Jed, her lover, suddenly appear. Gideon explains that he feels certain he is dying from the wounds he received when he was captured aboard his barge, and that ere dying he wants to confess himself the murderer of Freneau. Gloria sits down to listen to his story and Freeman summons Stafford's private secretary to take down the confession. Trask explains how he was left alone with his only daughter following the death of his wife and relates how happy they were together until Freneau appeared, met Nell, made love to her and then deserted her.

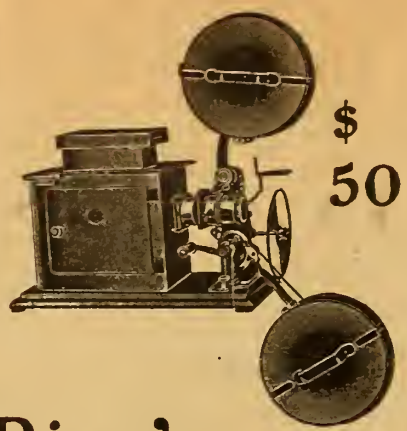
Upon learning how his daughter had been wronged, Trask vowed to kill the guilty man and confesses that he followed him to New York, came face to face with him at the base of the Soldiers' and Sailors' Monument, and deliberately choked him to death. He assures Gloria that neither her brother, Doctor Royce or Judge Freeman had anything to do with the crime, and that the guilt is his alone. A great load is thus lifted from Gloria's heart and Freeman, knowing that Trask has not long to live, urges Jed and Nell to take him to some quiet spot and see that his last moments are peaceful ones. Gloria, though grieving over Trask, cannot but rejoice that her suspicions of her brother were unfounded.

UNITY SALES CORP.

THE YELLOW MENACE (Episode No. 5—"The Haunted House"—Two Parts—Oct 2).—The government authorities become increasingly alarmed over the activities of Ali Singh and his agents. Senator Stevens of Oregon shares the fate of Senator Johnson and his death is the result of "The Yellow Menace" treachery.

Najla, after being temporarily safe from Ali Singh's clutches, has taken up her residence with Margaret Bronson and May Manning, and the efforts of Errol Manning and Bronson are directed toward keeping the three girls protected and away from danger. In spite of all precautions, however, they are told that Errol Manning and Willard Bronson are being kept in a house some distance away and need their assistance. Fooled by this trick, the girls rush to this house; are captured and held as hostages with a threat of torture if they did not swear obedience to Ali Singh's commands.

Manning and Bronson are overwhelmingly alarmed at this fresh attack on the girls and immediately set about to rescue them, but their horror at the plight of the hapless girls is nothing compared with the consternation caused by a cable from London, announcing that Willard Bronson's father, the banker, has been murdered in London, whither he had gone on important business. Willard Bronson realizes that Ali Singh has carried out his threat on his father's life and swears new vengeance on this hostile arch fiend, who seems to stop at nothing and whose every threat so far he has carried out.



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BLUEBIRD PHOTOPLAYS, INC.

THE EVIL WOMEN DO (Five Parts—Sept. 25).—The cast: Ernestine Bergot and Sarah Brandon (Elsie Jane Wilson); Henriette Ville Handry (Francelia Billington); Count Ville Handry (Rupert Julian); Daniel Champcey (Hobart Henley); Sir Thomas Elgin (C. N. Hammond); Justin Chavessat (Douglas Gerrard); Chrochard (Tom Lockhart). Scenario written by E. J. Clawson. Directed by Rupert Julian.

Ernestine Bergot is a child of the streets of Paris. One day she begs a few sous from a student of the Latin quarter. He becomes interested in her, takes her to his studio and declares he will adopt her. Later she meets Justin Chevassat, another artist, and there springs up a mutual infatuation.

Gradually Ernestine becomes a beautiful "vampire," hardened to any crime. One day she shoves her benefactor out of the studio window, after she has robbed him of a large sum of money. When he dies as a result of the fall Ernestine and Justin leave the Latin quarter.

To further their schemes they take into partnership Sir Thomas Elgin, who poses as Ernestine's uncle. The woman changes her name to Sarah Brandon and by her reckless adventures soon becomes known as the most evil woman in the city. Malgat, a banker's clerk, who has access to the funds, is her first victim.

Sir Thomas Elgin, acting as Sarah Brandon's decoy, feigns illness one day while walking in Boise de Bologne and attracts the attention of Count Ville Handry, who assists the supposed sick man to Sarah Brandon's home, where the woman proceeds to practice her wiles upon the old nobleman. In the end Count Handry asks her to marry him, and their engagement is announced.

Henriette, the Count's daughter, objects, especially when Daniel Champcey, her betrothed, a French naval officer, informs her of Sarah Brandon's reputation. The Count persists; Daniel is ordered to China and Henriette is left alone in her father's home, with the mistress of the house and all the servants (by Sarah's connivery) turned against the daughter.

Before leaving Daniel has mistakenly entrusted Henriette to the "tender" mercies of Chavessat, tool of Sarah. When Henriette is no longer able to endure the humiliation she suffers in her father's home, she begs Chavessat to take her away to some quiet spot where she may live respectably until she can get word to Daniel in China.

Chavessat's treachery imprisoned Henriette in a house of ill repute, where he threatens, by starvation, to compel the girl to submit to his will. In the same building where Henriette is confined lives Malgat, the banker's clerk, whom Sarah ruined, and it is through his discovery of Henriette's identity and his further activities in association with the Parisian police that Sarah is finally exposed at the moment when Count Handry, ruined by her iniquity, is about to commit suicide.

Daniel has hurriedly returned to Paris in response to Henriette's appeal, and, with Malgat and the girl, faces Sarah Brandon in Count Handry's home. Rather than submit to arrest Sarah Brandon drinks from a vial of poison and falls dead, as the police lead away to prison Chavessat and her other accomplice, Sir Thomas Elgin.

METRO PICTURES CORP.

THE DAWN OF LOVE (Rolfe Photoplays, Inc—Five Parts—Sept. 25).—The cast: Jacqueline Allen, otherwise "Jack" (Mabel Taliaferro); John Lang (Robert W. Frazer); Miles Allen, "Jack's" father (Leslie M. Stowe); Capt. Ben Durling (Peter Lang); Ward Jennings (Martin J. Faust); chief of the revenue office (D. H. Turner); his assistant (Frank Bates); Tim, a smuggler (Jack La Mond). Scenario written by June Mathis. Directed by Edwin Carewe.

Not far from Capt. Ben Durling's lighthouse, which warns mariners from the dreaded Devil's Shoals, live Jacqueline Allen and her father. "Jack" knows that her father, who calls himself a fisherman, brings home silks and furs which he hides in the cave adjoining their house, but does not know that his operations are illegal.

John Lang, a young customs officer, comes to investigate the smuggling which is going on in spite of the earnest efforts of the coast guards. He goes to the lighthouse to consult Capt. Ben Durling and while there sees "Jack." She and Lang form a friendship that soon ripens into love.

Ward Jennings, a boat owner who assists Allen in his smuggling operations, is jealous. He has loved Jacqueline, and now tells her father that he wants to marry her. Although they work together, Allen does not want him for a son-in-law, and tells him that a sea-faring man is not good enough for his daughter. In his anger Jennings threatens Allen, who decides it is best to go away. On the very day that Lang has proposed to "Jack" her father tells her they are going as soon as the boat comes in. He goes to the city to make the necessary arrangements.

While "Jack" is packing she sees an old photograph of her mother in her bridal gown,

and pictures herself dressed similiarly. Taking one of the bany bolts of silk in the cave, she stands before her mirror and pins and drapes it around her until she has formed it into a gown. Just as the desired result is obtained Lang enters. He is struck by her beauty in the old-fashioned gowa, but the bolt of silk confirms suspicions already aroused. He tells her to let her father know he will return in the evening, to ask him a question. He is think- of his duty, and she only of her love.

Jennings, to revenge himself on Allen, has told the coastguards of his smuggling, and of his cave retreat, and they come at night to capture him. In a struggle Allen is killed, just as Lang and Capt. Durling come to question him. "Jack" discovers that her sweetheart is a government officer and blames him for her father's death. She goes to Jennings for protection. Lang takes command of the coastguards and withdraws, first asking Capt. Durling to take charge of "Jack," as he does not trust Jennings.

Capt. Durling receives a letter from Lang, saying that he expects to land the confiscated Allen boat and will return after sundown to explain to "Jack" and once more ask her to marry him. He has discovered that Jennings is the real owner of the smuggling craft. The Captain is called away, and the letter falls into the hands of Jennings, who prevents "Jack" from lighting the lamp to warn her lover and other mariners away from the dangerous shoals. In desperation she throws the lighted lamp on the floor, setting fire to the house to give the needed light. Jennings discovers her trick and struggles with her, determined to be revenged. Lang arrives in time to save her. In the struggle that ensues, the body of Jennings falls to the rocks below. Lang quiets "Jack's" fears and wins her promise.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL (No. 72—Sept., 8).

Detroit, Mich.—All speed records for motorboats were broken here by "Miss Minneapolis," which captured the Gold Challenge Cup, making a new world's record of 55.08 miles per hour for five hours.

Long Beach, N. Y.—Many fair bathers take part in the dinner in the surf, in order to fulfil the wager that the feat could be performed.

Hodginsville, Ky.—President Wilson in the presence of thousands, accepts the old Lincoln home and farm where Abraham Lincoln was born, in behalf of the nation.

New London, Conn.—Members of the United States and Mexican Joint Commission, organized to settle the differences of the two great North American republics, meet here and go for a cruise in the President's yacht, the Mayflower.

Fashions de Luxe—Latest styles in dance frocks and evening gowns, created by Lucille, Lady Duff-Gordon, are shown exclusively for the Hearst Internatioaal News Pictorial.

Denver, Colo.—Charles Evans Hughes, Republican nominee for President, takes a brief rest at Estes Park, 10,000 feet above the sea. Golfing proves to be one of Mr. Hughes' favorite amusements.

Portland, Me.—Colonel Roosevelt takes the stump in the Pine Tree State, to further the presidential campaign of Charles Evans Hughes.

El Paso, Texas—Along the border with the Hearst International cameramen. The boys of the 9th Massachusetts battle with imaginary foes in the Mexican desert, to keep in trim. The second of a series showing the activities of the state troops on the Mexican border line.

Los Angeles, Cal.—A giant hillside of rock is dynamited to prevent the danger of an avalanche.

Somewhere in Belgium—Albert, the dethroned King of conquered Belgium and his family, receive King George of Great Britain, near the fighting line in that small portion of their country still remaining in the hands of the Belgians. These are the first motion pictures that have been made showing the King of Belgium and the royal children in the theater of war since the great conflict began. King George is shown meeting the members of Albert's staff at Belgian army headquarters.

New York City—A strike upon the subway, elevated and surface lines badly crippies the metropolis. Motor buses and trucks are utilized by big firms to take their employees to work. In order to guard those cars operated by strikebreakers, patrolmen are assigned to all subway and elevated stations.

HEARST INTERNATIONAL NEWS PICTORIAL (No. 73—Sept. 12).

Boston, Mass.—Citizen sailors of the boats comprising New England's "Mosquito Fleet" participate in minute chases after hostile submarines.

Nogales, Ariz.—"Along the border with the Hearst International cameramen." Showing the Utah Battery maneuvering in the third of a series of exclusive Mexican border pictures.

York, Maine—Characteristic poses and expressions of Charles Evans Hughes, caught by the Hearst International cameramen at Beverly, Mass., Hampton, N. H., and other New England towns.

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Chicago, Ill.—A new life preserver makes deep-water swimming safe for amateurs.

Newark, N. J.—New records are made at the national championship track and field meets in which the best athletes of the country participate in contests requiring speed, strength and skill.

Fashions de Luxe—The Hearst International News Pictorial presents the latest dresses and gowns for afternoon and evening wear, creations of Lucille, Lady Duff-Gordon.

New York—The Yankees and Giants clash in a hard-fought baseball game. A crowd of 27,000 persons, who contribute $11,000 to the New York American Charity Fund, attends. Grace Darling and other International Film Service stars appear before the crowd.

Washington—After affixing his signature to a number of important measures, President Wilson stops on the Capitol Building steps to bid farewell to Speaker Clark and a number of U. S. Senators who are making ready to leave for their belated summer vacations.

Salonika, Greece—Equipped wih deadly bombs, to drop on the Bulgarian lines, a French flying-boat piloted by an intrepid aviator, leaves here to join the Allies offensive against the Central Powers.

Washington—Five sailors killed when the Cruiser Memphis was dashed upon the rocks in a hurricaao off Santo Domingo City, are brought to the National Capitol to be buried with honors in Arlington Cemetery.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 74 (Sept. 15).

South Boston, Mass.—Fire sweeps a large manufacturing plaat in this suburb, inflicting $50,000 loss and threatening millions of dollars worth of near-by manufacturing plants.

Laredo, Texas.—The Fourth Missouri National Guard gets practical training in trench digging. Texas and Federal health authorities examine all who attempt to cross the International Bridge into the United States at Laredo.

Lewiston, Maine.—Charles Evans Hughes winds up his whirlwind campaign of this state, just before the Maine voters endorse the Republican candidates for State and Congressional offices. Governor-elect Milliken and U. S. Senator-elect Burt M. Fernald appear for the first time on the moving picture screen.

Oakland, California—Appearing in costumes of the latest cut, style and brevity, girls parade before a large throng on the beach here.

Football.—Pigskin athletes of the East and West begin practice for the 1916 season. Coach Andy Smith puts the University of California squad through strenuous practice, while Captain Dadnum of Harvard leads his recruits in preliminary training.

Salonika, Greece.—Pictures by Arial L. Varges, showing the enormous numbers of British troops being rushed over the mountains to join the great offensive move of the Allies. Additional Serbian troops reach Salonika to aid in the move against the Central Powers.

San Francisco, California.—The beautiful outdoor opera is produced for the benefit of charity. Pretty girls in large numbers, execute difficult dances and pantomimes in rhythmic unison.

Auburndale, Mass.—On the historic Charles River, canoeists who plied their craft during the summer months close the boating season with a gala day of thrilling water sports.

Fashions de Luxe.—The latest and most attractive gowns created by Lucille, Lady Duff-Gordon are presented exclusively for the Hearst International News Pictorial in the most appropriate surroundings.

San Diego, California.—Two giant locomotives running full speed ahead clash in the center of the large arena for the entertainment of State Fair visitors.

New York.—The electric traffic on many of New York's busiest streets is paralyzed by the striking of Union street car men. Thousands ride to work in jitney-busses; other thousands walk. A street car manned by strikebreakers runs wild, hitting two automobiles and killing two men and injuring a dozen others. Strikers and their friends hold monster demonstration and parade.

BEATRICE FAIRFAX (Episode No. 7—"A Name for a Baby"—Two Parts—Sept. 18).—The cast: Jimmy Barton (Harry Fox); Beatrice Fairfax (Grace Darling); Margaret Payne (Betty Howe); Madge Minturn (Mary Cranston).

Beatrice Fairfax receives a pitiful note from Madge Minturn: "I must have a name for my baby. His father, a well-known lawyer, is to be married to-morrow."

Beatrice shows the note to Jimmy Barton who wonders if the man could possibly be James Conley, society man and lawyer, who is to wed Margaret Payne. He goes to the Conley law office on the excuse of securing a political interview, and casually mentions Madge Minturn. His suspicions are immediately confirmed, for Conley becomes confused at the name. Beatrice then goes to Madge and hears her story.

Conley's father, fearing exposure, advises his son to settle with Madge with money. Conley starts to see Madge and meets her in the woods

with the baby. She scorns his offer of money. As he leaves, he sees a tramp lurking in the vicinity. He enters into an agreement with the man to kidnap the woman and baby, and to compel Madge to marry him.

Madge places the baby on the grass, and leaves it for a moment to get a drink of water. The tramp secures possession of it and takes it to an abandoned hut. Madge follows. She gains entrance and the tramp overpowers and binds her. The tramp hides the baby in a barn, and then tells Madge that he will kill the infant unless she consents to wed him. Madge struggles to gain her freedom but it is useless.

Meantime Beatrice has gone to the home of Margaret and informs her of Conley's duplicity. Margaret consents to aid Madge. Beatrice and Jimmy start for Madge's home. They are told she has been missing several hours. They trace her to the woods, and arrive at the deserted cabin while Madge is vainly trying to escape. A battle between Jimmy and the tramp follows. The tramp is overpowered, Madge is freed, and the baby recovered.

The next scene shows the interior of the Payne home the following day, with everything ready for the wedding of Conley and Margaret. The bride enters on the arm of Margaret's father. The ceremony is performed and Conely raises his bride's veil to kiss her. He is amazed to find that the woman he has wed is Madge, Margaret having arranged the details for the substitution. Conley indignantly declares that the ceremony is illegal, as his license calls upon him to marry Margaret. But Beatrice and Jimmy, who are there as guests of Margaret, forstalled such a complication by having Madge procure another license containing her own name. Beatrice has the baby with her. When Conley sees it and realizes how beautiful Madge is in her wedding dress, he agrees to accept her as his wife.

Pathe Exchange, Inc.

PATHE NEWS NO. 73 (Sept. 9):

Forest Hills, L. I.—Anxious crowds look on as Champion William Johnston and his challenger R. Norris Williams warm up for their battle for the tennis championship. Subtitles: The game of five sets is one of the best exhibitions of the sport ever played. Williams, the new champion, is complimented by his game opponent.

Detroit, Mich.—Records are smashed as the fastest motorboats in the country almost fly over the thirty-mile course to win the Gold Cup Challenge Race. Subtitles: Miss Minneapolis captures the laurels of the event, setting a new mark of fifty miles an hour for the course.

Washington, D. C.—When the weather gets too warm for Sokko, the educated chimpanzee, he orders his meals to be served on the lawn.

Between Two Fires.—An Animated Cartoon by A. D. Reed (process patented by J. R. Bray). Subtitle: Private Citizen, who thinks he is neutral, is doing border duty to keep things straight and preserve neutrality.

Hodgeville, Ky.—America preserves the memory of its great and immortal savior, Abraham Lincoln, as President Wilson receives his birthplace as a national relic, midst impressive ceremonies. Subtitles: Rev. William Ganfield invokes the prayer for the honored dead. Robert J. Collier presents the deed of the Lincoln farm to Secretary of War Baker. President Wilson eulogizes his illustrious predecessor who preserved the Union from sectional strife. Mrs. Wilson places a wreath on the monument erected to this noble backwoodsman, dear to the heart of every living person. They visit the magnificent Memorial Hall, now a national shrine. And o'er all the Star and Stripes floats proudly—the flag of Abraham Lincoln.

New York City.—For the second time in one month the large metropolis finds itself in the throes of a street car strike, and citizens have to employ all kinds of vehicles to get about. Subtitle.: Policemen are placed on cars to prevent violence, and the booths of "L" motormen are protected by wire netting.

Estes Park, Cal.—Governor Hughes halts his nation-wide campaign to enjoy a brief rest in America's beautiful garden spot. Subtitle: Playing golf on one of the picturesque valleys of the West.

Boston, Mass.—Naval militia aboard the U.S.S. Kearsage observe the attempts of submarines and torpedo boat destroyers to "attack" the New England coast defenses. Subtitles: The volunteer mosquito fleet of fast boats manoeuver about the big ships, learning how to patrol the harbor. (Boston only) Captain Jelm and his crew.

Kansas City, Mo.—Veteran soldiers of the Grand Army of the Republic, ten thousand strong, reunite once again in celebration of the nation's successful struggle for existence. Subtitles: Bent with age and with tottering gait but heads held high, column steps forth as in the days of '61. They carry a battle-scarred flag of the Civil War.

Chicago, Ill.—Governor Dunne and Mayor Thompson lead the grand parade of Elks as they celebrate the laying of a cornerstone for their new home.

Fall River, Mass.—Military and naval battalions participate in an impressive celebration of Lafayette Day in honor of the great French general who helped us win the Revolutionary War. Subtitles: Ambassador J. J. Jusserand (with straw hat) reviews the tribute paid to his countryman. Unveiling a monument erected to General Lafayette.

PATHE NEWS NO. 74 (Sept. 13).

Dartford, England.—No work is too dangerous or difficult for the women of Britain who fill all the gaps in the country's civic and industrial life, caused by the war. Subtitle: They reach unusual height in the performance of their duty.

Quebec, Canada.—The five thousand ton central span of the St. Lawrence Bridge, which collapsed while being lifted into place, falling and sinking in ten seconds. Subtitle: Guards are stationed at the approach to the bridge to minimize any further danger.

Trinidad, Colo.—Five thousand workers of the Colorado Fuel and Iron Company receive a hearty welcome by the citizens of Trinidad when they arrive to participate in the second Annual Field Day.

Washington, D. C.—The Nation expresses its sorrow as the five American sailors, victims of the wrecking of the U. S. S. Memphis by a severe storm, are buried with full military honors. Subtitle: The impressive procession passes slowly across the Potomac to the National Cemetery at Arlington.

An Animated Map.—Showing the tigbtening of the ring round the Teutonic allies. Subtitles: 1. Roumania enters the war in the hope of winning Transylvania from Austria Hungary. 2. The Allies contemplate a drive across Bulgaria, thus separating Germany from Turkey.

Nashville, Tenn.—Ex-Governor Hughes invades the solid South during his campaign trip to plead the cause of Republicanism. Subtitle: He visits the National Guardsmen mobilized at Camp Rye.

Coats for Winter Wear.—By courtesy of Shelton Looms Fashion Show. Subtitles: 1. A coat of Lapinex Seal, and one of Velour du Nord. 2. Cloak of Lustre Velfur trimmed with Blue Fox fabric. 3. Waterfall Monkeyskin afternoon dress, and child's coat of Nutria plush. 4. White Waterfall sport suit trimmed with imitation seal.

San Jose, Cal.—The Golden State is busy washing and sorting its bumper crop of prunes, estimated at 130,000,000 pounds. Subtitle: In one field ten thousand trays are set out to dry.

Berkeley, Cal.—The college season has begun with its usual keen rivalry between the Sophomores and Freshmen for lower class leadership. Subtitle: Many a bruise is inflicted as the stronger men hurl themselves at one another in the jousting contest.

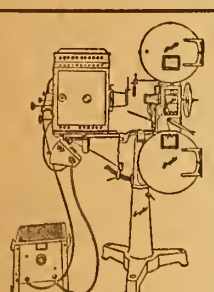
Newark, N. J.—Forty thousand sport enthusiasts are on hand to watch the greatest athletes of the country smash record after record in their contest for the National Senior Championships. Subtitles: 1. Barely a hair's breadth separates A. S. Ward from his crack opponents, as he crosses the tape line in the 100-yard dash. 2. Robert Simpson proves himself the greatest high hurler of all time, with a new record of 14 4/5 seconds. 3. The pole vault title goes to Sherman Landers, at the height of 12 feet 9 inches. 4. Arlie Mucks hurls the discus for a distance of 145 feet 4½ inches.

Fall River, Mass.—Military and Naval Battalions participate in an impressive celebration of Lafayette Day in honor of the great French General who helped us win the Revolutionary War. Subtitles: 1. Ambassador J. J. Husserand (with straw hat) reviews the tribute paid to his country men. 2. Unveiling a monument erected to General Lafayette.

SAINT, DEVIL AND WOMAN (Gold Rooster—Five Parts—Sept. 25).—After her uncle's death, a young girl finds herself under the subtle spell of the executor of the estate, an uncanny Spaniard possessing a Mephistophelian nature and likeness. Fresh from her sheltered life at a convent school and inexperienced in the ways of the world, she serves as plastic material for the Spaniard to mould to his hypnotic will and to carry out his dictates to further evil in the world. Gradually the Saint becomes a Devil and aided by her great wealth becomes a menace to Humanity.

But the preverted soul and clouded life finally has an awakening. Through the strong personality of a young doctor engaged in bettering the deplorable conditions existing in the tenement districts, the dawn of her salvation begins. Brought in contact with him by chance he investigates her peculiar case further and then begins a battle of wills. The doctor against her devil self and the hypnotic subtleness of the Spaniard.

The fight is finally won and from out of the vanquished evil self emerges the true woman—the shackles of sin severed and replaced by the bonds of love.



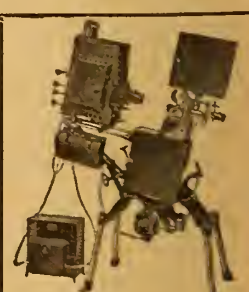
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2154, 2156.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem,

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Aug. 23—Seven Days (Three parts—Comedy).
Aug. 28—A Change of Spirit (Drama) (Biograph Reissue No. 75).
Aug. 29—Enoch Arden (Two parts—Drama) Biograph Reissue No. 76).
Sept. 4—Iola's Promise (Reissue No. 77—Dr.).
Sept. 6—Man's Enemy (Reissue No. 78—Three parts—Drama).
Sept. 11—For the Son of the House (Reissue No. 79—Drama).
Sept. 12—A Blot in the 'Scutcheon (Reissue No. 80—Two parts—Drama).
Sept. 18—The Unveiling (Drama) (Biograph—Reissue No. 81).
Sept. 20—Strongheart (Three parts—Drama) (Biograph—Reissue No. 82).
Sept. 25—The Sunbeam (Drama) (Biograph—Reissue No 83).
Sept. 26—The Wedding Gown (Two parts—Drama) (Biograph—Reissue No. 84).
Oct. 2—An Indian's Loyalty (Drama) (Biograph—Reissue No. 85).
Oct. 4—Under the Gaslight (Three parts—Drama) (Biograph—Reissue No. 86).

ESSANAY.

Aug. 22—A Man for a' That (Two parts—Drama) (Reissue).
Aug. 23—The Fable of "How Wisenstein Did Not Lose Out to Buttinsky" (Com.).
Aug. 26—The Face in the Mirror (Three parts—Drama).
Aug. 29—His Stolen Fortune (Two parts—Dr.).
Aug. 30—Vernon Howe Bailey's Sketch Book of Washington (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 2—The Higher Destiny (Three parts—Drama).
Sept. 5—The Pacifist (Two parts—Drama).
Sept. 6—The Canimated Nooz Pictorial No. 15 (Cartoon).
Scenic on the same reel.
Sept. 9—A Million for a Baby (Three parts—Drama).
Sept. 12—The Greater Obligation (Two parts—Drama).
Sept. 13—The Fable of the Slim Girl Who Tried to Keep a Date that Was Never Made (Comedy).
Sept. 16—The Woman Always Pays (Three parts—Drama).
Sept. 19—When Justice Won (Two parts—Dr.).
Sept. 20—Canimated Nooz Pictorial No. 16 (Cartoon—Comedy).
—A scenic subject on the same reel.
Sept. 23—The Way of Patience (Three parts—Drama).
Sept. 26—Peter, the Hermit (Two parts—Comedy-Drama).
Sept. 27—Dreamy Dud (Cartoon—Comedy).
Sept. 30—Twin Fates (Three parts—Drama).
Oct. 3—An Old Fashioned Girl (Two parts—Drama).
Oct. 4—The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure" (Comedy).
Oct. 7—His Little Wife (Three parts—Dr.).

KALEM.

Aug. 26—At Danger's Call (No. 94 of the "Hazards of Helen" Railroad Series) (Drama).
Aug. 29—Ham in the Drug Store (Comedy).
Aug. 30—Tiger Unchained (No. 4 of "The Girl from Frisco"—Two parts—Drama).
Sept. 1—Tangled by Telephone (Comedy).
Sept. 2—The Secret of the Box Car (No. 95 of "The Hazards of Helen"—Drama).
Sept. 5—Ham the Fortune Teller (Comedy).
Sept. 6—The Ore Plunderers (Fifth of "The Girl from Frisco"—Two parts—Drama).
Sept. 8—Meter in the Kitchen (Comedy).
Sept. 9—Ablaze on the Rails (No. 96 of "The Hazards of Helen"—Drama).
Sept. 12—Patented by Ham (Comedy).
Sept. 13—The Treasure of Cibola (No. 6 of "The Girl from Frisco"—Two parts—Drama).
Sept. 15—The Mysterious Double (Comedy).
Sept. 16—The Hoodoo of Division B (No. 97 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 19—The Mud Cure (Comedy).
Sept. 20—The Gun Runners (No. 7 of "The Girl From Frisco"—Two parts—Dr.).
Sept. 22—That Pesky Parrot (Comedy).
Sept. 23—Defying Death (No. 98 of "The Hazards of Helen" Railroad Series—Drama).
Sept. 26—Bumping the Bumps (Comedy).
Sept. 27—A Battle in the Dark (No. 8 of the "Girl from Frisco"—Two parts—Drama).
Sept. 29—Rival Artists (Comedy).
Sept. 30—The Death Swing (No. 99, of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).
Aug. 15—A Lesson in Labor (Two parts—Dr.).
Aug. 22—The Usurer's Due (Two parts—Dr.).

SELIG.

Aug. 21—The Fare Country (Two parts—Dr.).
Aug. 21—The Selig-Tribune No. 67, 1916 (Topical).
Aug. 24—The Selig-Tribune, No. 68, 1916 (Topical).
Aug. 26—Roping a Sweetheart (Comedy).
Aug. 28—Out of the Mist (Three parts—Dr.).
Aug. 28—The Selig-Tribune, No. 69, 1916 (Topical).
Aug. 31—The Selig-Tribune, No. 70, 1916 (Topical).
Sept. 2—Tom's Strategy (Drama).
Sept. 4—The Selig-Tribune No. 71 (Topical).
Sept. 4—His Brother's Keeper (Three parts—Drama).
Sept. 7—The Selig-Tribune No. 72 (Topical).
Sept. 9—Taming Grouchy Bill (Comedy).
Sept. 11—The Selig-Tribune, No. 73, 1916 (Top.).
Sept. 11—The Pony Express Rider (Three parts—Drama).
Sept. 14—The Selig-Tribune, No. 74, 1916 (Top.).
Sept. 16—In Jungle Wilds (Jungle—Zoo—Animal—Drama).
Sept. 18—Into the Northland (Three parts—Drama).
Sept. 18—The Selig-Tribune, No. 75, 1916 (Top.).
Sept. 21—The Selig-Tribune, No. 76, 1916 (Top.).
Sept. 23—A Corner in Water (Comedy).
Sept. 25—Power of the Cross (Two parts—Dr.).
Sept. 25—The Selig-Tribune, No. 77, 1916 (Top.).
Sept. 28—The Selig-Tribune, No. 78, 1916. (Top.).
Sept. 30—The Raiders (Dram).

VIM FEATURES COMEDY.

Sept. 6—The Chalk Line (Comedy).
Sept. 13—His Strenuous Visit (Comedy).
Sept. 20—The Honeymoon Car (Comedy).
Sept. 27—Artistic Atmosphere (Comedy).
Oct. 4—A Grain of Suspicion (Comedy).

VIM.

Sept. 1—Reward (Comedy).
Sept. 7—Side Tracked (Comedy).
Sept. 8—A Bag of Trouble (Comedy).
Sept. 14—Stranded (Comedy).
Sept. 15—Payment in Full (Comedy).
Sept. 21—Love and Duty (Comedy).
Sept. 22—The Man Hunters (Comedy).
Sept. 28—The Reformer (Comedy).
Sept. 29—Tangled Ties (Comedy).
Oct. 5—Royal Blood (Comedy).
Oct. 6—Strictly Business (Comedy).

VITAGRAPH.

Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).
Aug. 21—Did He or Did He Not? (Comedy).
Aug. 25—The Yellow Girl (Novelty).
Aug. 28—The Fair Fare (Comedy).
Sept. 1—Love and Trout (Comedy).
Sept. 2—A Fool and His Friend (Three parts—Drama) (Broadway Star Feature).
Sept. 4—It's a Bear (Comedy).
Sept. 8—A Villainous Villain (Comedy).
Sept. 11—Busting In and Out of Society (Com.).
Sept. 15—Loot and Love (Comedy).
Sept. 16—The Thorn and the Rose (Broadway Star Feature—Three parts—Dr.).
Sept. 18—A Perfect Day (Comedy).
Sept. 22—Sand Scamps and Strategy (Com.).
Sept. 25—Getting By (Comedy).
Sept. 29—She Who Last Laughs (Comedy—Drama).
Oct. 2—Making an Impression (Comedy).
Oct. 6—A Vampire Out of Work (Comedy).
Oct. 7—Cantrell's Madonna (Three parts—Drama—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURE.

July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 19—The Wandering Horde (Three parts—Drama).
Sept. 2—A Fool and His Friend (Three parts—Drama).
Sept. 16—The Thorn and the Rose (Three parts—Drama).
Oct. 7—Cantrell's Madonna (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).
Aug. [illegible]—Faith's Reward (Three parts—Dr.).
Sept. 8—A Deluded Wife (Three parts—Dr.).
Sept. 22—A Lesson from Life (Three parts—Drama).
Sept. 29—For the Governor's Chair (Three parts—Drama).
Oct. 6—The Better Instinct (Two parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2154, 2156.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 13—Number 37 (Topical).
Sept. 20—Number 38 (Topical).
Sept. 27—Number 39 (Topical).
Oct. 4—Number 40 (Tropical).

BIG U

Sept. 7—The Triumph of Truth (Two parts—Drama).
Sept. 9—The Laugh of Scorn (Drama).
Sept. 10—Mountain Blood (Drama).
Sept. 14—For Her Mother's Sake (Drama).
Sept. 15—The Timber Wolf (Drama).
Sept. 17—Brick Top (Comedy).
Sept. 22—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—The Lie Sublime (Two parts—Dr.).
Sept. 29—The Shadow Sinister (Drama).
Oct. 5—The Eternal Way (Drama).

BISON.

Sept. 9—The Princely Bandit (Two parts—Drama).
Sept. 16—Replaced with Universal Special Feature, "The Caravan."
Sept. 18—After the Battle (Two parts—Drama) (Special Release).
Sept. 23—The Broken Spur (Two parts—Dr.).
Sept. 30—A Jungle Hero (Two parts—Drama).
Oct. 7—A Mountain Tragedy (Two parts—Drama).

GOLD SEAL.

Aug. 29—The Chance Market (Three parts—Drama).
Sept. 5—The Code of the Mounted (Three parts—Drama)
Sept. 13—Love's Masquerade (Two parts—Drama).
Sept. 26—Husks of Love (Three parts—Dr.).
Oct. 3—In the Heart of New York (Three parts—Drama).

IMP.

Sept. 8—The Pinnacle (Two parts—Drama).
Sept. 10—As the Candle Burned (Drama).
Sept. 15—The Angel of the Attic (Two parts—Drama).
Sept. 18—Buzzard's Prey (Drama) (Special Release).
Sept. 24—A Desperate Remedy (Comedy—Dr.).
Sept. 29—No release this day.
Oct. 8—No release this day.

JOKER.

Aug. 26—A Marriage for Revenge (Comedy).
Sept. 2—The Elixir of Life (Comedy).
Sept. 9—The Deacon Stops the Show (Com.).
Sept. 16—In Onion There is Strength (Comedy).
Sept. 23—Musical Madness (Comedy).
Sept. 30—The Inspector's Double (Comedy).
Oct. 7—Father Gets in Wrong (Comedy).

LAEMMLE.

Sept. 6—Circumstantial Justice (Drama).
Sept. 9—No release this day—replaced with Big U.
Sept. 13—The Price of Victory (Drama).
Sept. 16—No release this day.
Sept. 18—A Wife's Innocence (Drama) (Special Release).
Sept. 20—No release this day.
Sept. 21—Poisoned Lips (Two parts—Drama).
Sept. 23—No release this day.
Sept. 27—No release this day.
Sept. 30—No release this day.
Oct. 4—No release this day.
Oct. 7—No release this day.

L-KO.

Sept. 6—Crooked from the Start (Two parts—Comedy).
Sept. 10—No release this day.
Sept. 12—Tillie's Terrible Tumbles (Three parts—Comedy).
Sept. 17—No release this week.
Sept. 20—Cold Hearts and Hot Flames (Two parts—Comedy).
Sept. 24—No release this day.
Oct. 1—No release this day.
Oct. 4—Safe in the Safe (Two parts—Com.).
Oct. 8—No release this day.

NESTOR.

Sept. 1—No release this day.
Sept. 4—The Boy from the Gilded East (Com.).
Sept. 8—No release this day.
Sept. 11—Nobody Guilty (Comedy).
Sept. 15—Speeding (Comedy).
Sept. 18—A Silly Sultan (Comedy).
Sept. 22—No Release this day.
Sept. 25—Model 46 (Comedy).
Sept. 29—No release this day.
Oct. 2—With the Spirit's Help (Comedy).

POWERS.

Aug. 31—Japan's Gateway to the Temple of the Gods (Educ.).
Sept. 1—Little Browne's Bravery (Drama).
Sept. 7—Making a United States Soldier (Educational).
Sept. 14—Hunting Whales in Japan (Educational).
Sept. 21—No release this day.
Sept. 24—No release this day. Replaced with Rex, "To Another Woman."
Sept. 28—Behind the Scenes in Japan as Seen by Dr. Dorsey (Educational).
Oct. 5—Pen and Inklings in and Around Jerusalem (Educational).

RED FEATHER PHOTOPLAYS.

Aug. 28—The Folly of Desire (Five parts—Drama).
Sept. 4—The Narrow Path (Five parts—Dr.).
Sept. 11—The Whirlpool of Destiny (Five parts—Drama).
Sept. 18—Black Friday (Five parts—Drama).
Sept. 25—If My Country Should Call (Five parts—Drama).
Oct. 2—Under Suspicion (Five parts—Dr.).

REX.

Aug. 27—No release this day.
Sept. 3—No release this day.
Sept. 8—The Heritage of Valor (Drama).
Sept. 10—No Rex release this day—replaced with Big U.
Sept. 17—The Small Magnetic Hand (Drama).
Sept. 18—Under the Spell (Drama) (Special Release).
Sept. 22—His Mother's Boy (Drama).
Oct. 1—Ashes of Remembrance (Two parts—Drama).
Oct. 6—No release this day.
Oct. 8—The Human Gamble (Two parts—Dr.).

VICTOR.

Sept. 5—Love's Boomerang (Comedy).
Sept. 7—He Became a Regular Fellow (Com.).
Sept. 12—Jane's Choice (Comedy).
Sept. 14—Baby's Toofs (Two parts—Com.).
Sept. 19—No release this day.
Sept. 21—High Speed (Comedy—Drama).
Sept. 26—No release this day.
Sept. 28—No release this day.
Oct. 1—In the Lap of the Gods (Drama).
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 6—A Charming Villain (Comedy).

UNIVERSAL SPECIAL FEATURE.

Aug. 28—Liberty No. 3, "American Blood" (Two parts—Drama).
Aug. 28—The Heart of a Show Girl (Two parts—Drama).
Sept. 4—Timothy Dobbs. That's Me, No. 4 ("From the Rogues Gallery"—Two parts—Drama).
Sept. 4—Liberty, No. 4, "Dead or Alive" (Two parts—Drama).
Sept. 11—Timothy Dobbs, That's Me, No. 5 ("Hired and Fired"—Two parts—Drama).
Sept. 11—Liberty, No. 5 ("Love and War"—Two parts—Drama).
Sept. 11—The Caravan (Two parts—Drama).
Sept. 18—Timotby Dobbs, Tbat's me, No. 6 "He Almost Lands An Angel" (Two parts—Drama).
Sept. 18—Liberty No. 6, "The Dester of Lost Souls" (Two parts—Drama).
Sept. 25—A Hero by Proxy (No. 7 of "Timothy Dobbs, That's Me"—Two parts—Drama).
Sept. 25—Liberty No. 7, "Liberty's Sacrifice" (Two parts—Drama).
Oct. 2—Borrowed Plumes (No. 8 of "Timotby Dobbs, That's Me" Series (Two parts—Drama).
Oct. 2—Liberty No. 8, "Clipped Wings" (Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Aug. 3—The Madonna of the Night (Three parts—Drama).
Aug. 7—The Little Troubadour (Two parts—Drama).
Aug. 10—The Power of Mind (Three parts—Drama).
Aug. 14—Ruth Ridley Returns (Two parts—Drama).
Aug. 17—The Holly House (Three parts—Dr.).
Aug. 21—Enchantment (Two parts—Drama).
Aug. 28—The Key (Two parts—Drama).
Sept. 4—Atonement (Two parts—Drama).

BEAUTY.

Aug. 9—Billy Van Deusen the Cave Man (Comedy).
Aug. 13—Too Bad Eddie (Comedy).
Aug. 16—Perkins Mystic Manor (Comedy).
Aug. 23—In a Prohibition Town (Comedy).
Aug. 30—Two of a Kind (Comedy).
Sept. 6—The Boomerang Goldbrick (Comedy).
Sept. 19—The Stinger Stung (Comedy).
Sept. 26—The Deacon's Card (Comedy).

CENTAUR.

Aug. 26—The Spite Husband (Two parts—Dr.).
Sept. 2—The Trap (Two parts—Drama).
Sept. 9—The Jungle Flashlight (Two parts—Drama).
Sept. 16—Tangled Hearts (Two parts—Dr.).
Sept. 23—The Father of Her Child (Two parts—Drama).

CUB.

Aug. 25—The Rookie (Comedy).
Sept. 1—Jerry and the Bandits (Comedy).
Sept. 8—Making Things Hum (Comedy).
Sept. 12—Harmony and Discord (Comedy).
Sept. 15—Jerry and the Blackhanders (Com.).
Sept. 22—Movie Struck (Comedy).
Sept. 29—Catching That Burglar (Comedy).
Sept. 30—Foiled (Two parts—Comedy).

FALSTAFF.

Aug. 15—The Guiders (Comedy).
Aug. 22—Fare Lady (Comedy).
Aug. 27—A Swiss Sea Dog (Comedy-Drama).
Aug. 29—In Mexico (Comedy).
Sept. 5—Musickers (Comedy).

GAUMONT.

Aug. 30—See America First, No. 51 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Sept. 3—Reel Life, No. 18 (Mutual Film Magazine).
Sept. 6—See America First, No. 52. —Kartoon Komics (Cartoon).
Sept. 7—Fantomas, No. 1 (The Phantom Crook —Three parts—Drama).
Sept. 10—Reel Life, No. 19 (Mutual Film Magazine).
Sept. 13—See America First, No. 53 (Scenic). —Kartoon Komics (Cartoon).
Sept. 14—Fantomas, No. 2 (The Man in Black Three parts—Drama).
Sept. 17—Reel Life, No. 20 (Mutual Film Magazine).
Sept. 20—See America First No. 54 (Scenic). —Fantomas No. 3, "The Mysterious Finger Print (2 parts—Drama).
Sept. 24—Reel Life No. 21 (Mutual Film Magazine).
Sept. 27—See America First, No. 55 (Scenic). —Kartoon Komics (Cartoon—Comedy).
Sept. 28—The Crook Detective (No. 4 of "Fantomas"—Three parts—Drama).
Oct. 1—Reel Life No. 22 (Mutual Film Magazine).

MUSTANG.

Aug. 11—The Courtin' of Calliope Clew (Two parts—Drama).
Aug. 18—El Diabolo (Two parts—Drama).
Aug. 25—Neil Dale's Men Folks (Two parts—Drama).
Aug. 31—The Forgotten Prayer (Three parts—Drama).
Sept. 1—The Gambler's Lost Love (Two parts—Drama).
Sept. 8—Matchin' Jim (Two parts—Drama).

MUTUAL WEEKLY.

Aug. 16—Number 85 (Topical).
Aug. 23—Number 86 (Topical).
Aug 30—Number 87 (Topical).
Sept. 6—Number 88 (Topical).
Sept. 13—Number 89 (Topical).
Sept. 20—Number 90 (Topical).
Sept. 27—Number 91 (Topical).

(*Mutual Releases continued on page* 2180.)

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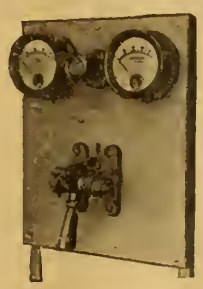
Rialto Theatre, New York.
Circle Theatre, Indianapolis, Ind.
Strand Theatre, Scranton, Pa.
Crawford Theatre, Newark, N. J.
Liberty Theatre, Hoboken, N. J.
Liberty Theatre, Trenton, N. J.
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James H. Sweeney, Port Jervis, N. Y.
Crescent Theatre, Southampton, L. I.
Keeney's Theatre, Newark, N. J.
Y. M. C. A. Coatesville, Pa.
Crescent Picture Palace, St. John, Newfoundland.
Hoctor & Herbs, Philmont, N. Y.
City Theatre, Passaic, N. J.
Boys' Club, Inc., Waterbury, Conn.
Regal Amusement Co., Paterson, N. J.
Hopkinson Theatre, Brooklyn, N. Y.
Lincoln Theatre, Union Hill, N. J.
Avon Theatre, Utica, N. Y.
Spring Theatre, West Hoboken, N. J.
Geo. Cohen, Newburgh, N. Y.
Bijou Theatre, Aberdeen, S. Dak.
Temple Theatre, Ironwood, Mich.
Alamo Theatre, Griffin, Ga.
Regent Theatre, Paterson, N. J.
Daly's Theatre, Asbury Park, N. J.
Monjot & Carle, Hopewell, Va.
Broadway Theatre, Hopewell, Va.
F. G. Spencer, Charlottetown, P. E. I.
Pastime Amusement Co., Charleston, S. C.
Grand Theatre, Orville, O.
Anderson Bros., Belt, Mont.
Star & Crescent Theatres, Ithaca, N. Y.
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2154, 2156.)

(*Mutual Releases continued from page* 2178.)

MUTUAL CHAPLIN RELEASES.

The Floorwalker (Two parts—Comedy).
The Fireman (Two parts—Comedy).
The Vagabond (Two parts—Comedy).
One A. M. (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Sept. 7—The Light (American—Five parts—Drama) (No. 133).
Sept. 21—The Land o' Lizards (American—Five parts—Drama—No. 137).

MUTUAL SPECIAL FEATURE.

Sept. 11—The Secret of the Submarine, No. 17 (Two parts—Drama).
Sept. 18—The Secret of the Submarine No. 18 Two parts—Drama).
Sept. 25—The Secret of the Submarine No. 19 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Sept. 11—Grim Justice (Turner—Five parts—Drama) (No. 135).
Sept. 19—The Three Pals (American—Five parts—Drama—No. 136).
Sept. 25—The Manager of the B. & A. (Signal—Five parts—Drama—No. 138).
Sept. 25—The Torch Bearer (American—Five parts—Drama—No. 139).

THANHOUSER.

Sept. 15—The Heart of a Doll (Two parts—Drama).
Sept. 22—A Flaw in the Evidence (Two parts—Drama).
Sept. 29—The Black Terror (Two parts—Dr.).

VOGUE.

Sept. 10—Rolling to Ruin (Two parts—Com.).
Sept. 17—Doctoring a Leak (Two parts—Com.).
Sept. 24—Paste and Politics (Two parts—Com.).
Oct. 1.—Poultry (Two parts—Drama).

Pathe Exchange, Inc.

BALBOA.

Sept. 11—The Grip of Evil, No. 9, "The Dollar Kings" (Two parts—Drama).
Sept. 18—Grip of Evil, No. 10, "Down to the Sea" (Two parts—Drama).
Sept. 25—Grip of Evil, No. 11, "Mammon and Moloch" (Two parts—Drama).
Oct. 1—Grip of Evil, No. 12, "Into the Pit" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Sept. 11—The Fear of Poverty (Five parts—Drama).
Sept. 18—The Test (Five parts—Drama).
Sept. 25—Saint, Devil and Woman (Five parts—Drama).

PATHE.

Sept. 11—A Change of Heart (Two parts—Comedy).
Sept. 11—Fear Growing (Oregon—Industrial). Historic Mobile, Ala. (Scenic).
Sept. 18—Florence Rose Fashions, No. 4, "When Betty's Sister Goes to School" (Fashions).
Sept. 18—Victims of Vanity (Two parts—Dr.).
Sept. 25—Broken Lives (Two parts—Drama).
Oct. 1—The Shielding Shadow, No. 1, "Treasure Trove" (Two parts—Drama).
Oct. 1—The Moods of Medora (Two parts—Drama).
Oct. 1—Florence Ross Fashions, No. 5 "Betty Selects Her Bridesmaid Frock" (Fashions).
Oct. 1—Some Tropical Birds—Parrots (Colored—Educational).
—The Spanish Pyrenees (Scenic—Colored).

PATHE NEWS.

Sept. 20—Number 76, 1916 (Topical).
Sept. 23—Number 77, 1916 (Topical).
Sept. 27—Number 78, 1916 (Topical).
Sept. 30—Number 76, 1916 (Topical).
Oct. 4—Number 80, 1916 (Topical).
Oct. 7—Number 81, 1916 (Topical).

ROLIN.

Sept. 11—Busting the Beanery (Comedy).
Sept. 18—Luke and the Mermaids (Comedy).
Sept. 25—Jailed (Comedy).
Oct. 1—Luke's Speedy Club Life (Comedy).

Miscellaneous Releases.

ARTCRAFT PICTURES CORP.

October—Less Than the Dust (Drama).

BLUEBIRD PHOTOPLAY INC.

Sept. 11—Saving the Family Name (Five parts—Drama).
Sept. 18—Behind the Lines (Five parts—Dr.).
Sept. 25—The Evil Women Do (Five parts—Drama).
Oct. 2—Wanted—A Home (Five parts—Dr.).

CELEBRATED FILM CORP.

Sept. 4—Hans and Fritz (No. 1—Cartoon—Comedy).

CHRISTIE FILM CO.

Sept. 18—A Seminary Scandal (Comedy).
Sept. 25—His Baby (Comedy).
Out. 2—The Sad Sea Waves (Comedy).

CONSOLIDATED FILM CORP.

Sept. 11—The Crimson Stain Mystery (Episode No. 4—Two parts—Drama).
Sept. 18—The Crimson Stain Mystery (Episode No. 5—Two parts—Drama).
Sept. 25—The Crimson Stain Mystery, No. 6 (Two parts—Drama).
Oct. 2—The Crimson Stain Mystery, No. 7 (Two parts—Drama).

FOX FILM CORPORATION.

Sept. 4—The Unwelcome Mother (Five parts—Drama).
Sept. 11—Her Double Life (Five parts—Drama).
Sept. 18—Where Love Leads (Five parts—Dr.).
Sept. 25—Fires of Conscience (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

October—The Conquest of Canaan (Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE INC.

Aug. 25—Hearst-International News Pictorial, No. 68, 1916 (Topical).
Aug. 28—Beatrice Fairfax (Episode No. 4, "The Stone God"—Two parts—Drama).
Aug. 29—Hearst-International News Pictorial No. 69, 1916 (Topical).
Sept. —Jaffery (Frohman—Six parts—Dr.).
Sept. 1—Hearst-International News Pictorial, No. 70, 1916 (Topical).
Sept. 4—Beatrice Fairfax, No. 5, "Mimosa San" (Two parts—Drama).
Sept. 5—Hearst-International News Pictorial, No. 71, 1916 (Topical).
Sept. 8—Hearst-International News Pictorial, No. 72, 1916 (Topical).
Sept. 11—Beatrice Fairfax, No. 6, "Forbidden Room" (Two parts—Drama).
Sept. 12—Hearst-International News Pictorial, No. 73, 1916 (Topical).
Sept. 15—Hearst-International News Pictorial, No. 74, 1916 (Topical).
Sept. 18—Beatrice Fairfax No. 7 (Two parts—Drama).
Sept. 19—Hearst-International News Pictorial No. 75, 1916 (Tropical).

IVAN FILM PRODUCTIONS.

October—Her Surrender (Drama).

LEWIS J. SELZNICK PRODUCTIONS, INC.

August—War Brides (Drama).

METRO PICTURES CORPORATION.

Sept. 4—The Light of Happiness (Columbia—Five parts—Drama).
Sept. 11—Mister 44 (Yorke-Five parts—Dr.).
Sept. 18—The Wheel of the Law (Rolfe—Five parts—Drama).
Sept. 25—The Dawn of Love (Rolfe—Five parts—Drama).
Oct. 2—Life's Shadows (Columbia—Five parts Drama).

PARAMOUNT PICTURES CORPORATION.

Sept. 11—The Reward of Patience (Famous Players—Five parts—Drama).
Sept. 14—The House of Lies (Morosco—Five parts—Drama).
Sept. 18—The Storm (Lasky—Five parts—Dr.).
Sept. 21—Ashes of Embers (Famous Players—Five parts—Drama).
Sept. 25—Like Father Like Son (Klassic—Comedy.)
Sept. 25—The Quest of Life (Famous Players—Five parts—Drama).
Sept. 28—Anton the Terrible (Lasky—Five parts—Drama).
Oct. 2—Intrigue (Morosco—Five parts—Dr.).
Oct. 2—Nearly a Deserter (Paramount—Comedy).
Oct. 5—Daughter of MacGregor (Famous Players—Five parts—Drama).
Oct. 9—The Rainbow Princess (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Aug. 31—Farmer Al Falfa's Revenge (Cartoon—Comedy).
Sept. 7—Bobby Bumps and the Stork (Cartoon—Comedy).
Sept. 14—Colonel Heeza Liar's Bachelor Quarters (Cartoon—Comedy).
Sept. 21—What Happened to Willie (Cartoon—Comedy).
Sept. 28—Bobby Bumps Starts a Lodge (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Sept. 4—The Sunny South of England (Scenic).
Sept. 11—Motoring in England (Scenic).
Sept. 18—Glasgow to Edinboro (Scenic).
Sept. 25—Bonnie Scotland (Scenic).
Oct. 2—A Scotch-Irish Reel.

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TRIANGLE FILM CORPORATION.

Releases for Week of Sept. 3.

Gretchen the Greenhorn (Fine Arts—Five parts—Drama).
The Patriot (Ince—Five parts—Drama).

Releases for week of Sept. 10.

The Little Liar (Fine Arts—Five Parts—Drama).
The Thoroughbred (Ince—Five parts—Dr.).

Releases for week of Sept. 17.

The Social Secretary (Fine Arts—Five parts—Drama).
The Wolf Woman (Ince—Five parts—Dr.).

Releases for week of September 24.

Diane of the Follies (Fine Arts—Five parts—Drama).
The Dawn Maker (Kay-Bee—Five parts—Drama).

UNICORN FILM SERVICE.

(*Releases for nineteenth week.*)

Sept. 4—Rollins, the Rancher (Buffalo—Two parts—West—Drama).
Sept. 4—Go To It (Gayety—Comedy).
Sept. 5—Motor Mad (Judy-Comedy).
Sept. 5—The Voice of Justice (Supreme—Dr.).
Sept. 6—A Dreary Diary (Jockey—Two parts—Comedy).
Sept. 6—The Bandit Hero (Rancho—West—Drama).
Sept. 7—Consolation (Sunset—Drama).
Sept. 7—A Loughing Cast (Judy—Comedy).
Sept. 7—The Wandering Herd (Hiawatha—Drama).
Sept. 8—The Lure of the Rose (Puritan—Three parts—Drama).
Sept. 9—The Reparation (Three parts—Dr.).
Sept. 10—Evil Currents (Lily—Two parts—Dr.).
Sept. 10—A Hicksville Romance (Jockey—Comedy).

WORLD PICTURES.

Sept. 4—The Almighty Dollar (Paragon—Five parts—Drama).
Sept. 11—The Velvet Paw (Five parts—Drama).
Sept. 18—Friday the 13th (Five parts—Dr.).
Sept. 25—Dark Silence (Five parts—Drama).
Oct. 2—The Scarlet Oath (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2154, 2156.)

GREATER VITAGRAPH (V-L-S-E, INC.)

Aug. 28—The Kid (Vitagraph—Five parts—Drama).
Aug. 28—Selig Athletic Series No. 10 (Sports).
Sept. 4—The Return of Eve (Essanay—Five parts—Drama).
Sept. 4—His Wife's Good Name (Vitagraph—Five parts—Drama).
Sept. 11—The Phantom Fortune (Vitagraph—Five parts—Drama).
Sept. 18—Through the Wall (Vitagraph—Five parts—Drama).
Sept. 18—The Fall of a Nation (Seven parts—Drama).
Sept. 18—The Combat (Vitagraph—Five parts—Drama).
Sept. 25—The Chattel (Vitagraph—Six parts—Drama).
Oct. 2—Scarlet Runner, No. 1, "The Car and His Majesty (Vitagraph—Two parts—Drama).
Oct. 9—Scarlet Runner, No. 2, "The Nuremburg Watch" (Vitagraph—Two parts—Drama).
Oct. 16—Scarlet Runner, No. 3, "The Masked Ball" (Vitagraph—Two parts—Dr.).

GEORGE KLEINE.

July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).
Aug. 16—The Mishaps of Musty Suffer Series No. 2, No. 9 (Comedy).
Aug. 21—Gloria's Romance, No. 14 (Two parts—Drama).
Aug. 23—The Mishaps of Musty Suffer Series No. 2, No. 10 (Comedy).
Aug. 28—Gloria's Romance, No. 15, "The Murderer at Bay" (Two parts—Dr.).
Sept. 4—Gloria's Romance (No 16, "A Modern Pirate"—Two parts—Drama).
Sept. 11—Gloria's Romance No. 17, "The Tell-tale Envelope" (Two parts—Dr.).
Sept. 18—Gloria's Romance, No. 18, "The Bitter Truth" (Two parts—Drama).
Sept. 25—Gloria's Romance, No. 19, "Her Vow Fulfilled" (Two parts—Drama).

States Right Features

FLORIDA FEATURE FILMS.

August—The Human Orchid (Five parts—Dr.).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

Sept.—Pages from Her Life (Five parts—Dr.).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).
August—In the Hands of the Law (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

SUPERIOR FILMS CO.

Sept.—The Faucet (Drama).

THE NATIONAL DRAMA CORPORATION.

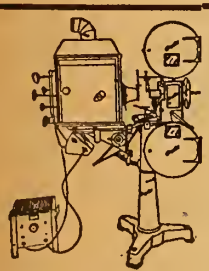
June—The Fall of a Nation (Thirteen parts—Drama).

UNITY SALES CORPORATION.

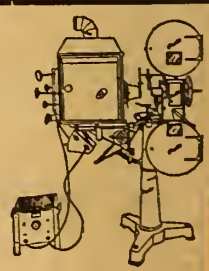
Sept. 4—The Yellow Menace (Episode No. 1, "The Higher Power"—Two parts—Drama).
Sept. 11—The Yellow Menace (Episode No. 2, "The Mutilated Hand"—Two parts—Drama).
Sept. 18—The Yellow Menace (Episode No. 3, "The Poisonous Tarantula—Two parts—Drama).
Sept.—The Lottery Man (Comstock—Drama).
Sept.—Torpedoed by Cupid (Eagle—Two parts—Comedy).
Sept. 25—The Yellow Menace, No. 4, "The Plot of a Demon" (Two parts—Drama).
Oct. 2—The Yellow Menace, No. 5, "The Haunted House" (Two parts—Dr.).

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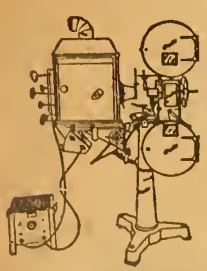


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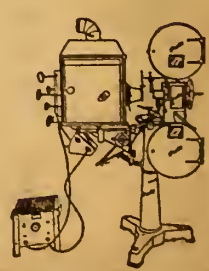
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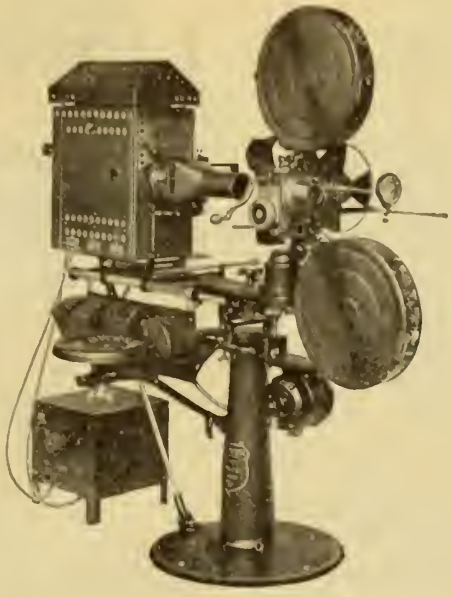
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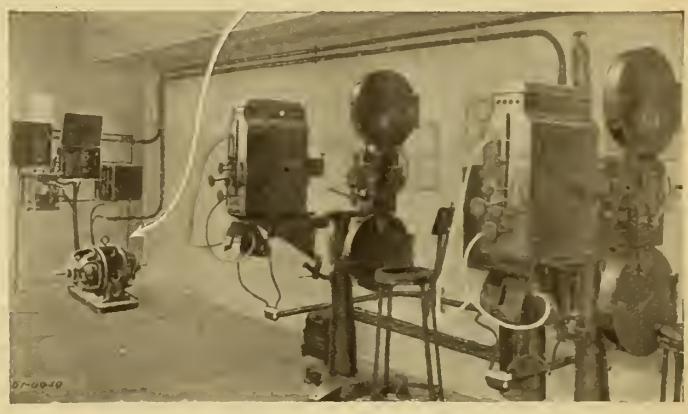
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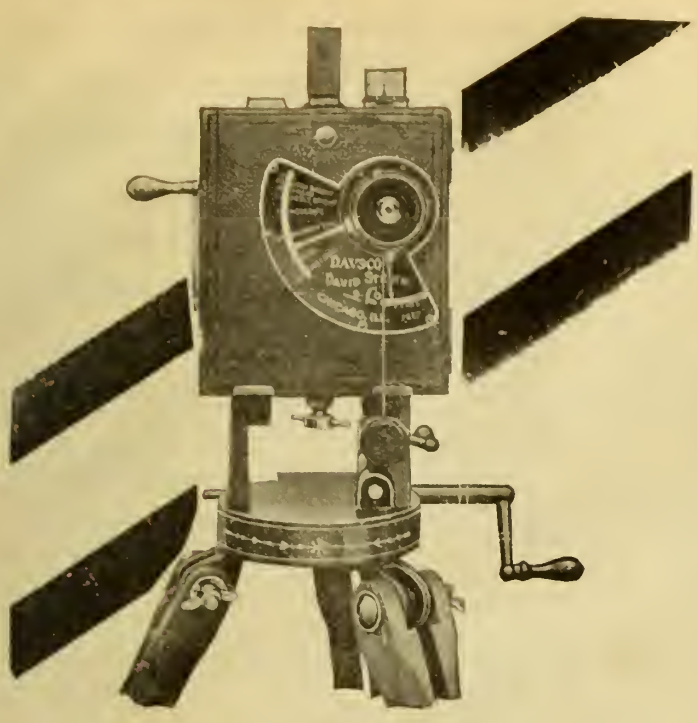
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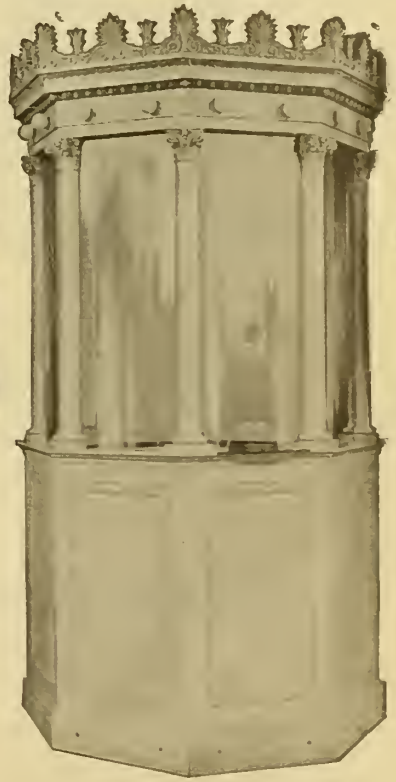
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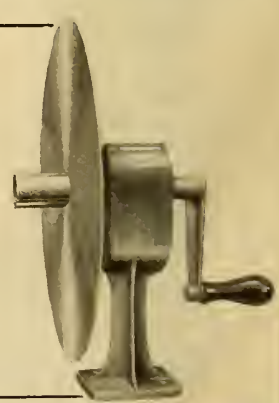
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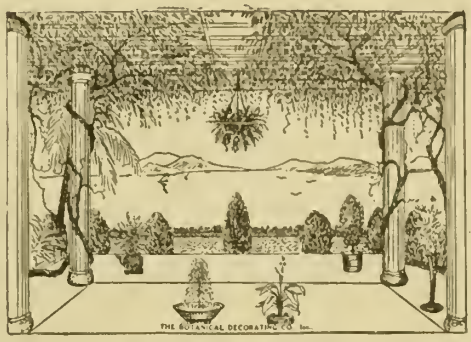
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